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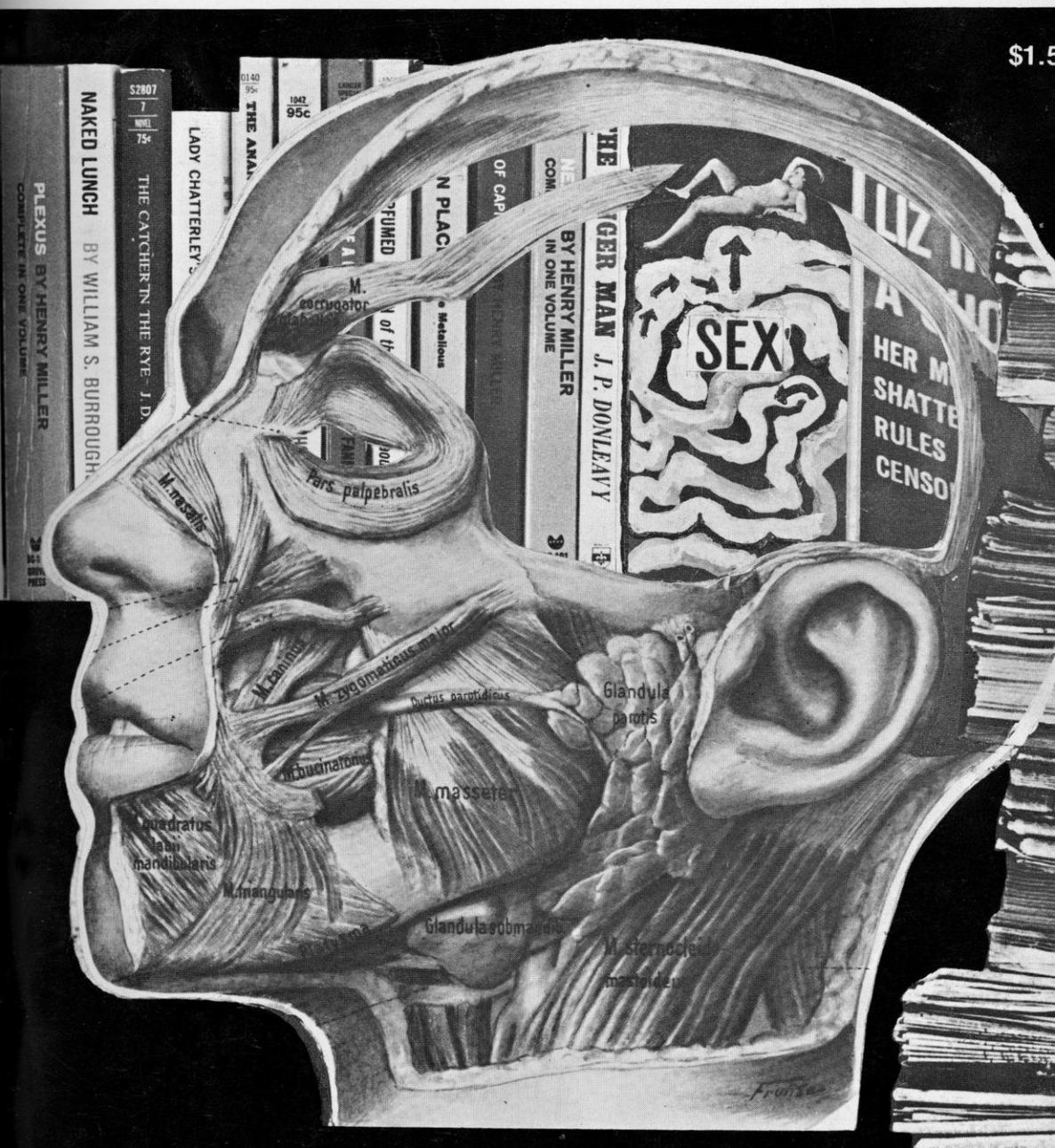
arts in society



censorship and the arts

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

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Additional copies of this issue may be purchased at $1.50 per copy. Special professional and student discounts are available for bulk rates. The editors will welcome articles on any subjects which fall within the areas of interest of this journal. Readers both in the United States and abroad are invited to submit manuscripts for consideration for publication. Articles may be written in the contributor's native language. A modest honorarium will be paid for papers accepted for publication.

Manuscripts should be sent to Edward L. Kamarck, Editor, **ARTS IN SOCIETY,** The University of Wisconsin, Extension Building, 432 North Lake Street, Madison, Wisconsin 53706. Books for review should be directed to the same address.

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ARTS IN SOCIETY

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This issue was designed by
Beate Guntner

censorship and the arts

Present-day Censorship: Trends and Issues

We hear talk that the censorship fight in the arts is practically won in this country – or as near won as can be reasonably expected. Is this true?

Certainly there is much less government surveillance of the arts on all levels than there has ever been. And seldom any more do we hear of politically-motivated censorship (at least openly acknowledged as such). Most government activity is now concerned with defining the boundaries of the world of pornography. And even in this area we have been moving rapidly toward much less restraint.

One must grant that there is dramatic evidence on all sides to confirm the suspicion that most barriers are down. Everyone can cite corroborating examples from his own experience.

It would be a mistake, however, to generalize too broadly from the more daring examples. For one, their very sensational nature tends to give them a significance greater than they merit. One suspects that in so far as they constitute victories for freedom, they do so on a very narrow front, and perhaps not entirely by nor for artists, but more on behalf of the entrepreneurs of art – the New York book publisher, the Broadway play producer, the distributor of foreign films – the high stake speculators who thrive best on sensation. But more important, they are clearly expressive of the most sophisticated vanguard of our culture rather than the mean.

The evidence of this issue of *Arts in Society* is that the censorship fight is far from won. In the symposia and in a number of the articles, we find mention of bitter skirmishes raging in many places across America. For a prime example read Morgan Gibson's editorial piece on the appalling crudity of police censorship in San Francisco.

You will note that "censorship" is still a very vivid word to most segments of our culture – the novelists, poets, television writers, art gallery directors, concert managers, and librarians. Librarians are, in fact, in the very thick of today's censorship wars, for they have the considerable problem of mediating between sharply differing levels of sophistication. The great landmark court decisions which freed New York book publishing simultaneously committed thousands of librarians to the day to day harassment of guerrilla warfare in their own communities. The record shows that as a professional group they have been outstandingly responsible and courageous.

Campbell Crockett and Peter Yates urge us to move beyond our usual stereotype thinking about censorship, both making the point that some of the more potent censoring agents in our culture are subtly disguised, a notable example being the censorship that springs from intense intolerance between competing artistic orthodoxies.

Eugene Kaelin, Tom Robischon, and Elmer Gertz direct our attention to the need within the general society for achieving much greater precision in thinking about aesthetic, psychological, social, and legal issues of censor-

ship. It is unfortunately true that the melodramatic atmosphere of the typical censorship fight engenders melodramatic thinking. Even if there were opportunity to make the careful definitions and distinctions that need to be made, it is often strategically not advisable to do so. One fights fire with fire. Imprecision with imprecision. It is little wonder that charlatans, pornographers, and smut dealers flourish in the resulting confusion. One guesses that it was perhaps out of a growing sense of frustration about this problem that the Supreme Court set forth the controversial pandering test in the Ginzburg case.

In his article on the development of jazz in America, Richard Peterson describes the way that the commercial constraints of mass culture work to trivialize an art form. It is a fact that the most pervasive censorship force in American life is represented by the huge congeries of mass culture, in such fields as television, movies, radio, recording, popular magazines, and to some degree book publishing. While the amount of regimentation imposed on creative artists varies between these fields – television is the most rigid – they all, in some degree, enforce conformity of taste, level, viewpoint, and even thought. Their baleful impact on the public aesthetic sensibility has been frequently delineated. It constitutes one of the major challenges to building a viable American culture.

Indeed, we need constantly to remind ourselves that the battles of censorship are tightly entwined with many other complex and difficult problems faced by art and culture in a highly organized electronic world. They cannot be fought only in the court room or on the letters-to-the-editor's page but on the broadest of fronts. This implies a concern for building and strengthening a community for art, for clarifying values, searching for new directions, fashioning new institutions. To think of the problem of censorship in any lesser terms is to reduce it to a peevish squabble over four letter words.

The newly won freedom for the arts will be of trivial significance unless we can also effect a concomittant expansion of imaginative consciousness throughout the land – a great releasing of creative energies.

Edward L. Kamarck

How To Write "The Marriage of Figaro"

I am against any kind of government censorship at all – except perhaps the censorship that plays a necessary part in the protection of home and country, although I am not sure that even there the exercise of censorship has not resulted in more harm than good. (Witness the current "credibility gap.") Having put myself on the side of the angels, I would like now to play the devil's advocate for a moment and to suggest very briefly some of the hazards, particularly in relation to the creative arts, that must be faced if we hope to justify in creative activity the freedom which we have been struggling for. In other words – who is to write *The Marriage of Figaro*?

In a wise article in a recent London *Observer* the critic, Philip Toynbee, quotes Picasso as having said that "to do away with obstacles – that serves

no purpose other than to make things completely wishy-washy, spineless, shapeless, meaningless – zero." I would like now to ask you to think for a moment of censorship as the "obstacle" (or one of them) which has kept the arts from being completely wishy-washy, spineless, shapeless, meaningless – zero. The limitation of space keeps me from offering more than a few samples of my wares.

Since the time of Aristophanes and probably before, the relation of satire to censorship, for example, has been a tricky one. A close look at satirical art through the ages does suggest an uncomfortable truth: that the stronger the necessity has been for the artist to cast his criticism of his age into an aesthetic form that would provide him protection against reprisals from those whom he criticizes, the greater has been his art. For the paradox does exist. The closer you come to hitting your satirical target, directly and unequivocally, the less artistic value your vehicle of criticism may ultimately be seen to have. Both *Gulliver's Travels* and *Huckleberry Finn* offer case histories of such a condition. That both works can now be read with enjoyment by children implies there having been just such a necessity. Each writer felt impelled to cast his criticism of the world in which he lived in a form that would be acceptable **to** that world – to bow, that is, to censorship. Or – to overcome the "obstacle." If in detail Swift had named names and given telephone numbers in his portrayal of the corruption of the English court, not only would he probably not have been able to publish such a document, but if he had been able to – no one except historians would be reading it today. The fact that he was forced to find a metaphor for certain kinds of political excesses drove him to invent a myth that would contain these specific criticisms. And, miraculously enough, this myth of the man Gulliver and his travels led Swift to go quite beyond any mere catalogue of royal peccadilloes toward a trenchant summation of not only his world but ours!

At about the same time in the 18th century, on the other hand, Henry Fielding in his attacks through "dramatic satires" on Robert Walpole and his Ministry was unable or unwilling to find this kind of metaphor, one which would protect him against Walpole's vengeance. He made his attacks more and more direct until Walpole pushed through Parliament the Licensing Act, thus both putting an end to Fielding's career as a dramatist and successfully stunting the growth of English drama for a century or more. Now, lest I seem to be hoist on my own petard, let me say quickly that Henry Fielding's plays are at this time in our century not worth much; the satire is sharp and telling **only** to those who have a thorough knowledge of the intricacies of 18th century politics. Conversely, John Gay in *The Beggars Opera* also produced a satire that attacked the Walpole administration, and there is no doubt that Walpole knew what Gay was doing. His satire, in other words, was as relevant politically and socially as Fielding's, but the ironic subtlety of his attack allowed his "Newgate pastoral" to slip past the censors to become one of the glories of the English theatre. And I don't think it can be proved that less censorship from Walpole would have made it a better work of art.

In the affair of Henry Fielding, it was a matter of direct pressure: Walpole

put the finger on Fielding. It would be hard to argue that such censorship could possibly be regarded as "good" except from the perspective of history – rather like that favorite theological rationalization, the paradox of the fortunate fall. But when one turns to the often anonymous social pressures – those exerted by organizations, social groups, and by a given society as a whole – it seems to me that one must reckon with such "persuasion" as often responsible willy-nilly for much that is valuable. At least, in the arts. To what degree, for instance, should we attribute the triumph of Elizabethan and Jacobean drama to the fact that the society out of which it evolved would not permit women to appear on the stage? It can be argued that the necessity that presented itself to Shakespeare – that he find a way, for example, of dramatizing the relationship between Antony and Cleopatra without showing on the stage anything more than a token of their physical passion – helped substantially to make his plays the wonderful things that they are. And, of course, it can be maintained, with almost no fear of contradiction, that with the introduction onto the stage after the Restoration of professional actresses English drama steadily declined in quality for about a hundred years.

If you come in through another door, however, it can also be argued – and it was so argued in the 19th century – that the attacks upon the "indecencies" of the Restoration theatre by the terrible-tempered nonjuring clergyman, Jeremy Collier, were ultimately beneficial to the development of English drama. Certainly from almost any point of view it is hard to see where, after the "china scene" in Wycherley's *Country Wife,* drama was going to go. Unless the pattern of public and private conduct radically changes, absolute freedom on the stage will be accompanied by considerable risk, mostly on the score of who comes to see it. Is a theatre audience of voyeurs necessarily an ideal one? (The actor who played Marat in *Marat/Sade* in New York candidly and publicly admitted that he thought at least half the audience attending that play came primarily to see an actor, namely him, walk naked across the stage!)

It has been persuasively argued that all good art is in part a result of sublimation by the artist. (And that failure to sublimate results in pornography and murder!) Whether or not sublimation is good for him who sublimates is a question for the psychiatrists. But whether or not it is good for the arts concerns us all.

Dickens wrote his novels at a time in Victorian England when any expression in public of "socially unacceptable impulses or biological drives" was more stringently prohibited than ever before or since. If this had not been true, Dickens would no doubt have written quite different novels. But would he necessarily have written better ones? The tension that must have existed between what he was allowed to say and what he wanted to say (quite unconsciously, perhaps) resulted in novels whose depth is, artistically speaking, almost immeasurable. To take only one case – in *The Old Curiosity Shop,* Mrs. Quilp believes absolutely that every woman who lays eyes on her grotesque, misshapen husband must immediately wish she were married to him, an opinion that she holds so firmly, in the face of his brutal, inhuman, and sadistic treatment of her, that we can finally only

conclude that she believes it because he treats her brutally, inhumanly, and sadistically. But – and here is my point – Dickens does not tell us this. Dickens does not even hint at the sexuality that lies just underneath the surface of their relationship. To have done so would have reduced Daniel Quilp to something less than he is – a symbol of evil, hideously charming, hypnotically grotesque, and almost undefeatable. For Dickens to have insisted upon sexual prowess as a principal ingredient in this talismanic wickedness, as I can't help thinking a modern novelist would have done, would have been to have made Daniel Quilp something quite different from what he is – not nearly so remarkable as an imaginative creation nor so right in his symbolic function within the novel's structure. Such conjectures about the creative process are in the long run perhaps futile and, quite certainly, unproveable. One man's sublimation may be another man's credo. But an examination of what "freedom" can do **to** the artist as well as **for** the artist may be salutary.

Which brings us, the consumers of art, round to our own responsibility in this affair of freedom from censorship. In our anxiety to appear infinitely tolerant and free from any kind of prejudice, are we encouraging the spineless, the shapeless, the meaningless? Could that be the baby hurtling out the window with the bath water? My own feeling is that an audience that roars and hisses with disapproval, like the one in Paris in the twenties that first heard Stravinsky's "Sacre du Printemps," provides a climate a lot healthier for the artist than that audience which now sits placidly through performances of the most extreme avant garde music, applauds politely at the end, and walks out discussing where they're going to have dinner. Social pressure – censorship, if you insist – if often necessary to the artist. In the face of it, he may have to re-think, re-consider, re-organize his work in order that communication between him and his audience can take place. **Or,** of course, he can wipe the tomato off his lapel, thumb his nose at the public, and proceed as he has before. But it will at least have been a dialogue, a two-way conversation: now he, the artist, can educate the public or they can educate him. For it seems to me that in our terrible anxiety to assure our artist absolute freedom from any kind of censorship we are denying him one of his rights – the right to be told that he has failed.

But let's never forget that when our artist does finally manage to write *The Marriage of Figaro* we must be prepared to recognize it – and to applaud.

Irving W. Kreutz

The Music Of Frustration:

McClure's *The Beard*

Arriving in San Francisco in mid-August, I was startled by handsome blue and red posters advertising the Berkeley performance of Michael McClure's play *The Beard,* starring Richard Bright and Billie Dixon and directed by Marc Estrin, on August 20 – startled because the top half of the posters was in roars:

GAHR THY ROOH GRAHEER
GROOOOR
G R A H H R, etc.

I had once seen McClure on educational TV, roaring one of his poems at a lion, and I had read his *Ghost Tantras,* written in what he calls "beast language," and his *Meat Science Essays,* in which he asserts, "We become Mammals as we were once Men." But it was difficult to imagine an entire evening of growling, even if it were done by Jean Harlow and Billie the Kid, whose photographs graced the posters.

I learned from Kenneth Rexroth that the police would probably arrest the actors in Berkeley as they had on August 8, at the fifth San Francisco performance, charging them with "obscenity," then "conspiracy to commit a misdemeanor," and finally "lewd and dissolute conduct." This censorship promised to be the most interesting since the trials involving *Tropic of Cancer* and *Howl,* because this time actors rather than a literary work were being prosecuted. Ironically, the Berkeley performance was to be in the high school theater, and I learned later from McClure that the school board had raised no objection. The theater was filled to capacity, mostly with people in their twenties, though some were older and all acted like serious theater-goers. On the arm of each seat was a slip of paper with a word printed on it: DUST, NECK, VAPOR, EYES, SWEET, SILK, SMILE, LACE, etc. People were trying to match them up with beast language on their ticket-stubs, but gave up and sat anywhere. I picked up SACK and sat down.

On the dark stage a couple of stage hands milled around until about half an hour after the play was supposed to begin. I watched them closely, feeling that this shadowy spectacle might be the actual play, but no. McClure walked out at last, with a lawyer from the American Civil Liberties Union, and read a statement forbidding filming and taping without his special permission. To provide additional legal grounds for defense of free speech, he said, "We're going to engage in an exposition and discussion of the problem of sex. Then we'll see an exemplification of the problem . . . Anyone who does not wish to stay may obtain a refund." He then read a letter addressed to the Berkeley Board of Education from the Chief of Police, informing the Board that officers would tape the play and go to court. Finally, McClure introduced a radio-TV critic and the program director of KPFA, who briefly praised the play and condemned the police, and the play began.

During nearly all of it, Billy the Kid and Harlow, both sporting paper beards, sat separated by a table. In eternity, they bantered and teased and insulted each other, without, however, growling.

HARLOW: Before you can pry any secrets from me, you must first find the real me! Which one will you pursue?
THE KID: What makes you think I want to pry secrets from you?
HARLOW: Because I'm so beautiful.
THE KID: So what?
HARLOW: You want to be as beautiful as I am.

This campy opening established major sexual ambiguities. Harlow's silly vanity, her playing hard to get, her tough vulgarity made her seductive to the point of dominating The Kid. Her beard suggested that far from being a submissive female, she had manly powers of manipulation. And The Kid, despite his gruff demands, his insults, his denial of any reality but "meat," turned out to be as vain as a woman, admitting with pride that he was beautiful and divine. He saw rainbows reflected in his black boots, he wanted "to make speeches like big thick clouds," and he soon stole her lines: "Before you can pry any secrets from me, you must first find the real me!" Again and again, their roles, their styles, were reversed, first one defending the soul against the other's animality, then the other defending his or her divinity. Their tones changed too, so that certain refrains were lyrical at one moment, comic the next, then uttered with indignation or boredom, lust or despair. Obscenities were transformed into a music of frustration.

Though he tried to assure her, puritanically, that "There's nobody here, baby," their words, both insulting and idealizing, prevented them from touching until he suddenly grabbed her and bit her foot. Later, after persuading her to remove her panties, he tore them into shreds, explaining, "If we don't do what we want we're not divine . . . People call destiny doing what you want to do." Harlow's indignation slowly gave way to attraction. "I like you," she said at last, carressing his boots and admiring the rainbows in them. The play ended with Harlow slipping into ecstacy as he kissed her thighs.

This final act, which sent the police, who had been noisily taping and photographing the performance, despite McClure's warning, into a frenzy of snapping pictures, was witnessed soberly by the audience. There had been a few guffaws early in the performance, and easy laughter during frequent comedy, but no one except the police responded as they would to a topless dancer in a North Beach night club. As Harlow ecstatically repeated, "Star! Star! Oh my God!" the dominant feeling seemed to be gratitude that the couple had at last found each other, "the real me," after tormenting themselves with words, illusions, and sado-masochistic strategies. The Kid's "manly" aggressiveness, in collision with Harlow's absurd "femininity," revealed the sickness of American sexuality. There were, of course, a few dull and eccentric passages, but very few, and the superb acting left the audience in a tense silence of awareness, broken only by the snapping of shutters, the whirr of the recorder, and finally, applause.

After the lights went on, McClure invited comments from the audience. Lawrence Ferlinghetti and Alan Watts spoke briefly on the seriousness and significance of the play, and the audience filed out. A few days later, the actors were charged with "lewd or dissolute conduct in a public place."

Morgan Gibson

Editorial Note:

From **Variety,** March 22, comes word that **The Beard** was then playing in San Francisco to packed houses. The District Attorney's office prosecuted the play's director and its two actors under a section of the Penal Code which prohibits lewd or dissolute conduct in public places. But Superior Court Judge Joseph Karesh threw out the case, insisting that the Legislature didn't intend the Code to be used to prosecute stage performances, and

clearing the air by wryly inquiring why the D.A. didn't prosecute San Francisco's topless dancers under the Code: "If it isn't applicable to the dancers on the stage, then it isn't applicable to **The Beard.**"

Post Editorial Note:

Variety also reports that the second opening of **The Beard** was a benefit for The American Civil Liberties Union, and that the English critic, Kenneth Tynan, is quoted thus in the advertisements for the play: **"The Beard** is a milestone in the history of heterosexual art."

Literature and the Supreme Court

by Elmer Gertz

To ask if this or that ruling of the United States Supreme Court will affect the quality or quantity and, indeed, the very course and substance of expression in America is to propound an impious impertinence. It is only when the justices of the highest court are themselves possessed of the demon of creativity that they can affect our literature in any permanent or real sense. "Man's drive for self-expression, which over the centuries has built his monuments, does not stay within set bounds," Justice Mathew Tobriner of the California Supreme Court said in a memorable decision sustaining the constitutional right to sell *Tropic of Cancer;* "the creations which yesterday were the detested and obscene become the classics of today. The quicksilver of creativity will not be solidified by legal pronouncement; it will necessarily flow into new and sometimes frightening fields. If, indeed, courts try to forbid new and exotic expression they will surely and fortunately fail. The new forms of expression, even though formally banned, will, as they always have, remain alive in man's consciousness. The court-made excommunication, if it is too wide or if it interferes with true creativity, will be rejected like incantations of forgotten witch-doctors. Courts must therefore move here with utmost caution; they tread in a field where a lack of restraint can only invite defeat and only impair man's most precious potentiality: his capacity for self-expression."

Unfortunately, no justice of the United States Supreme Court has expressed himself, in my judgment, with quite the same mastery on the subject of the inviolability of expression as Justice Tobriner of the California Supreme court. One must read the opinions of judges on the lesser rungs of the judicial ladder, like Tobriner, Woolsey, Hand, Bok, Frank, and Epstein and a few like them, to learn that some courts have an appreciation of their limitations. Some few are humble when they contemplate the mysteries of literature.

This is not to say that Supreme Court Justices Hugo L. Black and William O. Douglas, sometimes joined by some of their brethren, have not written movingly of the freedom of expression. These two, in particular, feel that even the highest court of the land has not the constitutional right in the first instance, nor is it practically equipped, to become the supreme censor. Justice Black will not deign to look at motion pictures nor read publications that come before the court for review; he declares flatly that they are all protected, for better or for worse, and in an absolute sense, by the First Amendment.

Justice Potter Stewart would confine the court's intervention to so-called "hard-core pornography," which he admits he cannot define but which he is confident he can always recognize. This means that he will support few, if any, bans on books or films.

Justice John Marshall Harlan believes that the federal government does not

have the constitutional right to act as censor or to punish obscenity, but he would give the states reasonable latitude to do what they will in this field.

Justice William J. Brennan, Jr., the one Catholic on the court, has written most of the major opinions on obscenity for his brethren, including the *Roth-Alberts, Jacobellis* and *Ginzburg* opinions. He believes that there is a constitutional right to regulate, even to ban and punish, obscenity; but until the *Ginzburg* case, he was in agreement with those members of the court who would give very wide range to writers, publishers and distributors.

Chief Justice Earl Warren is in a very special category. Sensitive to the liberties of every American, however obscure, he is also attuned to those practices which would weaken the court or corrupt the nation. Ever since the *Roth-Alberts* decision, in which he filed a significant concurring opinion, he has believed that books are never on trial; that it is the distributor who is being examined – that if the distributor panders to pruriency, then the court should punish him. In a sense, *Ginzburg* is his vindication.

Justices Tom C. Clark and Byron R. White are the two who can generally be found in favor of upholding the lower courts in their obscenity rulings. They do not like smut, believe it socially harmful, and would do something about it.

This leaves the newest member of the court, Justice Abe Fortas, as a sort of swing man; it was his vote that led to the adoption of the Chief Justice's concept of pandering as giving otherwise borderline material a criminal taint. Justice Fortas had been one of the attorneys in the *Roth* case. At that time he seemed to oppose the very concept of the constitutionality of obscenity legislation; he and his associates, Thurman Arnold among them, had long fought against the censors. What had caused him to change his mind? Significantly, too, Justice Fortas' predecessor, Justice Arthur J. Goldberg, would certainly (so far as one can judge those things rationally) have opposed the new concept, so that, substituting his uncast vote for Fortas', the majority would have held, 5 to 4, the opposite of the actual ruling in the *Ginzburg* case – unless, as is always possible in a court that seeks to reconcile differences, some compromise had been worked out.

It remains only to say that it is not only the present court, but the court throughout its history, that has had this byplay of personalities and judicial philosophies. What, then, becomes of the concept of a government of laws, and not of men? On such tenuous threads does freedom in these states depend – or does it?

I would say, at the very outset, that any book or film with a modicum of seriousness, that is distributed without any sensationally sensual appeal or pandering to pruriency, will be protected in the United States Supreme Court. The difficulty is that not all cases reach the Supreme Court. Because of its heavy burden and for reasons of policy, that court is highly selective. It chooses or rejects for review what it will, and there is no immediate appeal from such finality. Time, ultimately, takes care of some matters; time and man's unconquerable drive for expression. Shakespeare said that

"love laughs at locksmiths." In the same way, literature circumvents those who would bind it in legal chains.

One cannot speak with the same confidence of the lower courts, be they village tribunals or the supreme reviewing courts of the fifty states or of the federal judicial hierarchy. As a general rule, the closer one is to the ground the dirtier one will be considered; that is to say, those courts which are under the influence of the politicians, the pious or the prim will be likely to condemn many forms of expression. There is a tug of war which is relentless on both sides. Many good works are done to death, because their distributors cannot afford the costs, in cash and general wear and tear, for carrying their cases to the highest court.

The situation today is somewhat similar to that which prevailed when the *Roth-Alberts* opinions were handed down by the United States Supreme Court in 1957. Those who were opposed to any form of censorship or any kind of inhibition of the freedom of utterance were distressed that the highest court had affirmed the constitutionality of properly drawn obscenity legislation. They were upset, too, that the material in the *Roth* case, at least, was not especially sordid; that the publication *Aphrodite,* involved in that case, had some considerable literary value. Samuel Roth was an old hand in the distribution of suggestive material. It was clear that the court, just as with the principal actor in the later *Ginzburg* case, was eager to clip his wings.

Many liberty-loving people feared that there would be a contagion of prosecutions throughout the country, because of *Roth-Alberts,* which would make the production and distribution of printed material precarious. On the other hand, the censors rejoiced – now they could get at the purveyors of smut and put an end to the dirty traffic. As a matter of fact, both sides were taken by surprise. In the ensuing years, the Supreme Court did not always "take" the obscenity cases that were presented to it, thus leaving the decisions of the lower courts stand. But whenever the court granted a review, it reversed the finding of obscenity. It became more and more clear, to the distress of those who do not like sex-oriented literature, that the court was taking a more and more permissive attitude.

In the *Roth-Alberts* cases and and in the other cases of that period, the court had said that publications were to be considered "as a whole," and not through isolated passages; that the standards of the mature adults of the community, and not the tastes of juveniles or other special groups, were to be considered; that sex in itself was not obscene; that to sustain a finding of obscenity, there had to be the arousal of some sort of sick or morbid feeling – prurient appeal; that, moreover, the purveyor of the material had to have some sort of knowledge, or "scienter" as it is called in legal jargon, of the obscene contents; that, in all events, the constitutional safeguards with respect to searches and seizures had to be observed.

The once forlorn believers in freedom now began to feel that only "hardcore pornography," whatever that is, could be proscribed. The censors began to be consumed with disappointment. They looked upon the highest court

as the reckless protector of the most shameful exploiters of the pruriency of young and old.

There followed decision after decision by the court, culminating in the *Jacobellis* and *Gerstein* (Tropic of Cancer) rulings in 1964. It seemed clear now that the standards to be applied in judging publications was a national one, not any local distortion; that any degree of literary, scientific historical or other social importance, however slight, was enough to "redeem" a work; that there was to be no "balancing" of qualities, good against bad, obscene against literary or the like; that if a work were not inexcusable dirt and trash, it was protected; that the doors of suppression and punishment were to open in only the slightest degree in order to protect real, rather than imagined, social ends.

This was the high noon of hopefulness to those who agreed with Justices Black and Douglas that the First Amendment set forth absolute protection for utterances of all kinds. Some of us believed that it would not be long before the court would say that adults could read or view anything, no matter how good or bad, controversial or sexy. I proclaimed this philosopher's dream in an article in *The Nation* scarcely a year after the *Jacobellis* opinions. Then came March 21, 1966, and a seeming end to the pipe dreams. On that day the court handed down no less than fourteen opinions in the three *Ginzburg, Mishkin* and *Fanny Hill* cases.

In an analysis of these decisions, *The National Decency Reporter* (published by Citizens for Decent Literature) declared the final results "a major defeat to the smut industry." It pointed out that in *Mishkin,* a state case, and in *Ginzburg,* a federal case, substantial jail sentences and fines were imposed upon the defendants, and there was a strong denunciation by the court of the business of pandering to erotic interests. The CDL writers said that the *Fanny Hill* case decided nothing on the merits of the book, but reversed the lower courts for the separate reasons each Supreme Court Justice had. "The three decisions stand," CDL declared, "as the most important obscenity rulings in this nation's history. Acting as precipitants, they have erased the doubts which clouded what many have regarded as muddied waters."

The CDL writers found that the court had adopted a "variable" approach to obscenity (that is, no hard and fast lines but a consideration of the special circumstances of each case); that the court was not confining obscenity to "hard-core pornography"; that the knowledge, or *scienter,* required for conviction in a criminal case was very slight; that so-called "redeeming social importance" must be the basis upon which the publication is actually traded in the market place and not a spurious claim for litigation purposes. They concluded that the cases "made it impossible for the reluctant prosecutor to explain away his continuing failure to carry out his duties under the obscenity laws"; that defense arguments "have been swept from the courtroom"; that now the prosecutor must hasten to criminal courts and attack the defendants as violating community standards. In other words, the faithful were supposed to rally for decency, sock the smut-peddlers hard, and throw such offenders into jail. A conference of

law enforcement officials was called for the headquarters city of CDL, so that the righteous might go forth immediately thereafter and punish those persons who would offer obscenity or merely what was advertised as obscenity to the public. This was a pronouncement for truth in advertising with a vengeance.

Very quickly the Supreme Court itself raised questions as to whether or not CDL was right in its restricted view of what constitutes knowledge on the part of the purveyor. Several cases were accepted for future consideration by the court. Until these cases are decided in the ensuing months, one cannot be sure as to what degree of proof is required to demonstrate guilty knowledge.

The cross-currents eddy around us, illuminating and annoying. A couple of examples will suffice.

The Chicago City Council is overwhelmingly Democratic; there is, literally, only a handful of Republicans and independents who make loud noises but are listened to by no one in the Council. Of this small group, John Hoellen has been possibly the most vocal and least effective in winning support for his pet projects. The majority leader openly sneers at him; the Mayor ignores him; he speaks to himself and the tiny dissident group – that is, until he trotted forth one day the issue of obscenity. He had learned that the father of a twenty-six year old girl objected to her reading James Baldwin's novel, *Another Country,* in connection with the optional course she was taking at one of the City's junior colleges. It is not clear that either the father or the alderman had ever read the book in full – censors often read only selected passages; but it was enough for them that it dealt with deviant relations between the races and that it had some passages that were not mild in either language or incident. The alderman shouted out angrily that the book was dirty and should be banned from the school.

That great advocate of the freedom of the press, *The Chicago Tribune,* took up the cry with daily pronouncements on the subject, quoting, under slanted headlines, every person, informed or uninformed, who did not want Baldwin's book around. The unpopular alderman found himself, for the first time, quite popular in the City Council. Other aldermen, virtually all of whom had not read the book or, indeed, any book, joined with him in asking that Baldwin's meaty work be tossed out, so that twenty-six year old women and others might be protected from its impurities. The City Council voted almost unanimously to ask the Board of Education to take action. Of course, the more enlightened people of the community, including the two Marshall Field newspapers, spoke up for the freedom of choice. On the surface, they prevailed – the Board refused to ban the book; but then it disappeared from the required list in time.

On the other hand, the acceptance in New York of the imported film called "491," after a passage in the Gospel According to Matthew, indicates that the rabid censors will not prevail everywhere, despite community pressures. The film, according to its critics and the minority of the federal Court of Appeals in New York, is simply a series of sexual acts – sodomy, homosexu-

ality, intercourse with a prostitute, intercourse between a prostitute and an animal, self-mutilation. No doubt, by the standards of many people, it is gamy. But the majority of the New York court, relying on the sociological, journalistic and artistic interpretation of experts, held the film, which deals seriously with the juvenile delinquency problem, to be not "utterly without redeeming social value" by today's standards, and, therefore, constitutionally protected.

In a free society, such as ours, the creative writer aspires to the same measure of freedom as any other emancipated persons, perhaps, a little more so by reason of the demands of his calling. He wants to choose those themes that are of the most interest to him, that, presumably, he understands best, and he wants to write of them in his own idiom or in those terms which he deems most appropriate. He does not want to have subjects, language or collaborators foisted upon him, particularly not jurists or police. If he is a true artist, he will not use what he regards as unnatural language, unless his subject or treatment calls for it. He will not be "dirty" in a real sense, although he may write of men and women who are sexual slobs. If he is a realist and he writes of the people of the streets, he will have them talk with a vocabulary and on subjects appropriate to their lives. Of course, it is a rare whore who converses in Alexandrine lines about the mysteries of the universe. The artist feels that he must be faithful to the demands of his own creative spirit, and to yield to no exterior force, whether the result is fame or oblivion.

And just as there are free writers, there are also free readers, highly enlightened adults, who want to choose their own authors and books, good, bad or indifferent, without the assistance or restraints of the state. Each mature person has his own tastes, fancies, frolics and moods, and, as the spirit moves or hinders him, he will read, or not read, whom and what he will. The fastidious may not like every reader, or each author, and they have the right to choose or to reject for themselves and not for others.

This is the essence of the First Amendment, as I see it, that it makes possible a society in which there are free writers and free readers in profuse variety. Insofar as the law makes possible such society, it is good; otherwise it is bad – even if learned and righteous judges propound after learned and righteous witnesses have sworn on the Bibles of all faiths that their views of this or that publication are infallible. Some men fear books; others hate books; they fear and hate good ones even more than bad ones. They have incorporated in the law this melancholy concern for the variegated products of the printing presses. The obscenity laws are a reflection of this. Men who truly love the Word are content to let each man choose his own language, so that all may join in a sort of universal anthem. Years ago the perceptive critic Ludwig Lewisohn declared that men seek expression and will not be denied it; that this is the essence of literature – that it propound what men think and feel and say.

The life of our nation is brief enough for an informed person to know the entire history of our literature. Observed in their larger aspects, our first writers were reared on the more genteel eighteenth century English models.

Their writings had the characteristics of the familiar essay, without having the true intimacy that includes all of the appetites. Sex was either conventional or sentimental. We had no Bohemians, nor, certainly, men and women who brooded over the mysteries of the flesh, with the partial exception of Hawthorne's *Scarlet Letter,* in which sex is something mystical and symbolical, rather than real; adultery there is a magical letter "A," rather than a great passion experienced by dimensional human beings. Puritanism, with a Victorian gloss, largely dominated our nineteenth century literature. Even Walt Whitman, the first American poet to be aware of "the body electric" and "the moisture of the right man," was rebelling against the genteel tradition in a rather self-conscious fashion, scarcely with the unbridled masculinity of the truly free. Then, at the turn of the century, and later, when Stephen Crane wrote of *Maggie, a Girl of the Streets* and, above all, when Theodore Dreiser created *Sister Carrie* and *Jennie Gerhardt,* a new era was ushered in. The conventional publishers and writers and readers publicly fought against fictional men and women who had the feelings of real people. Comstock, the author of our obscenity laws, rode the land, arousing terror everywhere. There were public protests and outcries and censorship, but bit by bit the full-bodied prevailed. Hastened by the two World Wars and other cataclysmic circumstances, our literature, at its best and worst, became sex-dominated. Anything went between the sheets and the covers of books. Where there had been a kind of sickly aroma, now there was sweat and groans and life. Of course, the self-righteous protested and fought back. As we have seen, there were many obscenity bannings, post office edicts and customs capers. The literati talked of the heavy weight of the courts and the police and, on a certain level, they were right; but the end product was a free literature so far as sex and the other human appetites were concerned. There seemed to be no enforced turning back in prospect, save for the tides of sentiment that govern all people; one extreme leading to another and eventually to a kind of balance.

On another level, the war was not yet won. The sexual shackles were released, but the human spirit was still in chains, due to the influence of Senator McCarthy and his predecessors and successors. The Supreme Court is sensitive to this struggle in the marketplace of ideas. It will not fail us.

The Supreme Court and the Social Redemption of Pornography

by Tom Robischon

It is a passion inseparable from the essence of the human mind to delight in the fiction of that the actual existence of which would please.
Lord Auckland, 1791

In the good old pre-*Ginzburg* days there was hope that the Supreme Court would soon take itself, and the rest of government, out of the sex-censorship business. It still may do so, but it will be more a result of pressure, confusion and its own frustrations, than findings of fact or law. For, in addition to affirming an injustice against Ralph Ginzburg, the Court has outraged a small but outspoken and influential portion of the community. And far from clarifying an area of law that has become progressively more muddled, the Court's decision has compounded the confusion and produced decisive proof – if it were still needed – that the attempt to legislate pornography out of existence for the past 145 years has been an exercise in futility.

But we should not underestimate the Court's ability to find a way out of its messes. Nor should we condemn the Court for what it has done; it may be doing as well as any nine men could given the assumption that pornography, in the absence of any clear and present danger, requires the policing attention of the state.

Then too the Court does not always mean what it says. And nowhere is this better demonstrated than in *Ginzburg*. For prior to it we thought the Court meant it when it said in *Roth* in 1957 that material with the slightest "redeeming social importance" is entitled to the full protection of the First Amendment. And when in *Jacobellis* in 1964 the Court reiterated this we were even more sure that it was not mere **obiter dicta.** In finding the film "The Lovers" not obscene in *Jacobellis,* Justice Brennan (who had also spoken for the majority in *Roth)* reassured us that any material that has any "redeeming social importance," that is, any "literary or scientific or artistic value or **any other form of social importance**," may not be branded as obscene and denied constitutional protection (emphasis added).

Had the Court said only that we still would have reason for feeling let down by *Ginzburg*. But it went on to point out that this test excluded weighing the social importance of the material against its sexual appeal because the very presence of social importance automatically ruled out the possibility of material being obscene (again Justice Brennan speaking for the majority). Some of us were thus even more encouraged to look forward to the day when obscenity and pornography would be socially redeemed, for, with the help of a new, more libertarian, less anti-sexual milieu (in the creation of which the Supreme Court played a vital role), we were beginning to assemble evidence and argument.

Nor was this all. The social importance test was being used in those palmy days to *reverse* obscenity convictions. It not only found "The Lovers" not

obscene, but the Illinois Supreme Court used the test to reverse its own decision upholding an obscenity conviction of Lenny Bruce. In that case the Court said it had originally balanced Bruce's satire against his "revolting" material and had found the latter weighed more. But after *Jacobellis* it had to rule that the social importance in Bruce's material "immunized" his entire performance.

But we – and Ralph Ginzburg – should have known better. There was a glaring inconsistency in the Court's use and interpretation of the social importance test. Furthermore, and most fatally, there was another test for obscenity destined to be used for the first time in *Ginzburg* that would send Ralph up for five years. This new test, which might be called the "pandering test," took its place alongside the three tests that had come down from *Roth* (the dominant theme or prurience test, the patently offensive test, and the social importance test). This dubious fourth test had been lurking in an assenting and dissenting opinion of the Chief Justice, not in any of the Court's majority opinions (a point partly noted by Jason Epstein recently in *Atlantic Monthly).* We had also been assured that social importance was not to be put in the balance. Yet in *Ginzburg* the new fourth test explicitly over-ruled it. What had happened?

When Justice Brennan used the social importance test in *Jacobellis* he used it to determine that "The Lovers" was not obscene (because it had redeeming social importance). But in *Roth,* when the test was first enunciated, Brennan said that obscenity was never intended to be protected by the First Amendment *because* it is without the slightest redeeming social importance. Brennan went farther. In *Jacobellis* he said there was to be no weighing of social importance, but earlier in *Roth* he had said all ideas "having even the slightest redeeming social importance" have full protection **"unless excludable because they encroach upon the limited area of more important interest"** (emphasis added). Clearly a balancing concept.

And so the Court now has four different tests for obscenity, and there is no assurance others are not lurking somewhere. Nor is there any way short of testing to find out whether the Court will apply these tests equally, or whether, as the American Civil Liberties Union claims, the pandering test can be used to find obscenity where the other three tests do not find it (which means you can make anything obscene if you pander pruriently enough). This is the kind of ad hoc decision that has always characterized obscenity cases. The inability to know reasonably well whether or not you are breaking the obscenity law has the aspects of a judicial shell game which demeans both the law and the Court.

But the Court never goes as far as you think it might sometimes. (Another way of saying it does not always mean what it says.) And the social importance test might still be the means for the Court to bow out of sex-censorship. There are serious flaws in this and all the other tests. But if there must be a test, I believe this one offers the most promise of producing an uncensored pornography based on 1) the importance to society of not censoring it, and 2) the importance of the contribution an uncensored pornography can make to society.

It can be argued – convincingly, I think – that no speech or publication has to be socially redeemed; that if the First Amendment history and philosophy tell us anything, it is that free speech is a right and not just a privilege. If it is a right, then speech does not need redeeming in order to be free because it is socially redeeming no matter what its content. As Paul and Schwartz point out,

> *"The condition of freedom — open access to the minds of men — was a positive good [for the 18th century lawmakers] despite all its evils . . . Men needed this freedom, including the freedom to publish or to read what was thought heretical or socially noxious by most of the community. For this kind of freedom supplied the surest way of finding insights to truth, the most effective way to expose false assumptions, errors, and hypocrisy. To secure this freedom it was necessary to eschew all semblance of governmental obstruction or censorship of the press." (Federal Censorship: Obscenity In The Mail)*

If, on the other hand, only that which is socially redeemable is worthy of First Amendment protection, then free speech is a privilege. (It is similar to the idea that a Negro can enjoy his rights if he is the "right kind" of Negro, i.e., socially redeemed.) That intrepid fighter for absolute free speech and press, Theodore Schroeder, traces this idea of free speech to an uncritical reliance on precedence by the courts, for there is precedence enough for the idea of free speech as a privilege in the tradition of freedom as a gift from some sovereign. *('Obscene' Literature And Constitutional Law)*

But the idea that pornography must socially redeem itself goes deeper. However it is defined, there is one constant element in all things said to be pornographic: a combination of fear and attraction. In the interaction of these two responses is the source of the irrationalities and emotionalisms directed toward pornography, and the failure of our society to come to terms with it. In both its attractiveness and the fear it engenders there is an implicit criticism of society. We fail to see it, or acknowledge it, even though pornography flourishes. Maurice Girodias describes pornography as a protest, an excessive form to be sure, but a protest nonetheless against the old habit of suppression and deliberately conditioned ignorance of "the facts of life." Its very intensity proves that it is not gratuitous, that there is a deep and general need for free expression which is still far from being gratified.

If this is so, then pornography is a social problem as much as a personal

problem. It testifies to a failure in our society. But true to our way of dealing with criticism and insurrection, internal and external, we blame pornography on kinky individuals and hit it – and them – over the head. How then can pornography hope to meet the test of social importance? That test is a public good test, and that means that pornography must be made compatible with the public good. In sharing this with other protest literature, pornography has the additional burden of being in bad taste, vulgar, and "impure." The social importance test then can be used by government to determine the kind and amount of sexual dissent that will be heard.

But lest my polemic mislead you into thinking I am making heroes out of pornographers, or that I envision some "pornotopia" as a recent writer dubbed it, let me make it clear that I consider the widespread presence of pornography, particularly such bad pornography, the symptom of a sickness; that much of this is the product of our attitudes toward sex and our attempts to cope with pornography (i.e., hit it over the head and hope it will go away); but that there is good in it that could be carried over into a society more devoted to erotic expression and much less devoted to violence than ours is.

There is historical plausibility in the idea that pornography is a form of revolt and social criticism. Writers like David Foxon *(Libertine Literature in England,* 1660-1745) and G. Legman *(The Horn Book; Studies In Erotic Folklore And Bibliography)* have shown that when pornography appeared as a distinct genre in the mid 17th century, it was as a protest against the attempt to create a non-erotic literature by censoring off the open stage of literature and life the sexual parts of the body. Pornography then is not literature with pornographic elements, but literature with all non-pornographic elements expurgated. Back of the censorship of erotic literature were such things as the mechanization of society during the industrial revolution, the "alienation" of man and cutting him off from the directness of peasant life; in short, all those alienations and discontents recorded by Marx and Freud. With the spread of printing, and of literacy, pornography became "a problem"; reform movements set in, and censorship escalated. But so did pornography.

Legman also records a number of instances in which the publication of erotic literature is greatest before or after revolutions, depressions and protracted wars. In this country these occur before and during the Civil War, in the 1890's and 1900's, 1927-34, and I would add the Cold War, particularly in its post-McCarthy period. This does not mean pornographers are radicals or interested in politics. Pornography and politics seldom are seriously combined. It is rather the freedom that goes with the relaxing or breakdown of political or religious repression, or a change in a political power.

In these pornographic revolts the first target seems to be the repression of sexual experimentation. Thus *La Puttana Errante,* the first full-fledged piece of pornography that appeared in 1650, is an exposition of the various means of sexual pleasure. Foxon notes that in 1642 there was religious sanction

for the idea that there was only one "natural" posture for sexual intercourse. *La Puttana* also bears out the original meaning of "pornography" as language and stories told by, or about, whores. But Lawrence Lipton in *The Erotic Revolution* claims the word originally had the non-pejorative meaning of language, etc., used in sexual foreplay for its erotic effects. *La Puttana* bears this out too, a characteristic often used to identify pornography, and one that can be seen – and felt – by comparing Forberg's selections from classical erotic literature with his selections from Chorier's *Satyra Sotadica,* the locus classicus of pornography.

Along with its aphrodisiacal quality – and perhaps an integral part of it – are the various anti-authoritarianisms in pornography. Where *La Puttana* began a revolt against sexual conventions in a dialogue in a brothel, Foxon shows, *L'Ecole des filles* in 1655 brought the discussion into the home and applied it to family life and romantic love, and *Satyra* in 1660 continued and extended it to the church and society generally. The pornographic revolt had begun! Beginning with religious heresy the anti-authoritarian revolt developed into political heresy, and from there into sexual heresy – not just libertinism but a sexual or erotic revolt that, like our own democratic revolt, is still unfinished.

It is to be expected then that a tension would exist between individual sexual predilections and society's controls on sexual behavior. Freud, of course, claimed this was a permanent condition of any civilization. And it is these tensions that the panderer takes advantage of. So we hit the panderer over the head, or we restrict individual sexual expression and cut off access to substitute or vicarious expressions of it. In so doing we refuse to see the revolt, the criticism, and the possible good in it. The stigma we have applied hides it from us.

The idea of there being good pornography may strike you as being a bit wild, but this may be because our censoring puts pornography all on the same level. The Kronhausens found that upper class males demand a better quality of erotica. The Kinsey group found the interest in erotica increases the higher you go on the social and educational scale. They explained this by the increased failure of males in these classes to get what they want in socio-sexual relations (there is your social criticism!), and a greater capacity to visualize erotic situations. It has often been claimed that the greater part of the market for pornography is among the more educated.

We may fail to see the good in pornography also because censorship is selectively directed against its normal, not its neurotic qualities. It is a fact that the more explicitly genital an expression of sexuality becomes, the more offensive it is to our laws and popular attitudes. Legman has made much of this in describing obscenity as "overstressed normality," at least when compared with the literature of sex-substitute sadism which flourishes in our land. Sex, he points out, legal in fact, is a crime on paper; while murder, a crime in fact, is, on paper, the best seller of all time.

In this way violence, nastiness, pathological obsessions, the dirt-on-sex that Lawrence spoke of, becomes confused with the erotic and sexual. When this

gets bad enough it leads to demands for more censorship, which in turn leads to more production of bad pornography. Thus Legman speaks of the "false revolts" that may bring on more suppression rather than end it, like the proliferation of sex-substituted sadism that, true to his prediction, has brought back suppression. Thus does censorship encourage, if not create, bad pornography. Havelock Ellis pointed this out long ago: censorship magnifies and exacerbates the vices of pornography and deprives us of its stimulating, relieving and revealing virtues.

Another reason for not censoring pornography is to be found in the contribution censorship has made to our sexual ignorance. Space requirements forbid me from going into this beyond noting that while significant change has occurred in this area, in matters of sex, ignorance is still often a virtue and enlightenment a vice. Witness the care taken in distributing and writing *Human Sexual Response*. We are told that steps were taken to avoid the possibility of obscene content or a prurient response by the reader. In short, no passion, bringing to mind Norman Haine's gibe that sex education books tell us everything about the sexual act except why anyone should want to perform it. Thus does the bugaboo of pornography inhibit our attempts at sexual enlightenment.

The motives for being interested in pornography are justifiable, and they may be the most important thing for society about pornography. One motive is a continuation of childhood curiosity about sex that often is suppressed by a bland education that aims more at the elimination of curiosity, fantasy and day-dreaming. Pornography – even in its worst moments – might be a healthy attempt to remember, to bring to consciousness what society has forced us to bury, to elaborate the day-dreams and fantasies we are never free of. The better the pornography – i.e., the more it approaches good art (and thus causes us to doubt whether it can be called pornography) – the more successful it is because the more insightful and rewarding it is to us.

The appeal of pornography to the fantastic, wish-fulfilling, or hallucinatory has often been noted. The Kronhausens used it to differentiate pornography from erotic realism. It is true that often in pornography disturbing reality elements are carefully avoided, all the women want to be laid, and all the men are super-sexed. Taboos are flouted, parental figures are seductive and permissive, and as the quality of the pornographer's art decreases its purpose becomes persistently obvious and singular: a buildup of erotic excitement with emphasis solely on the physiological for no purpose other than that. There is no aesthetic distance to it, and satiation easily sets in.

But pornography is not the only bad art, nor, as Geoffrey Gorer points out, is it the only literature of hallucination. One of the largest and widely tolerated forms of this literature is the detective story. But there is also the literature of adventure, sports, horror and mystery, eating and drinking. We read it for the effects it produces in us, the feelings we have as we vicariously undergo the particular activity. While no one is disturbed when an interest is displayed in this literature, we are all up in arms about an interest in pornography. It is what it is about – and maybe the possibility that it might improve our game – that bothers us.

Havelock Ellis said that with a re-evaluation of sex there would be a re-evaluation of pornography. We may already have begun the process. For all its hallucinatory and fantastic unreality, there is an important reality in pornography that escapes us – or that we choose to ignore. Pornography, without fig leaf and euphemism, shows us at least the more obvious reality about sex and erotic experience. Its failure lies in doing nothing more than that. But it is a reality that is all the more censored for its obviousness. The more pornography celebrates fucking (as Wayland Young might say), the more it is feared, and–the more attractive it becomes. The more explicitly genital it is, and the more it frees its characters (and its viewers) from sin-guilt and the fear of inexorable punishment, the more we censor it.

Pornography reminds us of what we have left out of our lives, or tried to leave out; the repressed always returns. As we work toward a better sex literature we can bring together what no man should have put asunder: our lives and our sexual and erotic desires and capabilities. In its possibilities for contributing to this re-integration of our lives pornography might be likened to nudism, the nudism of literature. (Someone once said pornography is to literature what prostitution is to marriage.) The censorship of pornography has helped drive us apart from the central mystery and reality of our lives. The ambivalent fear and fascination pornography holds for us lies in its disclosure of that reality.

If none of this is found to be convincing argument for the social importance of pornography, we might try one more point. The fact of pornography is a reality in our society that we cannot sweep under the rug. If it is the symptom of a sick society, then all the more important it is that we face it, get to know it, try to understand it, and learn what it demands of us. A re-education in pornography could contribute to a new sexual education and a new sexual art in our lives.

Censorship: But deliver us from Evil

by Eugene F. Kaelin

The knowledge of evil, like love itself, is a many splendored thing. Without it, we could not rightly define what we mean by "good" or "wholesome." With it, we have lost our innocence. But if innocence is a virtue it has charm only in babes or rubes, whose ignorance precludes the fulfillment of experience. The latter too is a virtue. And since the fall of man it has been universally preferred by the common run of men, and should their modesty allow them to admit it, by that of women as well.

From the moral point of view the censor treads a narrow path: in delivering the innocent from the evils of experience he himself has been led into a more severe temptation, that of reducing the fulfillment of life to the dubious charms of innocence. The conflict is always there, and for the individual, whose most pressing problem is the working out of a mature adaptation to the conditions of life, the choice between innocence and experience is free of both constraint and restraint. Determined by his own point of view on the universe, the individual acts as his own censor, accepting or rejecting what to him seems fit.

Psychologists of a Freudian persuasion inform us that all healthy organisms engage in this kind of censorship.[1] No one can or wills to experience everything, nor is it reasonable to expect that one should. Too much of the best thing can be a bad thing, so that practical wisdom becomes a question of learning when, where and how effectively to say 'no.' Nietzsche lit upon this conclusion to condemn all moralists as nay-sayers, and proposed his own brand of immoralism as a means of promoting a class of supra-moral men dedicated to the saying of 'yea.' The yea-sayers oppose the innocence of the nay, inverting the definition of moral value from the negation of a disvalue to the affirmation of the real value of experience. Creativity and aristocratic arrogance were in; conformity and neurotic submission, out, in the new moral order of choices. And whether we like it or not, society is the locus of the conflict between individual nay's and yea's.

To cast society in the heavy role of universal nay-sayer is tempting, but too easy. The spirit of seriousness is embodied in every society; all societies embody forms of social control: folkways, mores and laws determine what ought to be avoided for the good of that society. And yet, if that society is to continue to grow and to function in the life patterns of individuals living therein, folkways, mores and laws must be amenable to sensible change; and they could be changed only if someday broken by a creative person saying 'nay' to their established nay. As long as this change is possible, society is healthy; when not, it is already dead.

In our own society, of course, the changing of law is affected through test cases brought against restrictive legislation, via the route of appeal to the highest court of the land, whose role it is to judge the constitutionality of laws restricting individual freedoms. The process is long, costly, and perhaps even discriminatory, since only the affluent can meet the cost of prolonged

professional legal aid. What, then, is the alternative to guarantee individual freedom of expression?

The answer is neither clear nor obvious. Moreover, the Supreme Court has been known, like others, to lose its cool in the face of the charge of obscenity. Since June 24, 1957, when Samuel Roth was found guilty on four counts of a twenty-six count indictment of obscenity, Mr. Justice Brennan's formulation of the position of the Court had determined most adjudications on the charge.[2] It was ruled that obscenity, like libel, was not protected by the unconditional formulation of the freedom of speech in the First Amendment of the Constitution.

The ground for this decision was, first of all, that obscenity is "utterly without redeeming social importance."[3] If it were not, evidently, obscenity would enjoy the protection of the First Amendment.

> *All ideas having even the slightest redeeming social importance — unorthodox ideas, controversial ideas even ideas hateful to the prevailing climate of opinion — have the full protection of the guaranties, unless excludable because they encroach upon the limited area of more important interests.*[4]

Citing the Court in an earlier decision (Chaplinsky vs. New Hampshire), the good judge proceeds to make a claim with which not all of his colleagues could concur:

> *There are certain well-defined and narrowly limited classes of speech, the prevention and punishment of which have never been thought to raise any Constitutional problem. These include the lewd and obscene. . . . It has been well observed that such utterances are no essential part of any exposition of ideas, and are of such slight social value as a step to truth that any benefit that may be derived from them is clearly outweighed by the social interest in order and morality. . . .*[5]

The first question one might ask is whether the notions of the lewd and obscene are as "well-defined and narrowly limited" as we would be led to believe. In his dissent on the Roth case, Mr. Justice Harlan showed that three different legal criteria were used in the disposition of the Roth and Alberts cases, both adjudicated on June 24, 1957.[6] One could argue, of course, that the vagueness of the definition does not constitute grounds for

protecting "obscenity." But if this is the case, what are we protecting, and what excluding from protection by the First Amendment's language?

Like some philosophers, the jurists might respond to this question with "Everyone knows an obscenity when he sees or hears one." The Supreme Court in a decision of 1896 (Rosen vs. U.S.) did in fact use this argument: ". . . Everyone who uses the mails of the United States for carrying papers or publications must take notice of what, in this enlightened age, is meant by decency, purity, and chastity in social life, and what must be deemed obscene, lewd, and lascivious."[7] Such an appeal to intuitive knowledge has never really convinced anyone, however, and has tempted real pornographers to stretch the loose sense of the term just a little bit more.

The second questionable point concerns the "essentiality" of obscenity in the exposition of an idea. In any form of indirect expression, in which realistic portrayal of even the seamy side of life is relevant, the statement is patently false. Justice Harlan, having perceived the falsity, disagreed:

> *Many juries might find that Joyce's 'Ulysses' or Bocaccio's 'Decameron' was obscene, and yet the conviction of a defendant for selling either book would raise, for me, the gravest constitutional problems, for no such verdict could convince me, without more, that these books are 'utterly without redeeming social importance.'*[8]

The difference between Justices Brennan and Harlan on this point could be described in terms of a conflict of interest between puritan and aesthete. To take Justice Brennan seriously we should be forced to admit that moral values always take precedence over aesthetic – that's what makes him a puritan – or that no successful work of art [an indirect exposition of an idea] can have as its essential part an obscene passage. And if he believed that he would be an aesthetic ignoramus. In his defense, it should be mentioned that he esteems "expression" to have as its end the attainment of truth, whereas aesthetic expressions may be thought to have another aim. But that is a point which goes unargued in his case. Finally, if he had argued this case, he might have found something of redeeming social value in an admittedly obscene publication.

In their dissent on the same case, Justice Douglas and Black, proponents of the absolute protection of the freedom of speech, go so far as to reject the criterion of social importance altogether. Douglas wrote, with Black

> *I reject too the implication that problems of speech and of the press are to be resolved by weighing against the values of free expression, the judgment of the Court that a particular form of that expression*

> *has 'no redeeming social importance.' The First Amendment, its prohibition in terms of absolute, was designed to preclude courts from weighing the values of speech against silence.*[9]

It should be noted that the absolutistic position of Douglas and Black would take away one justifying characteristic so-called "obscene" art has been argued to possess – if a work were found indictable on other grounds, *viz* – the redeeming social value implicit in successful aesthetic expressions. Whatever else might be said of them, aesthetic values work toward the fulfillment of individual lives, and any society which restricts them, in the name of morals or of constitutional rights, is for that reason a poorer society in which to live.

The problem of obscenity and the courts must turn on the definition of obscenity used to condemn a defendant accused of publishing or selling an obscene work. Presumably, it was the majority opinion of the Court that anything possessing a redeeming social value is not *legally* obscene. What then is? The test seems clear: one has only to judge "whether to the average person, applying contemporary community standards, the dominant theme of the material taken as a whole appeals to prurient interest."[10]

The question of the averageness of the person, shades of the old *l'homme moyen sensuel,* is adequately handled whenever a defendant enjoys the privilege of trial by jury. The application of contemporary standards admits the relativity of the notion of obscenity with respect to the given community at different times. And the judgment on the dominant theme of the material taken as a whole disavows the exclusion of works of art containing obscene passages. So the only remaining hooker is the definition of a prurient interest. How does one appeal to an itch? And whose itch is definitive?

It is well known that any one usually responds to an itch by scratching. Chief Justice Warren, concurring in Roth, wrote:

> *Petitioner Roth was indicted for unlawfully, wilfully and knowingly mailing obscene material that was calculated to corrupt by arousing lustful desires.*[11]

And, although he was no puritan, being cognizant of the "mistakes of the past" in censoring the uncensorable, and having written:

> *The history of the application of laws designed to suppress the obscene demonstrates convincingly that the power of government can be invoked under them against great art or literature, scientific treatises, or works exciting social controversy.*

he insisted that a man, and not a book, was on trial. He concurred because Roth and Alberts "were plainly engaged in the commercial exploitation of the morbid and shameful craving for materials with prurient effect."[13] He neglected to point out, however, that the intent of the man could only be gauged by a careful examination of the material, be it a pornographic flyer or a *bona fide* work of art.

The judicial confusion was compounded when, by a five to four decision, Ralph Ginzburg was condemned for obscenity on the basis of advertising. The date was March 21, 1966; the man was found guilty of "pandering." No one was more surprised than Ginzburg himself; he was counting on the three-fold criterion of the Roth case. But having succumbed to temptation, he faces being led away to jail.

Although the Ginzburg decision looks new, it does no more than to make apparent that the intent of the publisher is the crucial test of legal obscenity. Warren's insistence that it is the man, not the work being judged afforded the wedge. A man's intent is clearer, perhaps, in his methods of advertising than in the quality of his publications. What is new in the Ginzburg case is the effect on the established obscenity tests. In its *amicus* brief to the Supreme Court in defense of Ginzburg, the American Civil Liberties Union argued that the new ruling

> *. . . for the first time operates to suppress publications with conceded social importance. And it does so on the basis of advertising which was itself not obscene and which described materials which were by definition not obscene either.*[14]

To anyone who has followed the case it is apparent that the ACLU has made a point: that ". . . the Court's unprecedented inclusion of advertising as a ground for obscenity further obscures the already muddied waters of the law of obscenity."[15]

II

Any human problem which has its springs in the universal psychic processes of men, worms its way into the social arena, and finally appears before the highest court of the land, where it terminates in judicial confusion, is one which bears a great deal of reflection. According to one editor of a journal dedicated to the problems of art in society, the issue has been "overwritten." He meant to imply that it is extremely difficult to find anything new to say. That may be true, but the appearance of an issue's being over-written is perhaps more healthily interpreted as a sign that not enough of value has been written on the subject, or that, owing to the very nature of the problem, the issue changes along with the changing "contemporary moral standards" which are affronted in obscene art and literature and that, consequently, the problem must always be thought through anew. The most fruitful alternative seems to be the latter.

How does one handle a problem, philosophically or otherwise, which occurs in the established fields of psychology, social psychology, morals, aesthetics and jurisprudence? The method I propose will be called simply "reflection."

And the only danger here is to apply it too narrowly to one of the areas in which the problem occurs.

Consider the following example. Availing himself of the citizen's inherent right of reviewing even the process of judicial review, Professor David Fellman, of the University of Wisconsin, in *The Censorship of Books,*[16] adopts the point of view of a political scientist explaining the value of freedom to an open society:

> *Ours is an open society, committed to the proposition that no one's particular truth, whether he is a private citizen or a public official, is such a final truth that it is immune from criticism.*[17]

He rightly states that we agree with Milton's classical formulation against censorship, in that ". . . truth and understanding are not such wares as to be monopolised and traded in by tickets and statutes and standards."[18] And he also rightly states that ". . . our political system recognizes the essentially contingent character of ideas and institutions."[19] He goes on to trace the history of the problem in the American republic, and concludes with a six point resolution, which, if acted upon, would constitute a guide to some kind of solution to the legal problems of censorship.

Although it is true, to an extent, that ours is an open society, Professor Fellman tends to ignore the mechanics of social change, in particular the function of interest or pressure groups to attain their ends. He mentions "private groups" which exert pressure either directly or indirectly on booksellers to prevent "tainted" literature from falling into the wrong hands. He labels as "cultural Klu Kluxism"[20] the efforts of the National Office of Decent Literature – a Catholic organization – to classify books for their danger to faith and morals. He has a point, of course; to modify the contemporary moral standards of the entire community on the basis of the narrow moral definitions of a small pressure group, enforcing the moral code of a minority religion, would be something less than equalitarian justice.

His drive goes foul, however, since it is based upon the assumption that in our democracy the principle of one-man-one-vote is determinant of social action. However misguided they may be, there is nothing illegal about pressure groups; and should we consider the matter aright, we should be led to perceive that American democracy is as much the rule of public opinion as the rule of the many. Pressure groups, especially of minorities, work to influence public opinion, thereby to gain control of the majority vote. Any group can be organized about any interest and legally pressure for the adoption of its point of view. How else to explain the control of American medicine by the AMA, the rise of American labor, and the continued appearance of socialist economic organizations stomping for Marxist economic principles which would, if the Marxists are right, work for the improvement of the moral fibre of American society. The so-called "Negro Revolution" of the present epoch is a still more telling example. An empirical analysis of our society would no doubt establish that the largest, best organized pressure group, the one which succeeds in propagandizing the

general society with its point of view, will carry the day. And the only practical answer to such a situation, if one disagrees with that point of view, is to organize a better counter-pressure group.

Catholics are not the only group actively engaged in so propagandizing the general society. Besides several legally appointed review or censorship boards in municipalities and the states, the following groups take an active interest in the moral influence of films: The Legion of Decency (a Catholic organization), The Motion Picture Division of the General Federation of Women's Clubs, American Association of University Women, American Jewish Committee, American Library Association, Children's Film Library Committee, National Society of the Daughters of the American Revolution, National Federation of Music Clubs, Federation of Motion Picture Councils, Inc., National Council of Women of the U.S.A., Protestant Motion Picture Council, United Church Women, National Congress of Parents and Teachers, and the Schools' Motion Picture Committee. All these and still others make it their business to see every picture released to American theatres. Their purpose is to evaluate the movies in terms of their entertainment value, their moral standards, and their "suitability" for people of all ages. And on top of this vast structure of supervision rests the authority of the state boards of motion picture censorship.[21]

It must be recalled that pressure groups are called into action because the legal guarantees of freedom of expression through the juridical process are not sufficient for a settlement of the censorship issue. Since the Roth case, obscenity has been declared unprotected by the First Amendment, even though Justices Douglas and Black continue to claim that it should be; and since the Ginzburg decision a work is obscene if its publisher or seller engages in illicit advertising, pandering to an alleged prurient interest.

But who is protected by the law? In the oldest instances *(Regina vs. Hicklin,* 1868) of American censorship laws, a work was judged obscene even if isolated passages produced a sexual itch in "particularly susceptible persons." Here, presumably, children and mental incompetents were being protected. But the result of law is a universal restraint, such that in protecting children and mental incompetents its enforcement penalizes every adult and mentally sound member of society. The Woolsey decision on *Ulysses* and the Frankfurter decision in *Butler vs. Michigan* reversed this procedure, Justice Frankfurter declaring:

> *We have before us legislation not reasonably restricted to the evil with which it is said to deal. The incidence of this enactment is to reduce the adult population of Michigan to reading only what is fit for children.*[22]

It would be said, ironically, that anyone believing in universal censorship deserves that kind of society.

The next step was to protect the average man. But the result is the same: if the obscenity law protects the average man, the total adult population of

Michigan would be restricted to reading what is fit only for the average man – however he is to be found. That, too, is an unhealthy society. Those who argue for the absolute interpretation of the First Amendment's guarantee of free speech claim that the average man needs no protection, since if he is intelligent enough to know that his own moral standards are being violated by what he reads, he is intelligent enough to lay down the book; and this argument has some weight in a truly "open society."

It might have been thought that protecting children and the average man would have sufficed. But this is to underestimate the censor's nose for evil. In the Mishkin decision (1966), it was decided to protect deviant groups from themselves! Edward Mishkin had protested that his pornography was not legally obscene, since it could not excite the average man. Justice Brennan agreed that it would not excite the average man, but re-defined the pruriency test to the effect of the literature on "any probable recipient group," including sadists and masochists or homosexuals, and so found Mishkin guilty of obscenity. Now even the average adult of Michigan or of any other state in the Union cannot read something which would appeal to the prurient interests of a sexual deviate.

One might be forgiven at this juncture if he were tempted to conclude that no one is protected by an anti-obscenity law if innocent children are not, and that in consequence there is no need for such laws. In *Butler vs. Michigan* the need for anti-obscenity legislation of any kind was destroyed, and the American public has not yet found this out. Yet since *Butler vs. Michigan* was a just ruling, it would seem to follow that the judicial process is not the means to solve the problems caused by obscenity in speech, act or art.

Still, Professor Fellman, looking over the same decisions, held out some hope for handling obscenity as if it were a case of civil liberties. His conclusion is a six-point resolution, as follows:

> *(1) The standard of judgment should not be geared to the needs or tastes of the most feeble-minded, or most unstable, or most suggestible, or most corruptible members of the community, or to the most immature.*
>
> *(2) A book should be judged as a whole, and not on the basis of isolated passages.*
>
> *(3) A single person, whether a police sergeant, or a public prosecutor, or a trial judge, should never have the power to make a final adverse judgment.*
>
> *(4) It is to be hoped that in the future the U.S. Supreme Court will show greater willingness to*

take cases involving book censorship, for they raise a basic constitutional question which the nation's highest court ought to resolve.

(5) It is not inappropriate to consider the motives of the author, and the channels of distribution and sales promotion techniques which are utilized. [This, before the Ginzburg decision!]

(6) Finally, we should always bear in mind that freedom is the rule with us, and restraint is at best only an exception to the rule. Every reasonable presumption, therefore, is against the restraint. . . .[23]

The author of this list had no way of knowing that one day the Supreme Court would unite points four and five, and apply it to the detriment of the other, more sound, criteria! Ginzburg is threatened with jail for pandering to a prurient interest. And John Milton's advice has been sold out in favor of, if not "tickets," at least "statutes and standards."

III

If the rigidity of the legal system makes it something less than ideal for solving the problems of obscenity in society, where else can material be found for reflection? Surely, the social and behavioral sciences may afford some clues. Consider the charge that obscenity represents a clear and present danger of anti-social behavior. This is a proposition that is empirically verifiable. On *a priori* grounds it has been argued that reading about immorality is an inducement to commit immoral acts, and that unrestricted reading material in the hands of youth is a contributing cause to juvenile delinquency. The counter-opinion states that juvenile delinquents do not, on the whole, read; and that if they did, they might possibly benefit by going through the harmless catharsis of an imaginative experience in such a way as to relieve their tendency to anti-social behavior.[24] Pornographers admit their prurient interest on the same grounds, and ask the very relevant question of why they shouldn't be allowed their kicks in this imaginative way. Thoughts and desires, it is urged, are never subject to restrictive legislation, only overt actions.

It would seem, then, that a juvenile delinquent is not so much the effect as the cause of what he reads. If not beauty, at least obscenity is already in the mind of the beholder. Consider the example of the movie censor working on *Gentlemen Prefer Blondes*. The New York Board found the line "Oh, my Daddy!" too suggestive; they replaced it by "Oh, Mr. Eisman!" If the proper name were sounded, as well it might, 'Iceman,' the suggestiveness would be greater after censorship than before – but only to the mind capable of reading the reference.

The scandal is, in these times and in our enlightened technological society, that the hypotheses of the above contentions have not yet been tested empirically: the variables are clear, and the populations available for sampling. And if the results of significant investigation indicate that reading "obscene" literature or being exposed to obscene art is a clear and present danger to the incitement of anti-social behavior, legislative bodies would do well to restrict the availability of such art and literature to adult audiences. It is not easy, however, to conceive how such restriction would be equably implemented. It appears to be as difficult to stipulate who is a child, or juvenile, as it is to define what is obscene.

In a recent case of police censorship at Madison, Wisconsin, a lad of fifteen was refused admission to see the movie *Phaedra,* even though he had parental permission to attend. The theatre manager was enforcing a voluntary limitation of the movie's audience to a minimal age of eighteen, apparently in the public interest. The parents of the lad complained that the eighteen year old restriction was discriminatory, and on the basis of this complaint a single police inspector ordered the incestuous love scene cut. The boy could then see the movie, but minus one of the essential elements

of the plot. The only thing obviously obscene about the uncut movie, however, was the scurrilous acting of Tony Perkins, an obvious mis-match for the powerful Melina Mercouri; but, then, this is an aesthetic, and not a moral judgment. The good police inspector either missed or approved of the homosexual relation between Phaedra and her nurse. By the action of a citizen's committee and Wisconsin Civil Liberties Union, the cut portion of the movie was in fact restored.

The *Phaedra* case of Madison illustrates further the complexities of reviewing or "labelling" of books and movies. The courts could hold that labelling is an act in prior restraint, and therefore unconstitutional. And restrictions of audiences to adults could be read in the same light as restrictions to men only or to whites only. The civil liberties issue is clear. Moreover, in the same case, the parents, who were legally responsible for the behavior of their child, had given their consent. It was their considered judgment that the boy could in no way be harmed by whatever might be shown at a local movie theater, even if a restriction as to age had been placed upon the movie. And had the parents appeared with the lad at the box office, all three would have been allowed to enter. Did the theater manager have the right to restrict his audience? The federal Civil Rights Act of 1964 indicates that he might very well not have.

A simple case of voluntary review by a theater manager illustrates once again the danger of using legal or judicial means to solve the censorship issue. The same example may serve to indicate the way out of the maze. The role of the parents in the Phaedra case in Madison indicates that the desires of the parents, responsible for both the education and consequences of their children's behavior, should have a dominant role in determining what the children should be allowed to see or read. But not all families are as sophisticated and morally responsible as the one in question. The average parents, indifferent about civil rights, obscure as to the difference between right and wrong, and ignorant as to that of aesthetically good and bad, are

hardly in a position to fulfill their role effectively. And in such cases, as in others, where one institution of the society fails to function another must stand in its stead. Organized religions are all too eager to step into the breach to inform their members concerning what is right and wrong, and the educational institutions may still be expected one day to instruct their wards in aesthetic judgment. The latter, at least, can be hoped to fulfill their obligations by making whatever empirical studies are necessary to validate their claims to knowledge.

It seems clear that the NODL and the Legion of Decency are two "educational" organizations created to inform Catholics of their religious and moral obligations, and if they could be dissuaded from exerting pressure on booksellers and movie theaters, thereby restricting what might be seen or read in a given community to what is fit for Catholics, they could be argued to perform a useful service – to Catholics. As long as the review is not legally binding and no unfair pressure is brought to bear on the general society, one would have to be a pig-headed WASP indeed to object to the work of these organizations.

Moreover, the examples of such organizations point to an unobjectionable way of "protecting the youth" of the general community. The persistent attacks of pressure groups on the sale of comics, paper-back books and the movies has some foundation in fact. Professor Fellman, however, is guilty of misrepresenting the facts of the issue when he says,

> *Apparently its position [the NODL's] is that if you can afford to spend $3.50 for a novel, then your morals do not need protection. Thus economic determinism reaches new heights.*[26]

In his speech this workaday liberal was after the cheap humorous effect. If the aim of censorship or review is to protect the juvenile, it makes good economic sense to zero in on those products of society generally available to the juvenile's buying power. Here again the parents still have some control, and if the juvenile is already in a position to provide his own spending money, it could be argued that he is well on the way to being responsible enough to read what he can afford to pay for. This is economic determinism, but hardly a new height: better said, perhaps, it is an application of the laws of the "soft sciences" to the attainment of a more desirable social control. Too many of us are still led to believe that our free choices are free only if undetermined. To change the character of a child's reading or viewing habits one has merely to control the environment – social, economic, cultural, and, of course, educational.

Finally, if the results of the soft-sciences can be applied in this way, it should not be forgotten that the schools may still constitute a powerful force for controlling the behavioral patterns of the young. Instruction in both morals and aesthetics is still a preponderating interest of philosophers, and at times it has been observed to have had some effect.

The suggestion seems imperative: granted the desirability of protecting juveniles from "morally unwholesome" art or literature, the laws are not the best means to effectuate censorship. In some cases parental responsibility is sufficient to guarantee the desired effect, and where it is wanting, other institutions of society can be counted on to fulfill the lack. Review boards of any kind are not conspiracies against an adult's civil liberties, if only such review is limited to an advisory function, and voluntarily adhered to by the parents or the child looking for moral or aesthetic guidance.

Lastly, with continued progress in moral and aesthetic instruction in the public schools, each child should be placed in a position to evaluate an aesthetic product. In this way both the reviewed work of art or literature itself and the very principles used by whatever Board has made the review in the first place fall under the individual's ultimate control. Only he who feels the need of such review need appeal to it, and as long as the review has no legal binding force, no one's civil liberties will have been violated. Finally, we would have moved the problem out of the straight-jackets of the law and worked out its solution in terms of the free play of social institutions on the determination of an individual's conduct. Our society will have, in a very meaningful sense, remained open; and those parents who are fearful for their offsprings' morality may yet receive the protection they desire.

As *Time* magazine once put it, speaking of the new Batman rage, the kids take in the program of crime, violence, and sadism for the "yuks"; only their parents take the program seriously.[27] I remember taking in the same character as a heavy in a situation comedy when it was still a comic book, and my own parents were not worried until I expressed the desire to have a Batmobile. To continue this story down to the present generation, I was relieved about my own six year old's interest in the bat character when she asked me the following question: "Daddy, how does Batman know when it's Spring?"

– "I don't know."

"Because Robin lays an egg."

The kid couldn't have a clearer insight into the aesthetics of the situation. KAPOW.

IV

It has been argued so far that unrestricted freedom of aesthetic expression is a right guaranteed by the First Amendment of the American Constitution, that any attempts to abridge this right by restrictive legislation founder on the impossibility of satisfactorily defining the legally obscene, and that an examination of the obscenity rulings of the Supreme Court have shown a marked tendency to move from relevancy to irrelevancy – from laws designed to protect the youth to laws designed to protect deviates from their own constitutive natures, which are not in themselves contributory to anti-social behavior. I conclude that whenever there is evidence of aesthetic expression there is no need for an anti-obscenity law of any kind.

The untested assumption of those arguing for anti-obscenity legislation remains the alleged deleterious effects of such materials on juvenile behavior. Although it is hypothesized that a juvenile delinquent reads or fails to read

what he does because of his character rather than having his character formed by what he reads, the relevant empirical tests have yet to be made under conditions of scientific control. In the absence of such studies, it seems appropriate to ask the question whether it is preferable to continue protecting the innocence of juveniles, or to educate them to the values of unrestricted aesthetic expression in society, thereby contributing to the fulfillment of their lives. And on this score, one pays one's money and takes one's choice. Either means, on the face of it, appears workable.

I have already explained the manner in which parental responsibility, working in collaboration with other educational institutions of the general society, could be conceived of as providing what is sought for in censorship legislation, and that review boards, of any constituency, may be used to inform the choices of parents and children alike without doing violence to the civil liberties of other members of society.

It remains only to show that an intelligent pursuit of aesthetic education may yield some relevant materials for further consideration of the censorship problem. Presumably an intelligent review board would be guided by the desire to balance the claims of morals and of aesthetics to be the relevant ground for approving a given work of art. In the following sections, then, I shall explain the aesthetic grounds for the rejection of pornographic art. The last "soft science" relevant to the question, and the ultimate institution of the society determining artistic production and consumption both go by a single name 'aesthetic.'

V

Aesthetic science may be defined variously as a description of aesthetic objects or of the conditions under which such objects are produced and appreciated; or, lastly, as a meta-scientific discipline of explaining and justifying the criteria of aesthetic judgment. Although there are difficulties in the concept of an aesthetic institution stemming especially from the apparently asocial instincts of creative artists, aesthetic behavior may be said to become institutionalized to the degree that individual aesthetic judgments tend to have social consequences, of a harmful or a useful nature, which are either restricted or permitted through the ordinary avenues of social control. My plan of attack will be to explain the latter idea first, and then proceed to the former, as a necessary means to a fuller understanding of the concept of art as an institutionalizable social function.

Sex is a useful analogy. It represents an individual and social good which, under certain conditions, may easily evolve into an individual and social evil. In most societies it is controlled and institutionalized in marriage, within which all external restraints are thought to be unnecessary – this is why Shaw called it "the most licentious of all institutions." Even homosexual "marriages" undergone in penitentiaries function, quite outside the law if within its most narrow confines, on much the same basis. Each con knows, and sometimes by the social testimony of a double-ring ceremony, which boy is whose; and each party to the contract enjoys a pre-determined series of rights and responsibilities. In the absence of anything better, the system might be said to work.

A marriage contract between consenting adults of whatever sexual constitution describes patterns of behavior as licit or illicit within the clearly understood bounds of free and responsible sexual expression. To control the evil of absolutely unrestricted expression, society has first of all recognized the universality of the good, and then limited its own restrictions on the activity to enforcing those voluntarily imposed by the individuals who choose to act within the bounds of that institution. Since society can never do away with the evil, it creates institutions to contain it, thereby restricting its possible harmful effects. Moreover, if society could devise means to do away with the evil entirely, it would by the same stroke also repudiate some of the good. For this reason legislators must give very considerable thought to any universally restrictive legislation. Most societies have indicated their belief that basic human impulses need shaping, and not outright elimination.

Art in society is not unlike unrestricted sex in society. It can have evil effects in that it can disturb the immature psyches of children and mental incompetents. The aim of effective social control, therefore, is not universally restrictive legislation, but the creation of an "institution" in the bounds of which patterns of behavior are clearly recognizable as "licit" and "illicit."

Where the good made available in marriage is the licit fulfillment of our sexual natures, the good to be made available in the aesthetic institution is that of our aesthetic natures. We need only to remember that institutions are not only restrictive, but most importantly, permissive of human expression.

Since there are some sensitive natures in the general society, the exposed penis of an exhibitionistic psycho-neurotic will always create scandal; and works of art, whether they contain passages describing such psycho-neurotic behavior or not, are equally scandalous. Their very purpose is to do violence to the banal and accepted perceptions and ideas of the general society.

The obvious inanity of much of the thinking about works of art on moral premises is that no distinction is made between the behavior of an actual exhibitionist and the possible aesthetic effect of including descriptions of such behavior in a work of art. The moralist is easily scandalized, and so refuses to distinguish between the licit and the illicit on aesthetic grounds. But of this, more later; it suffices here to note that the licitness of an aesthetic expression is determinable by the exercise of aesthetic judgment. He who would restrict the notion of "taste" to morals is a prude, and he who insists that there can be no difference between public and individual morality is inevitably a prig.

In a closed, or controlled, society there is ample evidence of the recognition of an aesthetic institution. Following the socialist revolution in Soviet Russia, the status of the artist and writer was lifted to that of a profession. Individual artists were granted the material means of expression and remunerated in a degree commensurate with the social good their products afforded the society. The story is well known: the music trials of the thirties and continual repression of "formalism" and Western decadentism in all the arts worked to drive creative artists underground; and one state-subsidized writer, Boris Pasternak, was influenced to reject the Nobel Prize. His

novel like the poetry of its hero, was too "personal." The system went wrong because of the completeness of the social controls. Artists and writers were held responsible to commissars or to a jury of their peers working under the same assumptions of a commissar: that only socialist realism constitutes licit aesthetic expression. In the process, free aesthetic judgment was replaced by judgments of political expediency.

But there was a lesson to be learned, perhaps more than one. Government sponsored art in the United States during the depression years was clearly "socialist realism," a fact readily observed by a comparison of the federal art projects[28] with the Russian art approved under Soviet controls. It's all there: the building of a new society, the glorification of labor and laborers, the repudiation of the "personal" and merely subjective. Yet from an aesthetic standpoint, some of it is good and some very bad indeed. Obviously, the only way of improving on the system is to be able to describe the good in such a way as to distinguish it from the aesthetically bad on grounds other than an apparent content analysis, or the application of criteria devised from a non-aesthetic area of human experience, especially politics. But this too can be achieved only with an adequate treatment of aesthetic judgment. What is logically only a confusion of categories may become institutionalized as political tyranny.

Where the Soviets succeeded in raising the status of the artist in society – as long as the artist was content with pushing the Party Line – they failed to liberate art. The formalists and "decadents," who continued to work guided only by their own aesthetic instincts, were forced to do their best underground. Can an open society succeed where the Soviets succeeded without failing where they failed? Any answer to this question depends upon the degree to which a viable aesthetic institution can be created in that society. We have failed so far because we have tried to introduce the restrictions of laws, and have ignored the internal and voluntary controls of the participating individuals, exercised by both creators and appreciators. We have told some artists their subject matter was obscene, the publication and the sale of it punishable by law. We have told some appreciators they have no right to an expression if it appeals to a prurient interest – not even if they could not conceivably be harmed by it.

What we need, then, is a change in the restrictive laws and the creation of an institution where the controls would be internal to the patterns of behavior involved in the expression.

It is not true, however, that we have failed because we have been completely unaware of the issues. The dissent of certain Supreme Court justices has been strongly based on an aesthetic instinct. Even *Fanny Hill* was judged not legally obscene (at the same time as the Ginzburg and Mishkin decisions) on the ground that it has its place in the history of literature. Having such a "place" was interpreted as constituting a "redeeming social value." Following *Ulysses,* one by one *Lady Chatterley's Lover, Tropic of Cancer, Notre Dame des Fleurs* all became publishable; and the *Life and Loves of Frank Harris* is to be found in every cultured home.

But there is still a long way to go: erotic realism has been approved in

spite of its content, and sometimes, even, in spite of its minimal aesthetic value. We have not yet progressed to admit the pornographer's point, that erotic literature is good because it is erotic. Nor have we yet defined the quality of writing that makes it "literature" instead of (Oh, the suggestive title) "hard-core pornography." Rightly so, perhaps, because that is the business of aesthetics, the science, and not a decision of a judge or jury.

Moreover, in many judicial decisions handed down by a judge or jury adequate attention was given the aesthetic motivation by appealing to the evidence of aesthetically competent critics. The English trial of *Lady Chatterley's Lover* was called "the most expensive seminar ever given on the subject of a single novel." Morally, the book is obviously obscene, treating of marital infidelity, even glorifying sodomy between man and woman; aesthetically the book is a failure – primarily because of its moralistic intent; yet for all that, it doesn't seem pornographic. It too has its place in the history of English letters.

Countless experts were called in on countless trials to determine whether a book was art or an invitation to a cheap – and vicarious – sexual experience. The "other" Ginsberg, (Allen) the beat author of *Howl* (Holy the cock, holy the ass-hole), was defended by no less a critic than Mark Shorer who proved his expertness by declaring that if he could translate the poem into a prose paraphrase of its content, it would not be a poem; yet the poem continues to appear in a bowdlerized version.

Finally, in an attempt to gauge the extent to which an open society credits the value of aesthetic expression in the determination of its obscenity laws, it will be useful to consider the history of such laws in a representative state of the Union. Only New Mexico, of the former forty-eight state union, has no general obscenity statute, leaving this dirty business to the municipalities, who retain the power "to prohibit the sale or exhibiting of obscene or immoral publications, prints, pictures, or illustrations."[29] The Congress of the United States alone enacted twenty different obscenity laws between 1842 and 1956. I have chosen the laws of Wisconsin to illustrate my point, since this article is to appear for the first time in that state.

A woman student, reporting on these laws in a class held at the University of Wisconsin at Madison, prefaced her remarks by the following:

What the Courts Face:

> *In deciding cases for and against obscenity in literature, the obvious and first problem is to define the word 'obscene.'*
> *Typically, obscenity means (1) something which contravenes accepted standards of propriety, (2) something which tends to corrupt, and (3) something which provokes erotic thoughts or desires.*
> *The first meaning is put into play through class rivalry; the middle*

class censor feels responsible for the morals of the class immediately below him and the aristocrat feels responsible only for the freedom of uncensored literature. The second and third meanings become a special problem because they are so often regarded as identical by censors and by courts. Just what the corruption is the courts have not been explicit in explaining, nor have they stated what is sufficiently harmful to the public interest in literature that provokes erotic thoughts or desires so that this kind of literature should be censored. After all, sexual thoughts are perfectly natural; without them, men and women would be abnormal.[30]

The point of this discursus is to indicate that the legislative body defines and the court must interpret what is legally obscene; but what is decided to be legally obscene may or may not be only "morally obscene."

Wisconsin passed obscenity laws in 1899, 1921, 1941, 1953, and again in 1955. The first law is short enough to be quoted in its entirety:

Any person or persons who shall put up in any public place any indecent, lewd or obscene picture or character, representing the human form in a nude or semi-nude condition or shall advertize by circulars or posters any indecent, lewd, or immoral show, play, or representation, shall be deemed guilty of a misdemeanor and on conviction thereof shall be fined not less than $25.00 or more than $300.00, provided that nothing in this act shall be construed as to interfere with purely scientific works written on subjects of sexual physiology or works of art.

Only the pictures of nudes or semi-nudes and the advertising of an indecent performance were thus legally obscene not the indecent performance itself; and works of art by their very nature were never to be considered such. Although this law was re-incorporated into the superseding law of 1921, the latter was designed to make more explicit what was being forbidden.

The law of 1941 excluded reference to works of art, making them liable to the same restrictions as "any book or pamphlet, ballad, printed paper, moving picture or film, or other thing containing obscene language, prints, pictures, figures or descriptions manifestly tending to the corruptions of morals of youth . . . ," and compounded its arrogance by further deleting the expression "of youth," which formed an essential part of the 1921 definition. Moreover, since it is difficult to establish what *manifestly* tends to the corruption of morals, the 1941 legislators likewise decided to delete that embarrassing word. The crime was no longer a misdemeanor, but a felony, and the ante of the fine was correspondingly upped.

In 1953, under the influence of the Hand decision, (U.S. vs. One Book entitled *Ulysses* by James Joyce), the law was again modified in favor of an aesthetic product. Section 344.21, entitled "Lewd Written Matter, Pictures, and Performances," of the Wisconsin statutes for 1953 reads:

> *(1). Whoever intentionally does any of the following may be fined not more than $5000 or imprisoned not more than 5 years or both:*
> *a. Imports, prints, publishes, exhibits, advertizes, or transfers any lewd written matter, picture, recording, or film or*
> *b. Advertizes, produces or takes part in any lewd performance, or*
> *c. Makes any lewd drawing or writing in any public place.*
> *(2) In this section, 'lewd' means that the dominant effect of the thing, taken as a whole, is one of sexual obscenity.*

In this definition, works of art are described indirectly: they are to be judged only as a whole, not on isolated passages, and presumably no lewd passage unrelated to the whole is permissible. In effect this would make it possible to prosecute authors or publishers for badly written books, and to prohibit, say, lewd covers on decent books, or any other form of pandering advertising.

Lastly, in 1955, the "dominant theme" clause was removed from the definition, and the law's interest in protecting the youth was re-affirmed in that he who intentionally "has in his possession with intent to transfer or exhibit to a person under the age of 18 years any matter prohibited by this section" was stipulated to be in violation of the law. This was the law respected by the movie theater manager who had acted to restrict the audience to the film *Phaedra* in Madison, when it was charged that such restriction is a violation of the rights of parents to permit their children to see what they (the parents) deem fit.

Thus in a single state between 1899 and 1955 the status of works of art changed from protected to unprotected and back again, until the last formu-

lation, when it was tacitly assumed that the U.S. Supreme Court would persist in its application of the "dominant theme" clause, making it unnecessary for a state legislature to make mention of the escape hatch. On these grounds, then, it can be said that the Wisconsin State Legislature has been ambivalent toward the legal status of erotic art and literature. And since 1955, whatever rights the citizens of that state may enjoy with respect to the reading of erotic literature has been the guarantee of the federal government, and not of the state.

The conclusion is ironic; for one of the arguments Justice Harlan had given in his dissent on *Roth* was that each state should enjoy the right of stipulating what is legally obscene for its own citizens. He went on to urge that "contemporary community standards" meant a different standard for different communities, arguing that the federal system of the U.S. is great because it has, in effect, "forty-eight experimental social laboratories"[31] in the form of the individual state legislatures. By a 4-3 decision of the Wisconsin State Supreme Court, it was ruled that *Tropic of Cancer* was not legally obscene. But the court was, once again, applying the federally approved "dominant theme" clause. The decision was made on May 20, 1963; in part, it stated:

> *The coarse language and the blunt descriptions of normal and abnormal sexual transactions can reasonably be thought to contribute to the effectiveness of the portrayal. Some of the episodes, taken alone, appeal to prurient interests, but in our opinion the dominant theme of the book, though unsavory [does not].*[32]

If the erotic substance of some literary and artistic works is currently protected by some state laws and continues to be protected by federal law under the "redeeming social value" clause, some jurists have likewise shown some insight into the procedures of aesthetic judgment: *viz.*, the whole, not the part, is to be judged; and "filthy" language is to be judged in the light of its effectiveness to reveal character. Just a little bit more and jurists would be brought to a full-scale description of the contextual basis of aesthetic judgment. Finally, Chief Justice Harlan of the U.S. Supreme Court has stated the remaining characteristic of all true aesthetic judgments: each must be individual. He wrote in his *Roth* dissent:

> *Every communication has an individuality and 'value' of its own. The suppression of a particular writing or other tangible form of expression is, therefore an individual matter, and in the nature of things every such suppression raises an individual constitutional problem, in which a reviewing court must determine for itself whether the*

> *attacked expression is suppressable within constitutional standards. Since these standards do not readily lend themselves to generalized definitions, the constitutional problem in the last analysis becomes one of particularized judgments which appellate courts must make for themselves.*[33]

If we change this language from that referring to the courts and read a reference to the individual aesthetic appreciator, we have a workable formulation of what I have been calling "the internal controls on the patterns of behavior of those individuals engaged in aesthetic activity."

VI

Aesthetic communication, like any other, is a process involving "sender," "receiver," and the "message." Unfortunately, however, the message of works of art has usually been erroneously interpreted. To look for the "moral" of the work is to forget that the content is modified by form or technique used to embody that content; to look for "truth" is to mistake the work for a scientific treatise; to look for a party "line" is to mistake it for political propaganda. In the trials (and tribulations) of an aesthetic product, all these categories have been substituted for aesthetic judgment. The offense is all the more damaging when artists and novelists themselves engage in this sort of category confusion. D. H. Lawrence was an unlicensed preacher of an unholy gospel; Plato and Keats have conned millions into accepting the equation of the true and the beautiful; and J. P. Sartre still envisages a novel as a political act. He's only writing fewer these days.

If aesthetic judgments may be described as "situational" or "contextual," whatever enters into an aesthetic context has no absolute or pre-determined significance. *Tropic of Cancer,* for example, contains many obscenities, but they all function in the artistic portrayal of an author whose job it is to render the significance of the conditions of his everyday life into memorable aesthetic form. There are the obscenities, and the depicted writer's attempts to put their significance into readable shape. The whole hangs over the table like the surrealist's watch, awesome in its strangeness, and revealing only the tense struggle of a man bent on creating flowers of evil. How easy to mistake the evil for ugliness.

Those works of art which do contain a decipherable message, insofar as they depict a recognizable state of affairs, are most open to this sort of confusion. *Tropic* illustrates plainly that didacticism and moralism are not to be confused; neither the "truth" nor the alleged "moral" of its message is uniquely determinant of its value. Yet the answer doesn't lie in an abstraction of the content from the form of the expression, as if the aesthetic component were constituted by the form alone, the content lying inert within the expressive context. *Tropic* is good because of its obscenities, i.e., because of the way they function in context.

The work of art is a concrete form, a relational nexus of ordered qualities,

whose only function is *to be;* not to inflame, to instruct, or to exhort to action of any kind. Merely by being, it reveals a quality unique to that context of experience. The experience of the quality, wholly contained within the contemplative activity of the aesthetic receiver, is the value law makers have striven to protect. It represents the fulfillment of our aesthetic impulses. Would that "having a place in the history of letters" were a sufficient ground for insuring that fulfillment. We all know that the history of letters abounds with easy successes and many glorious failures.

The mechanics of aesthetic judgments differs for different kinds of works of art. A non-objective piece, such as "absolute" music, architecture, some dance and paintings, is totally devoid of "content" in the above sense of the word. Yet it can be experienced and judged. The critic need only experience the context of sensuous relations and then perceive the controls built into the context by the artist's craftsmanship. Soviet critics have condemned this form of expression as "empty formalism," the decadent and neurotic expression of an artist's personal feelings. But they could do this only on the assumption that it is the function of art to possess a realistic social message. Ironically enough, abstract expressionism in this country was condemned by blind critics for representing "woolly Communist thinking." The Soviets were disturbed by the lack of a message, and some misguided capitalists by the mysterious appearance of an absent message. In a non-objective piece, the entire expression of the work is controlled on the "surface," and is enjoyed as an immediate or consummatory experience. Whatever difficulties one faces in judging such an experience may be owing to the immediacy of the experience, or the lack of training in the perception of "irrelevancies" in the sensuous context which are experienced as a break in the surface tension.

When the sensuous counters of the expressive context are so organized to represent realistic objects and the objects so related in representation to formulate an idea, works of art contain "depth" structures. And, since any represented idea or object may be "symbolic" of other ideas and objects, there is no theoretical limit to the levels of significance one might find in the work. Lines, colors, planes; words, ideas, images all may function within the expressive context on a number of levels; when they do, they complicate the context of expression and either enhance or dilute the work's experiential tension. Although a work of art may, and in some media usually does, depict a universe, that depiction or portrayal does not constitute the essence of the communication. To the "what" we must relate the function of the "how" in order to judge the ultimate significance of the aesthetic expression. This appeal to the "how" is what saves us from praising or blaming a representative work of art on the basis of content alone. Religious art may be good or bad, but it is neither because it is religious; obscene art may be good or bad, but it is neither because its subject matter, in a context other than the expression at hand, is judged to be obscene.

Reflection on these principles will allow us to introduce a set of distinctions which may be of some value to judges and juries charged with the task of judging obscenity.

First of all, it would be well to restrict the meaning of "obscenity" to its

moral connotation, and devise another term for what we have been calling "legal obscenity." Avoiding the issue whether it is possible or desirable to legislate individual morality, we might then admit that any realistic work of art can be obscene; the question should be whether it is "pornographic." A pornographic work could then be defined as one containing an obscene subject matter (crime, violence, sex, abnormality, or what have you) which goes unredeemed in aesthetic context. In short, a pornographic work is in essence an aesthetic failure.

Whether the intent of the author is to shock or scandalize or blaspheme, and whether the audience is in fact shocked, scandalized, or disgusted, the intent of the work of art is to constitute a meaningful aesthetic expression. If the work fails in this function, and fails because the obscene subject matter obtrudes on the form, then the work is pornographic. But this means that the work is an aesthetic failure, and should be rejected on aesthetic grounds, not on the moral propensities of the audience or on the niceties of a legal distinction.

Moreover, since it is unreasonable to prosecute artists and writers for their aesthetic failures, the courts would seem to have no place in the final judgment of the issue. It suffices for an informed audience to reject the work on aesthetic grounds alone. Big "little books," stag movies and bawdy limericks are always obscene, and, for the most part, pornographic as well. Let him who will, be disgusted by them.

Our society seems to be faced, then, with the ultimate choice of damning the aesthetically unsuccessful, as if it were simply non-aesthetic, through prosecution according to the laws; or to allow informed aesthetic judges to work their own economic vengeance by refusing bad works of art on the grounds of their own inherent aesthetic badness. If the former is the case, let us be more specific about what we are condemning; and if the latter, we need only produce better equipped critical audiences, whose 'nay' is innocent of moral irrelevancies, to insure the measure of social control we desire.

Still another benefit may accrue to society for having produced a new generation of men and women of discriminating taste: the aesthetic judge, always weighing content in terms of the technique or form of an individually significant context in his effort to determine quality, is the very antithesis of the bigot and the fanatic, who, on the grounds of content alone, rush into an action where even the angels fear to tread: to fight a war (or to refuse to do so), to adopt a belief (or fail to do so), or merely to succumb to the temptation of scratching a prurient itch. Men of taste are useful for making laws and for judging when one value of human experience has been conspicuously sacrificed in favor of another.

It would not be surprising to hear, breaking through the clouds in answer to a sincerely intoned *Pater Noster,* with its plaintive *Sed libera nos a malo,* "Deliver yourselves from evil; I have other things to do, and besides, that's none of My affair."

Such divine wisdom may yet work its way into our courts, but not yet tomorrow.

Reference Notes

1) See the essay of Campbell Crockett, this issue of this journal, pp. 240-246.
2) *Decisions of the Supreme Court of the United States,* October Term, 1956, Nos. 582 and 61.
3) *Ibid.,* (Brennan Decision), p. 7.
4) *Ibid.*
5) *Ibid.,* pp. 7-8.
6) *Ibid.,* Harlan opinion, p. 5.
7) Brennan decision, *loc. cit.,* p. 13.
8) Harlan, *loc. cit.,* p. 3.
9) Douglas opinion, *loc. cit.,* p. 7.
10) Brennan, *loc. cit.,* p. 11.
11) Warren opinion, *loc. cit.,* p. 1.
12) *Ibid.,* p. 2.
13) *Ibid.,* p. 3.
14) See *Civil Liberties* (Monthly publication of the American Civil Liberties Union), May, 1966, p. 1.
15) *Ibid.*
16) Originally an address delivered at the annual meeting of the Association of American University Presses, in Lincoln, Nebraska, May, 1957; Madison: The University of Wisconsin Press, 1957.
17) *Ibid.,* p. 4.
18) *Aeropagitica* (Everyman's Library ed., 1927), p. 24; cited by Fellman, *op. cit.,* p. 4.
19) Fellman, *ibid.*
20) *Ibid.,* p. 17.
21) The preceding paragraph has been culled from a student report on "State Laws Governing Motion Picture Censorship," by Miss Gail Robin, who consulted the actual censorship regulations of the following states: Maryland, Ohio, Pennsylvania, New York, Kansas, and Virginia. See also, Morris L. Ernst, and Pare Lorentz, *Censored; The Private Life of the Movie.* (New York: Cape and Smith, 1930).
22) Cited by Fellman, *op. cit.,* p. 20.
23) *Ibid.,* pp. 31-4.
24) Gellhorn, Walter, *Individual Freedom and Governmental Restraints,* (Baton Rouge: Louisiana State University Press, 1956), pp. 61-2.
25) See Fellman, *op. cit.,* pp. 15-16.
26) *Ibid.,* p. 17.
27) See *Time,* 28 June 1966.
28) See Olin Dows, "The New Deal's Treasury Art Programs: A Memoir," vol. II (1964), this journal, pp. 51-88.
29) See Brennan Decision, *loc. cit.,* p. 7.
30) Culled from a term report on "The Wisconsin Censorship Laws," by Miss Nancy Sanford. See also Lockhart and McClure, "Obscenity in the Courts," *Law and Contemporary Problems,* XX (1955), pp. 587-607.
31) Harlan opinion, *Roth vs. the U.S., loc. cit.,* p. 10.
32) Reported in the Madison *Capital Times,* Madison, Wisconsin, 20 May 1963.
33) *Op. cit.,* p. 2.

Censorship and Creativity[1]

by Campbell Crockett

The subject of censorship in the arts is quite familiar and possibly a trifle shopworn. My discussion of this subject will not be precise and may indicate some degrees of incoherence. I think it important to discuss this subject as we live it and think about it, and not to impose artificial theoretical norms that make it so tidy as to make us comfortable. It has been discussed on many occasions in learned societies, and there have been recent discussions of it in *Playboy, Esquire,* and *The New York Times.* Perhaps the subject is such an intriguing one that we are drawn to it again and again. Possibly the subject is one to which we make additional contributions on such occasions as this one. Another conjecture is that for one reason or another we don't have much to say about this subject, and return to it periodically with the uneasy feeling that we have not completed our job. In view of my own feelings of inadequacy, this last conjecture has a ring of authenticity.

Perhaps one of the difficulties is our tendency to moralize on this subject: to ventilate feelings and get nowhere. In an impassioned paper titled "The License of Liberty: Art Censorship and Human Freedom," John T. Dugan says: "Ultimately, then, in addition to being anti-aesthetic, anti-moral, and anti-American, censorship of the arts is an insult both to the intelligence and to the moral strength of the American citizens . . . ".[2] Much attention has been paid to censorship that is based upon moral and religious grounds. Some of us become militant citizens at the drop of a hat. We think of outrageous actions from the Postmaster General against contemporary literary classics, or we may think of the sturdy citizens of an American town who refused the gift of Renoir's sculpture, *Victorious Venus,* on the presumption that it was "nothing but a big, fat, French nude." Many are incensed against Catholic and Protestant groups that attempt censorship of literature, movies, and television. University professors are invited into courts to testify in cases where the defendant is accused of the sale of obscene literature. Some professors are used for the prosecution and some are used for the defense. It is a tribute to the virtue of our profession that seldom is the same professor used simultaneously by the prosecution and the defense. At a meeting of The Ohio Welfare Conference, an organization of Citizens for Decent Literature produced an exhibit of literature. Although this literature was not identified, it seemed fairly clear to me that the Citizens regarded these samples as indecent, not decent. As I glanced at this literature with the disinterested attitude of an objective scholar, it occurred to me that others exposed to this literature might have lustful passions aroused within them. Apparently the same thought occurred to others, and there were many others, who were simultaneously glancing at this literature. There was some discreet and rather embarrassing visual confrontation among this group of scholars and I moved immediately and enthusiastically to the next table where I examined some literature on the School of Social Work at The Ohio State University.

Our national superego, *Life Magazine,* on November 3, 1952, exposed the villainy in Mother Goose Nursery Rhymes. "Taking an average two hundred-

rhyme collection as a sample, investigators found two cases of choking to death, one death by devouring, one death by shriveling, one boiling to death, eight allusions to unclassified murder, one body snatching, one desire to have limbs severed, one bleeding heart, one case of cannibalism, one description of marriage as a form of death, one case of scorning the blind, and two instances of racial discrimination."

The New Yorker magazine issue of November, 1959 cites this seductive announcement:

> *SANTA TRAP. It's unique! It's original! Let your kids set this trap for Santa before they go to bed Christmas Eve . . .*
> *SURPRISE: Imagine the fun Christmas Morning when the youngsters come running in to find that Santa really did come! Of course he got away. But look . . . There's a note on Santa's own stationery and a torn piece of his red pants locked in the trap! What the kiddies don't know is that* **you** *have closed the harmless plastic trap and inserted the note and piece of red cloth between the jaws. Actually helps to make Santa authentic. Complete with trap, red cloth, and prepared note from Santa. One dollar.*
> *The New Yorker's comment: "Our kids use poison bait."*

I remember vaguely reading a news release about a man, possibly a clergyman, who was upset by the photographs and titles on magazines on a newsrack, and began fasting in protest. This reminded me of the father who took his two children into a drug store to buy them each a comic book and led them to a big, wooden rack where hundreds were displayed. His daughter said: "Pick out a funny one, Daddy, so I won't have a bad dream." The father selected an innocuous Donald Duck booklet. His son, at the age of four, scrutinized the lot and chose one with a particularly horrendous cover and said: "Oh, I think I'll have a bad dream." *(The New Yorker)*

It is obvious that I have been extremely anecdotal and impressionistic thus far. I think this important in order to give us some indication of the wide area that we are dealing with. The subject "Censorship in the Arts" involves basic human problems. What I would like to suggest is that we may be overlooking some of these comprehensive problems because of our concern with specific issues that involve the arts. What I am suggesting is that what we may be overlooking are some basic psychological attitudes and behavioral patterns that permeate our experience.

Most of us are aware of certain defects that we have. In some cases, these

can be dramatically exposed. I suppose that sessions at meetings of Alcoholics Anonymous would furnish one such example. Another type of example might be those who rise in Evangelistic churches and confess their sins. In psychotherapy, frequently it turns out that the father-son relationship or the mother-daughter relationship was never worked out satisfactorily and that this contributed to problems that arose in the lives of any one of these parties in the future. If we wish to, we could even look at this on a more cosmic scale and say with Wordsworth "The world is too much with us, late and soon, Getting and spending, we lay waste our powers."

In all of the above examples, and many others could be quoted, we seem willing at times to offer hypotheses or reasons as to why we have fallen from grace or have been unsuccessful. The curious factor is that with respect to censorship in the arts, the problem seems to be that others are, or might be, in danger of corruption from exposure to obscene art – never ourselves. I cannot recall a single person in all that I have read on this topic in the past twenty years who has testified to his individual corruption from exposure to an obscene novel, an obscene painting, an obscene sculpture, or an obscene motion picture. Autobiographical testimonials to failure and distress do not seem to involve exposure to obscenity in the arts. Let us assume that there is such a thing as hard core pornography. Even here, it is others who are in danger of being corrupted, and not ourselves. We seem to think of artistic censorship as something that is appropriate to children and adults who in one way or another have become fixated at an infantile state of development. We seem to escape membership in this latter class.

I am suggesting that many of us object vehemently to censorship in the arts and think of those who encourage it as authoritarian, anti-democratic figures. In cases where we do admit that censorship is legitimate, it seems to be always applicable to others and not to ourselves. These attitudes tend to make us oblivious to censorship as a generic feature of human experience.

"I have no doubt whatever that most people live, whether physically, intellectually, or morally, in a very restricted circle of their potential being. They make use of a very small portion of their possible consciousness, and of their soul's resources in general, much like a man who, out of his whole bodily organism, should get into a habit of using and moving only his little finger. Great emergencies and crises show us how much greater our vital resources are than we had supposed."[3]

All organisms use persistently and necessarily censoring faculties. We might ask ourselves: What prohibitions and sanctions do we utilize in our experiences? To what extent are we able to give an intelligent and informed answer to this question? I am thinking of what we do when we walk through an art gallery or a book store, but the subject that I am raising is not exclusively applicable to aesthetic experience. How do we arrive at our beliefs and how do we form our attitudes? Some experiments have been performed that are relevant to these questions.

A group of college students are brought together in a classroom for a psychological experiment in visual judgment. They are informed that they will

be judging the lengths of lines. They are shown two cards. On one card is a single, vertical, black line, the standard whose length is to be matched. On the other card are three vertical lines of various lengths. The subjects are to choose the one that is of the same length as the line on the other card. One of the three actually is the same length, and the other two are substantially different.[4]

The experiment opens uneventfully. The subjects announce their answers in the order in which they have been seated in the room, and on the first round every person chooses the same matching line. This goes for a second set of cards. On the third round, however, the last person in the group gives a response that is inconsistent with all the preceding responses. What this person did not know is that the others had been instructed to choose the wrong line. The dissenter may become more and more worried and hesitant in subsequent trials. He may pause before announcing his answer and he may speak in a low and embarrassed voice. The poor devil who is placed in this position is faced with two opposed forces: the evidence of his senses and the unanimous opinion of a group of his peers.

What would you do in such a circumstance? Contrary to the self-images that most of us have constructed about ourselves, I submit that we do not know. In this experiment, the experimental subject reports his agreement with the group's erroneous report in 36.8 per cent of the cases. What does this report mean? One possibility is that perceptual changes are involved. Another is deliberate falsification in order to conform. Still a third possibility is an unconscious type of conformity. I shall not explore these alternative explanations of the alarming statistical data. But whatever the appropriate alternative, censorship in some dimension is being invoked. I suggest that this can be a much more sinister kind of phenomenon than what happens in Boston and Cincinnati with respect to a given novel or a given motion picture.

Perhaps we are inclined to dismiss the above experiment as one applied and applicable to college students, and not to mature adults. This presents an interesting question. Note some of the questions that children raise: "Where does the day begin?" "What makes me hungry?" "Why doesn't it hurt when the barber cuts my hair?" "Do dogs dream?" These are questions that we do not typically raise and I wonder why. Freud puzzles over the question as to why we remember so little from our childhood which is presumably extremely rich in experiential content. What we seem to remember are fragments and they do not appear to have much significance and emotional tone. Freud's explanation of this is well-known. He holds that the internalization of societal standards and the development of superego leads to repression of infantile sexuality. This explanation remains controversial and I do not wish to discuss the weary question of whether Freud places greater emphasis than is appropriate upon sexuality. Schachtel maintains that we need a more extensive hypothesis to account for general childhood amnesia: "The categories (or schemata) of adult memory are not suitable receptacles for early childhood experiences and, therefore, not fit to preserve these experiences and enable their recall. The functional capacity of a conscious, adult memory is usually limited to those types of experiences

which the adult consciously makes and is capable of making."[5]

If adults cannot experience what children experience, if they cannot even imagine these experiences, then it doesn't seem strange that we are incapable of recalling our childhood experiences. Most of us think that we have reasonably good memories, but this does not imply that our memories are rich in content. Schachtel points out that what we remember resembles significantly stereotyped answers to questionnaires, the kind of information we put into our *vitae* (and that we read about in *Who's Who in America.)* Deans, at times, seem to plan faculty meetings in such a way that they can be reported comfortably to their peers. Bartlett's research is relevant to this unhappy picture.[6]

Subjects were asked to read twice a North American Indian folk tale "The War of the Ghosts." Each subject was then asked to reproduce the tale after fifteen minutes, and later after longer intervals. Subjects began almost immediately to divest the tale of puzzling, uncomfortable, and unacceptable elements. Bartlett concludes: "All the stories tend to be shorn of their individualizing features, the descriptive passages lose most of the peculiarities of style and matter that they may possess, and the arguments tend to be reduced to a bald expression of conventional opinion. . . ."[7]

The reason why I have invited our attention to some empirical research on generic modes of perceiving and evaluating is that I think we are inclined to become unprofessional in our reaction to shocking abuses of our freedom in specific cases. I am not suggesting that it is either inappropriate or trivial to work hard as individuals on threatened or actual encroachments upon our civil rights. Let us look, however, at censorship activities that we perform when we don't think of ourselves as censors. For some of us, bacon and eggs is the only respectable breakfast; analytic philosophy is the only way of doing real philosophy; Webern and Bartok, preferably a late Webern and a late Bartok, are the only composers one listens to.

Although I am grossly incompetent to do the job, I would hope to see more discussions of censorship in professional societies concentrate on theoretical analyses of the major impediments to creative action. At the risk of sounding Aristotelian, I am referring to self-actualization and the impediments to it. It seems to me quite clear that we frequently are unsure of what we are talking about when we talk about creativity, and I certainly do not intend to throw another definition into the pot. If we can agree, however, that we do not know precisely what this concept means and also agree that we can employ it without major discomfort, then possibly we can say a few things that are relevant to censorship. In his *Neurotic Distortion of the Creative Process,* Lawrence Kubie suggests some of the conditions of creative functioning. He adopts, with numerous reservations and qualifications, the standard psycho-dynamic trichotomous classification of psychological processes: conscious, pre-conscious, and unconscious. His thesis is that the psychologically healthy person is influenced predominantly by an alliance of conscious and preconscious processes, whereas the emotionally sick person is dominated by unconscious processes.

Conscious symbolic processes are largely verbal and we use words to ex-

press our ideas and feelings. In a given communicative act, we use words to express specific ideas, and yet there are many connotations on the fringe of consciousness, accessible on call, which are not operative within the conscious system. We become aware of the unstructured preconscious system when under the influence of certain drugs and when falling asleep and waking. Kubie's point is that the preconscious system makes available flexible symbolic imagery that is indispensable to creativity, and that these data do not have the rigidity imposed by the conscious system or the distortion imposed by the unconscious system.

Quite a bit of research has been done on the correlation of creativity (in the dual sense of artistic success and academic achievement) with numerous variables. I shall not attempt to report on the literature that has accumulated, but there are strong indications of positive correlations between creativity and the following variables: tolerance of ambiguity and vagueness, tolerance of unrealistic and bizarre arrangements of materials, and tolerance of complexity and confusion.

It is at this point that I become mildly intolerant of some of my professorial colleagues whose lives are dedicated to teaching and who have become fixated at the stage of development associated with toilet training. They pass out their mimeographed forms, apply their standard tests, and produce grades that can be immediately and easily devoured by the computers. Students go step by step down the production line and those who step out of line are chopped down by an ancillary production line. Any attempt to raise questions about this mechanism is immediately fed back by the computer as an infringement on academic freedom.

In fact, our educational procedures almost seem to be designed to minimize creative development in both students and instructors. At times, we talk a pretty good game. We say that college education is just the beginning of one's education, and that our goal is to enable individuals to learn how to learn. Our testing procedures measure, however, the accumulation of facts. Those entering the college teaching profession have not been prepared for it. They are not encouraged to go to their senior colleagues and receive help. Imagine an instructor on a one year contract going to his department head and saying that he feels inadequate to teach something and needs help; or talking about an unsuccessful attempt that he had made in the classroom. Probably he decides to play it safe and resort to the alleged "tried and true" methods. By the time he has achieved tenure, he is unable to experiment and is quite comfortable with the system. The organism moves its little finger.

In a somewhat erratic way, I have been pointing to some censoring mechanisms that we employ. If this way of speaking strains excessively the censoring concept, then I am perfectly willing to shift to the language of creativity and achievement, and obstacles thereto. In any event, it seems to me quite clear that we are not aware of what potential experience we are suppressing or repressing, and also are not aware of what experiences we are having.

To summarize the major point of this essay, the basic difficulty is to isolate artistic activities and to regard them as being primarily or uniquely subject to censoring activities. Censoring activities are generic facts of human experience. Some are necessary. We all need to utilize coping or defense mechanisms, but it is reasonably important that we know which ones we are utilizing, and how effective they are. The defenseless man on top of the mountain with his chest to the winds is a Nietzschean myth. But as Dewey, Morris, Mumford, Whitehead, and others have argued, let us integrate the arts into the major facets of human experience. This will not solve our problems, but it will make them more genuine and real.

Reference Notes

1) A shorter version of this paper was read at the Annual Meeting of The American Society for Aesthetics, Columbus, Ohio, October 26, 1963.
2) *The Journal of Aesthetics and Art Criticism,* Volume 12, No. 3, March, 1954, p. 372.
3) William James, *Letters of William James,* Cambridge, May 6, 1906, pp. 253-4.
4) Solomon E. Asch, "Opinions and Social Pressure," *Scientific American,* (Vol. 193, No. 5), pp. 131-135.
5) *A Study of Interpersonal Relations,* Patrick Mullahy (Editor), "On Memory and Childhood Amnesia", Ernest G. Schachtel, p. 9, Hermitage Press, New York, 1949.
6) Bartlett, F. C., *Remembering: A Study in Experimental and Social Psychology,* Cambridge University Press, 1932.
7) *Ibid.*

The Ambiguity of Censorship

by Peter Yates

On a Saturday afternoon in the fall I went to see the exhibition of Afghan art at the Los Angeles County Museum; the line of people waiting to get in stood all the way across the sculpture plaza. A single dollar paid for entry both to the Afghan show and the display of Kienholz sculptures. I could have passed up Kienholz's naturalistic dummies for the same reason that I am not drawn to a wax museum. I may be wrong. (There! You've said it. You're prejudiced; you can't keep up with the. . . . Certainly I can! Just as well as you! But I have also the privilege of exercising what moralists call "taste;" though I question whether taste has not less to do with morals than with a discriminating appetite.) But when County Supervisor Warren Dorn gave out with the conch blast of a Triton that the Kienholz show threatened public morality and should be closed, the reverberation vibrated from coast to coast. Supervisor Dorn, adding the accusation of prurience to art, transformed what would have been a successful exhibition into a box office triumph, adding more than $40,000 to the County finances. Let us not blame censorship or the threat of it for the problems, whatever these may be, of contemporary art.

In New York, I asked a painter who came to deserved reputation and financial success in the later 1950's why his generation of painters has not repudiated the strict foursquare frame surrounding their canvases, a convention which disturbs my vision more than any lack of representation. I suggested that this may be one reason why an equally eminent painter, of the immediately preceding generation, does not paint many of his canvases to the edge; and was immediately corrected by the flat statement: "That's what many of us object to in his painting, his central focus." Is such an opinion taste, criticism, or an attempt at censorship? Why is a central focus more reprehensible than a rectangular-framed edge?

Paul Hindemith objected to so-called *atonal* composition and the tone-row, that these disturb the natural sense of musical gravitation and cause aural dizziness. Not many years later we have grown used to thinking of weightlessness in extra-gravitational space. Physically, to be flung into weightlessness without preparation would probably cause dizziness; in music some of us are now prepared for the experience. What was Hindemith's polemic a consequence of? I believe the correct answer would be, prejudice.

Prejudice, fear of the unaccustomed, incapacity for new experience, as well as difference of opinion: these, rather than morality, are the sources of present day censorship. The moralist who today sticks his neck out to condemn what he believes to be immoral in art must be as courageous as insensitive. The mass opinion is against him; the mass flocks to see what it is, however prurient, however undeserving, the outspoken public censor would deny them. Newspaper editorials mock him; the courts deny his appeals; he has only a minority of his own kind to support him. Nobody today is really afraid of public censorship.

But what about the publisher of a magazine called *Eros,* who has been sentenced to five years in prison, and the Supreme Court will not save him! He saw his opportunity; he thought it a safe risk. The courts looked through his case to his incentive and, by a narrow majority, gave this as reason for condemning him. Who is to decide in fact a man's incentive? But that's one of the things the courts are being required to do all the time! From Solomon's judgment and the Caucasian chalk circle to the present day, equity has required the decision of incentive. If we are to trust our courts when they condemn censorship, we should for the same reason trust them when they condemn what a majority holds to be misuse of the freedom they have granted.

Each side of the argument, moralist and anti-moralist, wishes to have things its own way, without risk. Lately I was asked by a distinguished woman artist and critic whether it is not the duty of an artist to march in support of public protest. I answered that there's no need for the artist to join a parade, where there's no risk. More dangerous causes can be found near home, for which one must work alone, at risk. If the artist wishes to be a fighting man, he belongs where the danger is. The immediate danger may be in resisting the moral opinion of his own group, his friends. Those of us who survived the period of what I called then "luxury communism" can testify to the hardness of the pressure we resisted. We were not necessarily wiser, we were not heroes, but we refused to be sold the prevailing belief, in some circles, that Stalin was a true voice of the proletariat, Trotzky a traitor, that communism spoke for the common workman, that our newspapers habitually printed lies, that our government was rife with international conspiracy and invariably on the wrong side. History has vindicated us – or shall we say that Nikita Khrushchev did so by his speech at the twentieth congress? Now the same arguments are with us, in different forms, and we may not congratulate ourselves that the same convictions which we held before will prove us right again.

But you have identified yourself! some readers will by now have asserted. You are a reactionary; you are against freedom, liberalism, justice, hard on Vietnam, soft on civil rights, a pushover for money and misgovernment. In short, the morality of the pack will render against me a censorious judgment. Their only evidence will be that I do not necessarily agree with them. The morality of the pack, enforced by whatever means, is censorship.

It is a common American conviction that we should resist mobs and tyrants. ("A mob is many not thinking; a tyrant is one person thinking like a mob.") To resist an opinion of the minority one lives among may be as difficult. Group exclusion by gossip can be as cruel as confinement in a prison. Thoreau wrote that he felt more free during his one night in jail than he had ever been outside, and he wondered that all of those who were outside did not break in to share his freedom with him.

I decided many years ago that it is better to lose than to win an argument. To have had your say, that's enough. To win an argument one has only to appeal to the locally prevailing opinion; losing an argument one stands alone. And that is where the artist, the writer, the critic should be most of the time,

standing apart from the *prevailing* opinion. To stand alone, cultivating his own mind and wisdom, regardless of outside pressures and persuasion, that is the responsibility of anyone who wishes to speak or act for the benefit of others; it is the artist's duty – if he is a true artist, it's his business. Some of the best artists in Russia during the last thirty years died for asserting that freedom.

I asked my friend, the painter, a man of generosity and goodwill, whether he knows of any worthy painter of substance who is cultivating an unaccepted style in poverty, unacclaimed by the public. He did not know of one. I cannot imagine a more thorough critical condemnation of New York art today than that one answer, which had no thought of condemnation. He told me that he would soon be leaving New York again, as he does periodically, in search of breath, to breathe, both in fact and metaphorically. When he said that he was cultivating his own mind and wisdom.

Censorship exists always, everywhere, among the wandering food gatherers, where exclusion automatically means death, in the tribal village, at court and in church, among workmen and businessmen, liberals and conservatives, in every sewing circle. We are all gossips, glad to claw the one who stands against us; each of us many times sacrifices private virtue to assume the virtue of the pack. And when we strive the most for private virtue, then we should most guard ourselves against the inconsiderate assertion of virtue, against complacency, against merely being right. We boast too easily of the martyrdom that has not cost us life.

Few persons on this continent today have suffered any serious overt censorship, except some who have endured the indignities of Congressional committee investigation. But that is not censorship; it is a well-publicized verbal lynching, from which one escapes with one's life. Those who attack censorship do so because they do not fear the consequences of their attack to themselves. Yet censorship, concealed, polite, apologetic, operates at every level of the mass media and the arts.

The editor of a widely distributed, slick, educational magazine writes that he has admired my writing for a long time, but what I write is for my audience, which is more sophisticated than his. He knows nothing in fact about my audience, of which he claims to be one, except that it has learned to read regularly what I write elsewhere. (How many do read me regularly? I cannot tell.) He sets my writing at a high level and, for that reason, denies it at that level to his larger audience. Is his audience larger because he does not ask so much of it? Censorship is in that case adulteration. R. P. Blackmur wrote in *The Lion and the Honeycomb* a fierce attack against what he called "the new illiteracy." He wrote:

> *Instead of telling our audience what we believe, we tell it what we suppose in our own more futile moments they already believe. . . . We believe our audience is not up to what we really have to say,*

and so we end up inferior to the potential response of the audience, and there is no more good in our talking at all.

I cite this instance not because it concerns myself but because it demonstrates in brief the type of thinking which operates in theatre, motion pictures, television (where it claims the spurious statistical proof of the "ratings"), in magazines and no less in "little magazines." It is the commonplace of committees for the management and selection of anything having to do with the arts. The directors of cultural centers and foundations habitually turn to this type of thinking to excuse their inhibitions. The commonplace, benevolent argument starts too often at the same level: that something offered or possible is too good, too strong, too difficult, too dangerous for us. Us? We mean, for our purposes, our business, our audience, our readers. Let the audience trail through the low marshes of ignorance where this decision leads them.

There is also the rejection of merit by inadvertence, by esthetic or spiritual incompetence, that we have always with us. Gide regretted that it was he, as editor, who rejected Proust's *Remembrance of Things Past.* He knew his incompetence in rejecting it and tried the harder to conceal this fact. He epitomized at the highest level the editorial conscience which cannot admit the hypocrisy it speaks. The last time I wrote on censorship, along these lines, for a little magazine, the editors refused it.

Are all editors alike, without exception? One seeks and cherishes the editor one can write for directly, as one speaks, who will not cut or adulterate one's copy except for fault. He, too, like the artist survives often at the margin of mass acceptance, subject in many instances to the caution of a committee. If a magazine pays well, one must keep in mind that money comes from advertisers. They do not share one's taste, are not privy to one's conscience and when offended can retaliate.

Look now at the arguments about dirt, exhibitionism, and what these do to the public mind. If an intelligent mind can protect itself from these temptations, can regard them objectively with all the rest of it – which nobody will deny, though our awareness of psychology and psychopathy warns us that the claimed "objectivity" is exaggerated; president, preachers, and professors are all morally fallible, all respond to temptation – what about the unintelligent, the already warped and twisted, the denied mind? As businessmen of a former generation liked to sit under a bust of Napoleon, as some young people today are satisfying themselves by living in the image of Hitler, as there are "Hell's Angels," so others must be clutching to themselves an illusion of bloody revenge akin to madness in images and visions supplied by the same means that millions turn to for entertainment through an empty evening. We know that this is true, though the persuaders employ psychologists to tell us it is not true. We prefer not to believe it, though we see the bloody evidence. Because we know it is true, we turn for ilumination to Truman Capote's *In Cold Blood.* The shudder engenders nothing; we have been too well fed on fictional blood. The long, tedious, difficult rumination has been

left out (if it was ever attempted), as if author and editor did not wish to risk their several million dollar bestseller by raising it to that level of responsibility Dostoevsky and even the Marquis de Sade would have required. The facts are there; the thinking has been left out. This is what we justify by calling it "objectivity."

Turn for illumination to the writings of de Sade; the light is not there – the effort certainly but not the light – and in any case we prefer the cheap and easy imitations. A thick, mimeographed magazine in Greenwich Village has an obscenity for a title and as one aim to emancipate the four-letter words. A competent writer does not need these plumbing fixtures. There are times, too, when one does need the cussing consolation of unemancipated words.

Which brings me to the conclusion, where one is expected to offer an enlightened judgment. Any judgment decides between yes and no, between this and that, and is therefore censorious in its application. We deny in logic the "excluded middle," but is not this excluded middle, this balancing between yes and no in hope of wisdom, what the Greeks, praising it, called "moderation?" The Mayas, whose accurate knowledge of the immensity of time was no less than our own, also praised moderation. Apart from that, there is special pleading.

Return to R. P. Blackmur, who saw earlier than Marshall McLuhan the effects of the causes McLuhan nowadays enthusiastically exploits, to the applause of the so-called media and their proprietors. These welcome a mouthpiece against literacy, as the automobile manufacturers welcome a mouthpiece against safety.

Blackmur wrote:

> *There may be a new form of culture in the offing which will not require the intellect to join its issues and express its purposes in words — or in the various other languages of the mind. But it is only in the offing. For at least half a century to come we can neither determine nor judge our actions except in verbal language; and our need is for a higher not a lesser degree of literacy.*

Until then, and in hope of preventing the conclusion, "half idiocy, half fanaticism," which Blackmur prophesied, we had better concentrate on doing the best work we can with the best words we have. The argument against censorship in this country is as near won as it will ever be, and it is now being misused in defense of stupid marginalia. Reaction is beginning; the people of California will vote in November on an initiative referendum against obscenity.[1] The more serious problem, to raise the daily level of creative and cultural discourse, is so large and threatening that our intelligentsia fall down before it, accepting instead the new honorific for Blackmur's

"mass illiteracy" – McLuhan's new international tribalism. In McLuhan's words, "The stage has been cleared of the archetypes or postures of individual mind, and is ready for the archetypes of the collective unconscious." Which can mean a new world-wide religion, a new mass superstition, or the mass illiteracy of a new Dark Ages, wherein only a few scribes can indite.

Reference Note

1) When this article was being written, the unwisely drawn, so-called CLEAN initiative amendment threatened California. Although the trend of the election in that state was conservative, this amendment was decisively defeated.

Market and Moralist Censors of a Rising Art Form: Jazz

by Richard A. Peterson

Like other aspiring artists, the jazz musician seeks freedom to follow his individual creative genius; at the same time it remains a fact of life for him as for all artists of any age that "he who pays the piper calls the tune." In a free mass society such as our own, the artist need not please a royal patron or official Academy. Rather, he must compete successfully in an *open market* to make a living from his work. Researchers studying painting, theatre, and literature have documented the impact of this changing support of artists on the nature of the art produced. They suggest that in our sort of society the most potent censor of art works is not police, patron, or Pope but profit.

Marketers and Moralists

The demise of noble patronage and the advent of a *market* of art produced-for-sale has given rise to several distinct sorts of middlemen such as promoters, merchants, and dealers who "sell" art to the mass consumer. At the same time, in a free society there are no authoritative criteria to differentiate art from non-art. Thus, what will "sell" is importantly shaped by a welter of critics, reviewers, moralists and "taste-makers" of diverse kinds. Each art form has its technical critics, those who evaluate the excellence of particular men, productions or performances. Although numerous in jazz, such technical critics have had little impact on the shape and direction of jazz. What is more, critical acclaim or condemnation has no clear relationship to popular acceptance or financial success for jazz musicians. Yet, as Edward Shils asserts, the creative artist is always "at war" with society. If this be the case, the writings of institutional critics are of central importance in interpreting the "meaning" of an art form. They may play up the "war," de-emphasize it, or, as we shall see, turn the "war" against *acceptable* enemies by defining its *meaning* for society.

The influence of such moralizers, while always present, is most clearly evident when the art form is in the process of formation or radical change. One classic example was the burst of creativity in painting during the early Renaissance. In that period, institutional critics of the plastic arts were able to elevate the *lowly* medieval craft of painting to a *high* art on a par with the ancient arts of poetry and music. In like manner, moralizers of jazz have influenced its development profoundly by defining and redefining its meaning for society. Early in this century these critics saw jazz as a bad influence and did much to push it out of the mainstream of American life. Quite recently they have come to see it as a positive influence. It is instructive to trace this change of definition because it suggests just how the meaning *ascribed* to an artistic activity can directly affect the direction and pace of artistic *development*.

In the early days of jazz in the latter third of the nineteenth century there was no need for professional critics to convey its meaning and evaluate its performers, for jazz was purely a folk music. There was then little separation

between performer and audience; both were primarily Negro. As the late Leadbelly was fond of saying, "*All* Negroes know the blues." While certain sorts of jazz may still be classified as folk music, after the turn of the twentieth century it has been played for an ever broader audience by ever more professionalized performers.

After the first World War, jazz rapidly gained an audience beyond the confines of the Negro community. Very quickly, a "commercialized" form of jazz became a big industry. For example in 1922 Paul Whiteman alone controlled twenty-eight bands playing commercial jazz; the Original Dixieland Jazz Band's records sold millions of copies, breaking the sales records of Caruso and the Sousa Band; jazz was demonstrated on the concert stage; groups toured the United States, Europe, and Asia as well; and the various dance forms associated with jazz became the standard fare in most popular entertainment centers of the day according to Neil Leonard whose book is the single best review of the specific facts cited.

Thus, early in the 1920's jazz was well on its way to becoming a popular and widely disseminated art form. A mass audience was responsive to it and diverse promoters were quick to take advantage of the potential market. Its distinctive elements might have been rapidly infused into the mainstream of "classical" music. Yet this brief effervescense was stunted almost as quickly as it grew. Two major groups joined hands to put jazz "in its place." One group was those in the traditional music industry such as orchestra directors, bandmasters, and music instructors. Their comments that jazz is *not* music or is at best a degenerate form were picked up and used by a much more influential group which we might call institutional moralists or moralizers.

The Moralist Attack

These late Victorian spiritual descendants of the "know-nothing" party espoused the values of the vanishing agrarian America in the face of rapid industrialization and urbanization. Just as these institutional moralists found in the cause of prohibition a means of attacking the growing power of the new urban Catholic and eastern European immigrants, they found in the campaign against jazz a means of denigrating the Negro who had migrated north in massive numbers during World War I. A full treatment of the political and economic issues involved would take us well beyond the scope of this discussion. It is sufficient to say that the appeals of such moralizers against jazz struck a resonant cord in the bread-and-butter interests of a large segment of the population.

In the early part of the 1920's institutional moralists polemicized against jazz in the tones of alarm. In articles and speeches they asked "Does Jazz Put the Sin in Syncopation?" "Is Jazz the Pilot of Disaster?" and pointed, "Jazz is a signboard on the road that was travelled by Greece and Rome." A popular play of 1922, *The National Anthem,* depicted a jazz band as the pied piper of twentieth-century sin. Jazz was identified as the *direct* cause of heart attacks, drunkenness, and neural deterioration, but its effect on *morals* was most often stressed. A report of the Illinois Vigilance Associa-

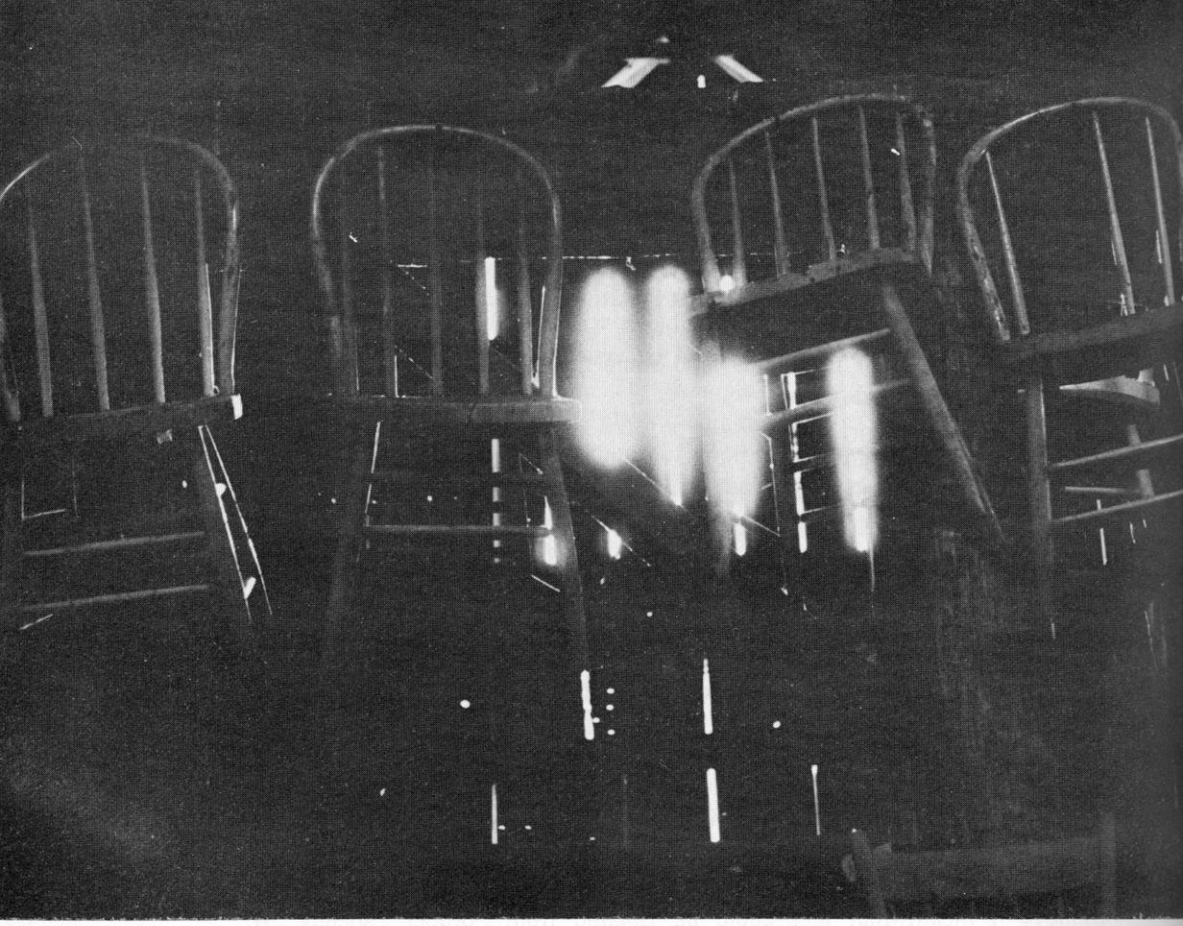
tion, directed by Reverend Phillip Yarrow, found that in 1921-1922 jazz had "caused the downfall" of one thousand girls in Chicago alone. Dr. Florence Richards, medical director of a Philadelphia high school for girls, warned that jazz "may tear to pieces our whole social fabric." These institutional critics of jazz in the 1920's pressed to outlaw jazz performances, and a number of communities did pass statutes to prohibit the playing of jazz in public places. Such statutes were enacted in Cleveland, Detroit, Kansas City, Omaha, Philadelphia, and some fifty other cities.

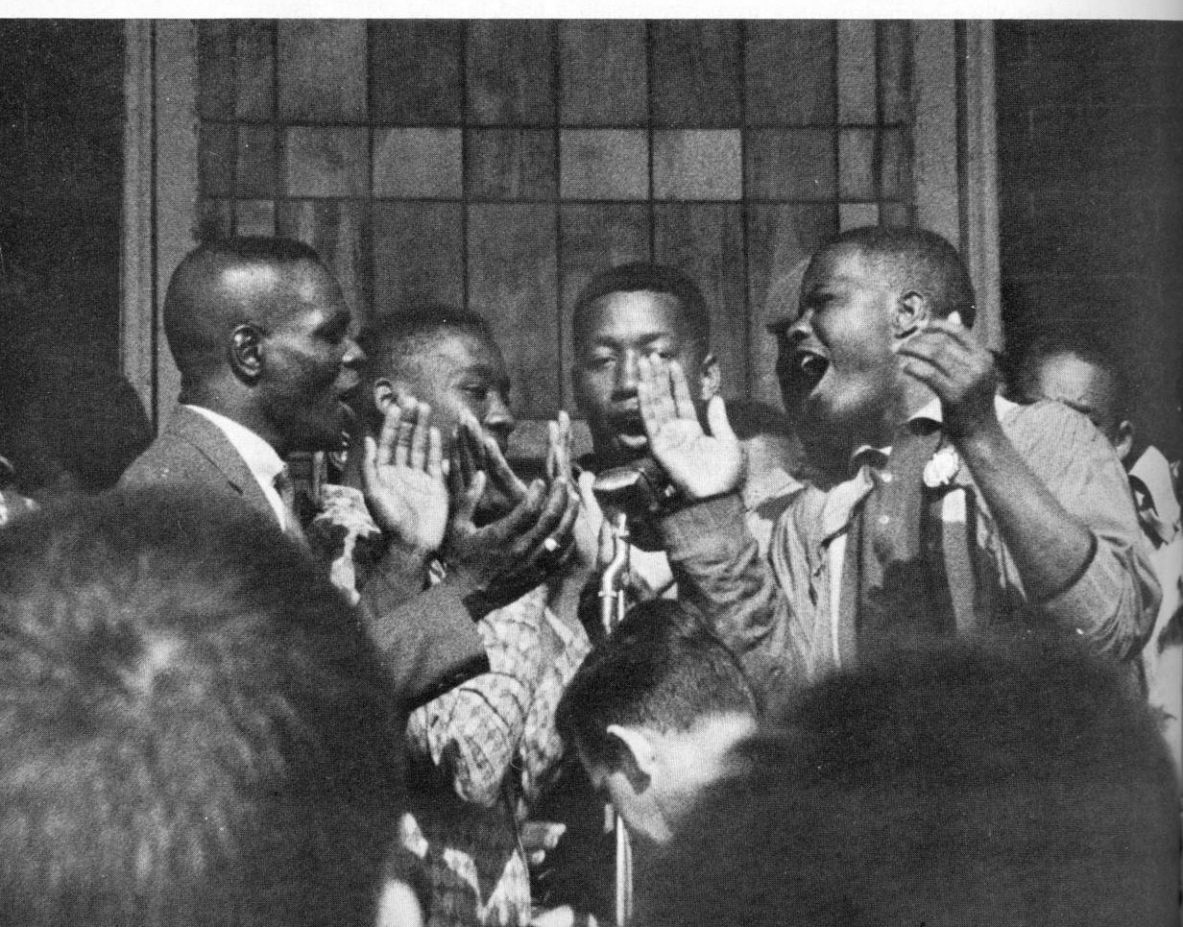
The Attack Refined

By the later part of the decade, however, there had been a shift in strategy. Jazz was still defined as a negative influence, but complete prohibition was not so often stressed. A dual strategy was developed. The first was a policy of containment; jazz was to be kept out of the home, school, concert stage, social function, and relegated to the "den of iniquity," the night club. From the perspective of 1966, the night club might seem the "natural" home of jazz, but it certainly was not restricted to this context in the Negro community in which jazz emerged. Jazz was played on all festive occasions from weddings to wakes. Jazz might have been presented to the new, wider audience from the concert stage, but this form of presentation which began in the cities of the north before World War I was eliminated by the institutional critics crying for containment of jazz. *Jazz, like the Negro, was all right, in its place.* This strategy of containment satisfied the moralists because it meant that jazz could be isolated from "proper" society. It satisfied the traditional music professionals because it placed the aesthetic and cultural value of jazz conspicuously below that of classical music.

The second compromising strategy was to modify the "excesses" of jazz. This strategy involved the elimination of the more "objectionable" elements of jazz presentations. The lyrics were censored, the melody and phrasing brought closer to the Tin Pan Alley model of the popular song, and the syncopated beat de-emphasized. In a word, jazz was increasingly "commercialized." Various jazz promoters took the lead in cleaning up jazz in the late 1920's.

An excellent example of the "purification" strategy is found in the record industry. A "commercialized" jazz was recorded for the mass pop music market, and what came to be called "race records" were produced and sold to a primary Negro market. Technically crude as the "race records" were, they provided an avenue by which creative jazz could be heard outside the night club context. However, about 1928 several of the large commercial recording companies took control of the "race record" industry, and they systematically eliminated the "objectionable" and "wild" sounds in order to "protect the American home" from such influences. In part this drive to clean up records was prompted by the rather vague Federal Communications Commission's standard of "decency" for all records to be played on the radio. This led to a severe "self-censorship." From that time on jazz records were few and far between. Through the 1930's and 1940's jazz fans made a fetish of listening carefully for each snatch of creative jazz work backing up popular singers.





Retreat to the Bars

In consequence of the attacks of the institutional moralists and their allies in the traditional music industry, the ordinary channels for the dissemination of musical ideas were effectively closed to jazz. It was relegated to the night club and thus became *de facto* an adjunct of "sin." This was and remains a forced marriage; neither musician nor club owner, for the most part, likes the place of jazz in clubs. Musicians dream of the club where they can play over extended periods of time the kinds of music they want to play to an audience which is quiet, attentive, appreciative, but undemanding. Yet, the conditions under which jazz was brought into clubs in the 1920's was almost the opposite of this ideal. The club was a place devoted to drinking and dancing; jazz was introduced not as a worthwhile thing in itself, to be listened to and appreciated, but as a loud and boisterous symbol of "roaring twenties" high life.

The number of clubs featuring jazz has varied widely over the following decades, but the conditions in the clubs mitigating against the development of creative ideas in jazz have changed very little over the years. First of all, playing in clubs has ramifying consequences for the musician. A shocking number have their lives cut short by violent death in auto accidents or medical ills complicated by sleeplessness, alcohol, drugs, and narcotics, all of which are concomitants of the night club milieu. Bix Beiderbecke, Charlie Parker, and recently Eric Dolphe, are but the most famous cases among many. Not a few of those who survive do so with their artistic capabilities severely blunted. Still others leave the music world to escape these conditions.

Less dramatic but probably as important in mitigating against the development of jazz are several economic "facts" of the club field. Clubs depend not on how many patrons they attract but on how much alcohol they are able to sell. Bands which by their reputation can attract a big following attract people to *listen,* but the more that people listen, the less they are likely to drink. So the more expensive groups may attract a greater number of people but actually bring in less revenue.

The way out of this dilemma adopted by most club owners, other than a few in the large cities, is to hire inexpensive groups without great talent who will play the music customers find most entertaining. The music which results, whether it be in the style of Dixieland, cool jazz, or some fad such as bossa nova, tends to be an artless rendering of once vital and creative music. This trivialized rendering of "classical" jazz music, like its parallel in art reproductions, popular magazines, movies and television, has been termed kitsch culture as distinct from "high" culture.

Over the years various groups have tried to do something about this situation in the clubs, to set up jazz key clubs, coffee houses, lofts, workshops, and the like, where jazz as art can be the focus. There is a high rate of failure among such ventures. They may go under for financial reasons; they may become successful and tend toward the type of club described above; or they may be harassed out of existence by police, boards of health,

and other authorities. Such "harassment" may derive from feelings against "racial mixture," or because a successful club threatens the business of burlesque bars and similar establishments which are closely linked with a city's political underworld. Where such jazz-oriented clubs continue to operate, they usually do so in all but the largest cities only on the edge of the Negro section of town, isolated from the larger potential audience.

If the commercially oriented clubs have fostered a form of music best described as kitsch, the "fugitive" clubs just described have fostered a series of jazz *cults*. Certain of these cult movements have attracted attention and eventually become part of the mainstream of jazz. Perhaps the most prominent example is the cult of "be-bop" created in New York during World War II which evolved into "cool" jazz which became the mainstream of jazz in the 1950's.

There is a dialectical relationship between cult and kitsch. The styles which have been bred and nurtured as cults have often been adapted, trivialized, and commercialized into kitsch. New cults develop to escape the now-trivialized, old style. Bop, for example, arose out of a rebellion against trash Dixieland as the "New Thing" style is now developing to get beyond the trivialized cool jazz of today. Yet this dialectical development does not argue in favor of the club as a beneficial environment for artistic development because the major advances have arisen *outside* the night club field, in jam sessions, lofts, and ghetto bars.

The Moralizers Withdraw

The retreat of jazz into the night club comprises only one phase of the continuing impact of moralists on the nascent art form of jazz. During the Great Depression the entertainment business suffered a considerable decline, and jazz suffered as much as any other sector. Those looking for "causes" of social decay turned their attention away from the arts and alcohol to poverty and then to Facism and war. Jazz was the focus of little popular critical concern during the Second World War and through the 1950's except as it was associated with dance and dress fads such as "jitterbugging" and "zoot suits." Academically oriented moralists of this extended period focused on the alienation of the jazz musician from the broader culture and his withdrawal to a special "deviant" community within Bohemia. While much of this material is presented as if jazzmen *voluntarily* retreated from the larger society for psychological reasons, the analysis presented above suggests that it was a strategic retreat in the face of the attacks of institutional moralizers and their twin policies of containment and commercialization.

New Technologies and New Morality

Because the moralizers of art ignored jazz, several innovations in the presentation of jazz have taken place which have greatly broadened its scope beyond the confines of the night club. The first of these is the advent of the long playing record. From an artistic point of view, the LP and the associated technology of microphones and tape recorders have meant the

player is no longer constrained to fit the mold of the three-minute "side" or otherwise inhibited by the once macabre technology of recording. Likewise the fidelity is so improved that subtleties of rhythm, color and tone are clearly recognizable.

From an economic point of view, LPs have been sold at such a high markup that it is possible to make money on a record which has only limited sales. This has made it possible for numerous, small, independent recording companies to produce jazz records successfully. In consequence, since 1950 the number of jazz recordings available has rapidly expanded and these are being featured on the ever-increasing number of jazz oriented radio stations. Now for the first time creative jazz is available to a genuinely national audience. Thus the LP has had the effect of bringing jazz out of its night club refuge. Not only has the LP increased the size of the jazz audience; it has probably also affected its composition. I have no accurate figures, but I would suggest that it is less centered in the largest cities, less Negro, less centered in the age range 18-25, less cultish about jazz, and more musically sophisticated than even fifteen years ago.

There has been at least as great a change in the music as well. There is now an extremely fast rate of diffusion of innovative instrumental techniques, an equally rapid succession of musical styles, "fads," and "schools;" and increasingly professionalized musicians, who keep pace with the rapidly developing art. While it once was considered outstanding to be able to read music proficiently, now a fair number of musicians have had formal, conservatory training.

The impact of the LP has not been entirely benign. The wider exposure and rapid diffusion provided by the LP recording have led to pressure to find something unique to get attention. Where ideas are wanting, gimmicks prevail. Record companies have contributed to this tendency by pushing particular artists as mad-cap geniuses. In 1959, for example, much was made of Ornett Coleman's personal life and plastic saxophone. A decade earlier they advertised Thelonious Monk as akin to the Abominable Snowman. Record promotion has moved in the opposite direction, kitsch, as well. Jazz musicians are featured playing "jazzed" show tunes, such as *West Side Story* and *The Threepenny Opera*. While the impact of the LP record has not been entirely positive, it clearly has had the great effect of bringing jazz out of the narrow artistic and audience confines of the night club.

If advances in recording technology have had a great impact on jazz, so has another technology: transportation. For forty years "road" bands have toured the country playing for dances. The major early innovation was the "swing" arrangement. This format left room for jazz solos to be played over a steady dance rhythm. Although it was an ingenious way of allowing some melodic improvisation while satisfying dancers, it left little room for rhythmic improvisation which has always been basic to jazz innovation.

Not only was such "road work" musically confining, it had most of the same negative job attributes as the night club described above *plus* the element of constant travel with weeks and even months away from home. Many

excellent musicians left the music field in order to "settle down" to a more usual family life.

For better or worse, the large, touring, jazz-oriented dance band has practically gone out of existence. The reasons are various, but perhaps most importantly large formal dances have gone out of style, being replaced by informal affairs featuring rock-and-roll combos and records. While many in the industry understandably lament the demise of the touring dance band, its niche in the social calendar of universities and community centers has been filled by quite another sort of music, and one more conducive to the artistic development of jazz; the jazz concert or festival. Here at last jazz is presented live in a context *sans* dancing or drinking. The first important, genuine jazz concert was performed by Benny Goodman at Carnegie Hall in New York in 1938. But only for the past ten years has concertizing become an important element in broadening the audience for jazz and allowing a platform for the expression of new ideas. While the "road tour" was once a long and arduous trip by bus or rail, a concert gig anywhere in the world is only a day or two away by plane, and thus concertizing does not have the same impact on the musician's life that touring once did.

Looking back, it may seem inevitable that the concert-festival field would develop as it has, but I don't think this is the case. Here is where the jazz promoter has had the biggest creative impact in building the demand for jazz and advancing the capital to put on such ventures. While all sorts of interests from local Catholic groups to the State Department, from the Ford Motor Company to Chambers of Commerce now back shows, a very few men such as John Hammond, Norman Granz and Abe Turchen pioneered the field.

The New Moralizers of Jazz

Beginning earlier but gathering momentum rapidly in the 1960's, institutional critics have begun to make quite a different assessment of the meaning of jazz. While between the World Wars, jazz was seen as the call to sin and at mid-century jazz was seen as the cry of an alienated cult, it now has come to be viewed as a weapon in the two-front war against communism and racial inequality. Thus for the first time in its history, jazz is being interpreted in the popular press and even within the halls of the United States Congress as a positive cultural force.

The *Time* cover story of jazz pianist Thelonious Monk (February 28, 1964) points the way of this new evaluation of jazz. It accepts Monk with all his eccentricities of dress, speech, and habit, viewing these as means he employs to maintain his artistic self-integrity – his "essential humanity." Significantly, ten years earlier these same characteristics were seen as evidence that jazz musicians were rather *less* than human. To further signal the acceptance of jazz, *Time* notes the critical acclaim given Monk by classical music scholars, the sell-out crowds he draws at concerts, and his fat income.

The *Time* article, like a similar one appearing a month and a half later in the *Saturday Evening Post,* only hints at the set of themes which has become

so important in the new evaluation of recent years. The two main assertions of the new moralists of jazz are: First, *jazz is the one distinctly American art form;* and second, *the Negro is the prime creative force in the development of jazz.* Combining these two statements they are able to assert that the Negro has made a significant contribution to American culture, and the integration of the Negro is closely associated with the acceptance of jazz into the mainstream of American culture. Each of these themes is suggested in the July 29, 1966 feature article in *Life* on the blind Negro pianist-singer-arranger, Ray Charles.

In addition, jazz is seen as a potent and fitting ambassador of American culture to the rest of the world. Not only does it exhibit America's acceptance of the Negro and his contributions, but the elements of spontaneity and improvisation demonstrate the impact of American values of freedom on our culture. In this connection, the success of jazz behind the Iron Curtain is prominently featured by these new moralizers of jazz.

This new elevation of jazz is not restricted to the popular press. In May, 1965, jazz and one of its prime contributors, Louis Armstrong, were roundly praised on the floor of the United States Senate when Jacob Javits nominated the Negro jazz trumpet player to receive the Presidential Medal of Freedom. Not only did Javits express the new themes outlined above, but he saw in Armstrong's career the success-through-hard-work-from-humble-beginnings theme that has been an important element in the "American Dream" for at least 150 years.

The new high level of popular respectability of jazz is evidenced in the numerous State Department sponsored tours by jazz groups, the increasing numbers of radio and FM stations which feature jazz, and the growing number of jazz concert and touring groups. At another level, the new respectability is shown by the introduction of jazz instruction, demonstrations, and competitions at all levels of the educational system. In still another sphere, its acceptance can be seen in the ubiquitous presence of jazz backgrounds in contemporary TV advertising.

At the same time, jazz has gained a considerable degree of legitimacy in traditional circles. Evidence of this new stature can be seen in the fact that *The New York Times* regularly reviews jazz records and performances; the Museum of Modern Art annually holds a jazz concert series which this year drew over 28,000 patrons; Rutgers University has established an Institute of Jazz Studies; and the leading conservatories teach the fundamentals of jazz.

Some Implications

It is difficult to foretell the long term impact that the new approval will have on the development of jazz into a high art form. It does seem certain, however, that the rate of innovation will be greatly accelerated as compared with the "dark ages" when jazz was relegated to the night club. Such innovations will come from many sources. Among them are likely to be the following: conservatory training affords a whole range of new perspectives

on composition, on improvisation, and on instrumental technique; the constant introduction of new or modified instruments makes possible the expression of an impressive array of new ideas; and finally, the greater economic security which goes with acceptance means fewer years of a man's creative life need be spent in jobs outside of music. *Whatever* the specific direction of these innovations it seems safe to assert that jazz has penetrated close enough to the center of American cultural life, that like the Negro Revolution, it cannot be stunted in its development as it was between the world wars by the cultural equivalent to the "white back-lash."

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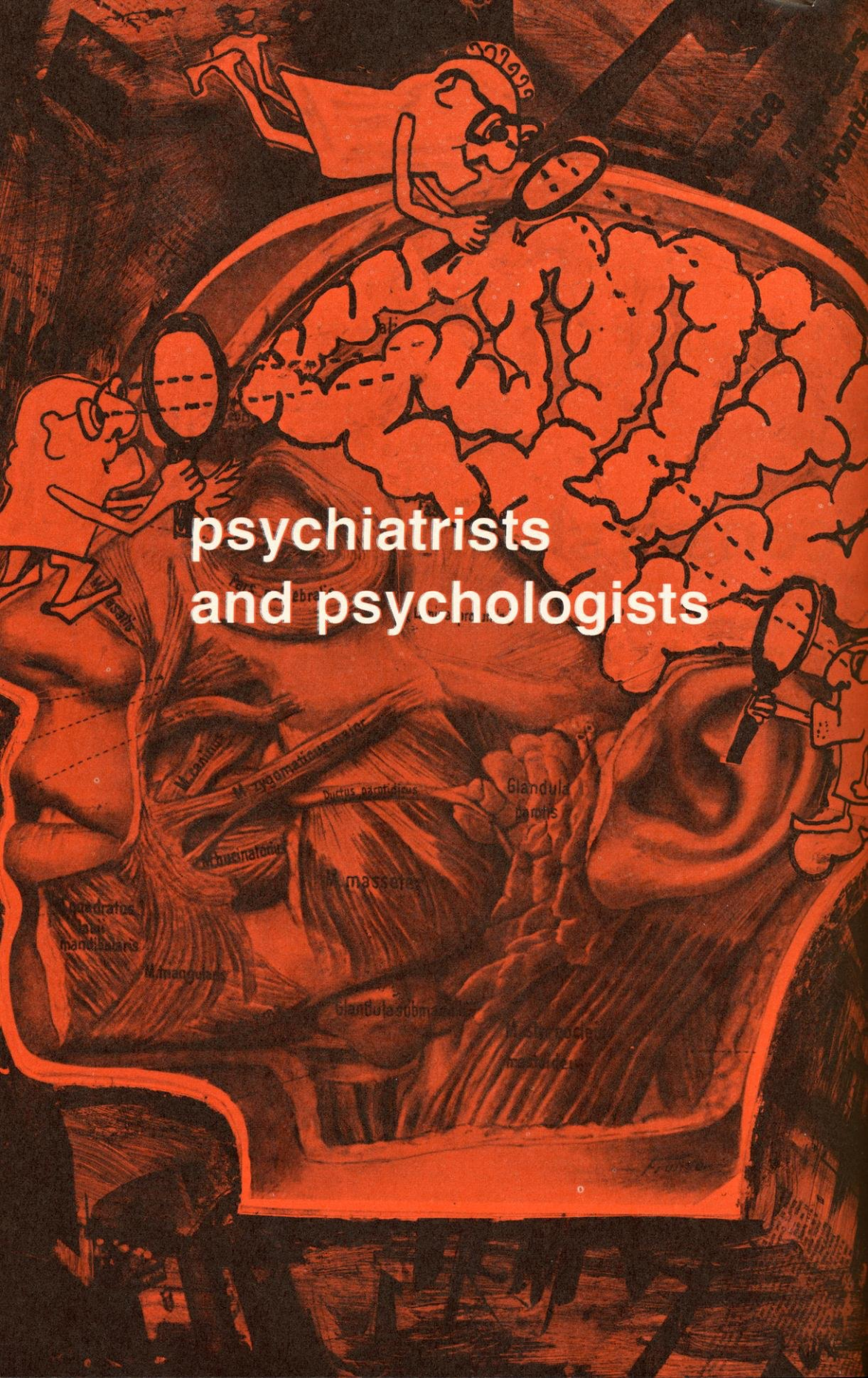
censorship 1967

A series of symposia designed to suggest the prevailing attitudes and viewpoints held by a number of key occupational groups.


psychiatrists
and psychologists

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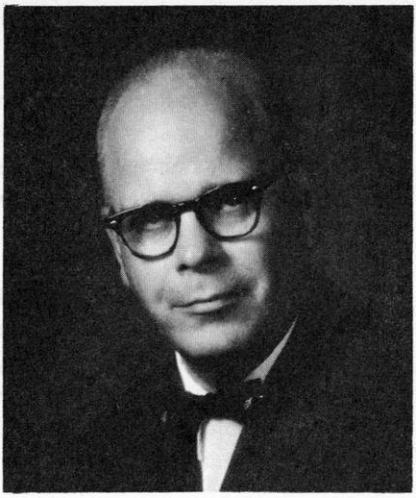


FROM YOUR EXPERIENCE, WOULD YOU SAY THAT ALL ADULTS ARE INTERESTED IN PORNOGRAPHY?

An answer to this question must be predicated on an agreed definition of the word pornography. Let me suggest that pornography be applied to anything which has as its sole purpose to evoke or provide voyeuristic and/or vicarious sexual excitement or pleasure – anything designed only to arouse the reader or viewer. Answered from this definition, I do not believe all adults are interested in pornography.

WOULD YOU SAY THE EFFECTS OF PORNOGRAPHY ARE MORE APT TO BE HEALTHY OR UNHEALTHY?

I believe the effects of pornography are more apt to be unhealthy because it tends to attract interest and arouse these powerful emotions in the very people least equipped emotionally to responsibly control their expression.

LIBERALS OFTEN MAINTAIN THAT ADULTS SHOULD BE ABLE TO READ, SEE, OR HEAR ANYTHING THEY CHOOSE BUT THAT SOCIETY MUST PROTECT ITS CHILDREN FROM OBSCENITY. IS THERE ANY RESEARCH TO SUPPORT THE CONTENTION THAT EXPOSURE TO PORNOGRAPHY CAN IN FACT BE HARMFUL TO THE DEVELOPMENT OF THE HUMAN PERSONALITY?

I do not know of any research done in this area. Obviously a controlled experiment of this type would be from difficult to impossible to set up. There is, however, extensive clinical experience in psychiatric files which strongly supports the idea that children exposed to strong sexual excitation (visual, reading, or personal experience) before they are capable of intelligent and informed understanding of their reactions usually develop significant conflicts and anxieties in the sexual area. The fears and distortions their premature experience causes often persist into adulthood and adversely affect their sexual adjustment – often crippling psychosexual maladjustments are the result.

TO HOW GREAT AN EXTENT SHOULD PEOPLE BE THEIR OWN

CENSORS AND TO HOW GREAT AN EXTENT ARE THEY THEIR OWN CENSORS?

In general terms I believe people should be their own censors – and indeed they are. Censorship generally is a matter of taste and I know of many instances where one person would not finish a book or walked out of a movie or play which he found offensive; whereas others did not.

SHOULD CENSORSHIP FALL WITHIN THE PROVINCE OF THE LAW?

I believe that some general definition of the limits of taste to protect the values of the majority of society is well within the province of the law. Law in its ideal function exists to protect the rights of all *and the values of the majority*. When the values of the majority change, the law tends to change as well .

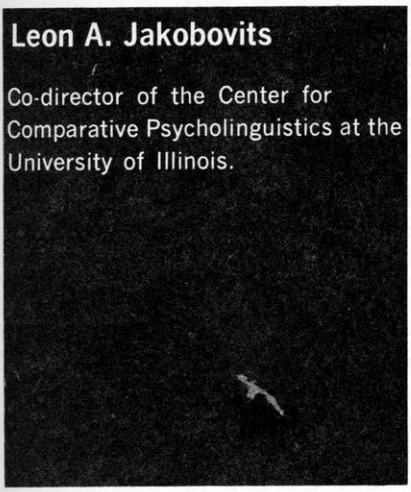
IN MODERN NOVELS, FILMS, PLAYS, AND WORKS OF ART THE TENDENCY IS SEEMINGLY TOWARDS INCREASING FRANKNESS OF SUBJECT AND EXPRESSION. TO WHAT DO YOU ATTRIBUTE THIS GREATER FRANKNESS?

In my opinion the increasing frankness of expression in modern works of art reflects two things: First, it appears to be an overreaction or pendulum swing from the prudish hypocrisy of the Victorian era. Second, it is an aspect of the existential preoccupation of modern writers with realism. My opinion of this depends on the individual work and the purpose which the "frankness" serves in the work of art. I have no objection where the artist needs this frank expression to make his point – whether or not I am in agreement with him. However, if his only point is the shock value of his descriptions, I am not in sympathy. Too many, I am afraid, are using intimate descriptions of the last orgastic twitch to disguise their basic lack of creative talent. Many others remind me of the boy who didn't want to be called a "sissy" so he learned to curse like the other fellows.

THE SUPREME COURT HAS DECLARED THAT BOOKS WITH SOME "REDEEMING SOCIAL VALUE" ARE NOT OBSCENE. IS THIS LEGAL DEFINITION ONE THAT MAKES SENSE TO YOU AS A PSYCHIATRIST?

No, for it leaves undefined what may be considered a "redeeming social value." I am not at all sure, however, that my profession as a psychiatrist casts any additional light on this question.

This entire question of censorship appears to be one facet of the broader issue of individual freedom and the rights of an individual. As an individual and as a psychiatrist I am dedicated to the rights and freedom of the individual. However, I firmly believe that freedom must not be confused with license, and that freedom without responsibility (to others) cannot endure. A society without values is weak and will soon fall prey to a group with values, whatever they may be. I see no virtue in discarding all values in our quest for freedom from oppressive ones. Our society is in a transition period, struggling for maturity. Its adolescent confusion is clearly shown by the fact that at the same time as there is increasing struggle and discussion of individual freedom there is steady growth of federal authority.



Leon A. Jakobovits

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FROM YOUR EXPERIENCE, WOULD YOU SAY THAT ALL ADULTS ARE INTERESTED IN PORNOGRAPHY?

No psychological statement about interest can possibly apply to *all* adults. The question should be: What proportion of adults are interested in pornography. But by itself, even this question is ambiguous, since an individual may deny such interest in some company (say a PTA meeting) while he may boast of a new acquisition in pornography at a poker game with the boys.

So the question may have to be as follows: Under what conditions will an individual admit an interest in pornography, assuming we understand what he means by pornography? The answer is empirically obtainable, but I know of no such data. I do not care to guess.

WOULD YOU SAY THE EFFECTS OF PORNOGRAPHY ARE MORE APT TO BE HEALTHY OR UNHEALTHY?

This question should again be rephrased to allow for a consideration of individual differences in reaction to pornography. I know of no evidence that shows that pornography has either healthy or unhealthy effects. In principle, either alternative is possible. We know, however, that individuals tend to expose themselves to information that is consonant with their beliefs and attitudes and tend to avoid information contrary to their beliefs. Hence, it is likely that the consumers of pornography have a positive attitude toward it, enjoy it, and find it subjectively beneficial.

LIBERALS OFTEN MAINTAIN THAT ADULTS SHOULD BE ABLE TO READ, SEE, OR HEAR ANYTHING THEY CHOOSE BUT THAT SOCIETY MUST PROTECT ITS CHILDREN FROM OBSCENITY. IS THERE ANY RESEARCH TO SUPPORT THE CONTENTION THAT EXPOSURE TO PORNOGRAPHY CAN IN FACT BE HARMFUL TO THE DEVELOPMENT OF THE HUMAN PERSONALITY?

I know of no research that has investigated the proposition that exposure to pornography is harmful to the development of the human personality. The proposition is as complex and difficult to evaluate, as it is to

determine, say, the differential effects of bottle feeding and breast feeding on adult personality. In the recent report by the Kinsey Institute at Indiana entitled *Sex Offenders,* the authors conclude that their evidence fails to show that the reading of pornography was a significant contributing factor to sexual offenses committed by the subjects they interviewed. It should also be noted that the consumers of literary pornography tend to be more intelligent, more imaginative, and have a higher education than the consumers of photographic pornography. (See first Kinsey report.)

TO HOW GREAT AN EXTENT SHOULD PEOPLE BE THEIR OWN CENSORS AND TO HOW GREAT AN EXTENT ARE THEY THEIR OWN CENSORS?
I have already referred to the tendency of individuals not to expose themselves to information that is incongruous with their belief systems. In that sense, individuals do act as their own censors whether it be related to political views or pornography. It is evident that only the people who like and enjoy pornography actually read it (with the possible exception of professional censors who read pornography "in the line of duty.")

SHOULD CENSORSHIP FALL WITHIN THE PROVINCE OF THE LAW?

Whether or not censorship should fall within the province of the law is a philosophical-moral question, not a scientific one. My personal opinion is that only under certain very special conditions should the law step in as a censor of free information. Censorship of pornography does not in my opinion fall within the category of such very special conditions.

IN MODERN NOVELS, FILMS, PLAYS, AND WORKS OF ART THE TENDENCY IS SEEMINGLY TOWARDS INCREASING FRANKNESS OF SUBJECT AND EXPRESSION. TO WHAT DO YOU ATTRIBUTE THIS GREATER FRANKNESS?
I don't believe there is a general increase of frankness of subject and expression. That is, if one classified all modern novels, films, plays, and works of art into categories varying in frankness of subject and expression, I don't think the relative proportion of the number of works in each category would be different from a set of works in previous eras. In other words, what seems to have happened in modern times is a general information explosion of all types of works – enlightened, open and frank as well as bigoted, slanted and hypocritical.

THE SUPREME COURT HAS DECLARED THAT BOOKS WITH SOME "REDEEMING SOCIAL VALUE" ARE NOT OBSCENE. IS THIS LEGAL DEFINITION ONE THAT MAKES SENSE TO YOU AS A PSYCHOLOGIST?
The law presumably reflects public morality, although the two may often be out of step with each other. It would seem that the prohibitions in law ought to be stated in such a fashion that the act that is prohibited should be easily and reliably identifiable. The determination of the fact of whether a particular book has or does not have "redeeming social value" seems neither easy nor reliable. From that point of view, it is not a good law. On the other hand, it could be argued that it is in the nature of social acts that their identification with respect to intent, premeditation, etc. (e.g., in murder cases) is not an easy affair, although we like to think that it is reliable. The principle of "redeeming social value" seems

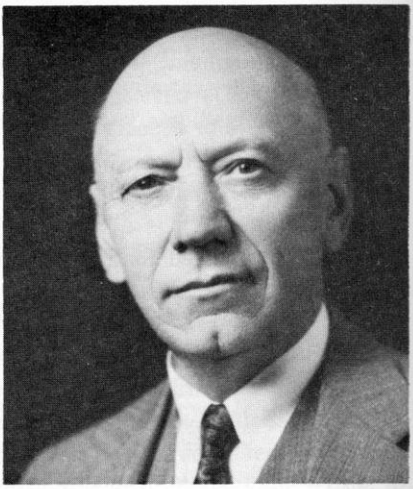
to me to be nothing but a tautology, and therefore cannot function as a criterion of judgment. This is so because what is at issue in the debate on pornography is basically the question of whether sexual stimulation is a social value or a social evil. If it is a good thing, then "prurient" material (that which appeals to sexual desires) or pornographic material (that which is frankly designed to arouse sexual desires) is valuable. If sexual stimulation is a bad thing, then pornography is a social evil. Until it is recognized that this is the real issue in pornography, there is not likely to be any resolution of the problem. From the psychological point of view, an appeal to sexual interests may be either beneficial or harmful just as an appeal to violence may be desirable in some cases (e.g., urging a distraught company on to battle) and undesirable in another case (e.g., on a picket line in a wild-cat strike).

It appears that in our society a distinction is made between different forms of sexual stimulation. The pretty girl with a seductive voice and expressive face in the commercial is acceptable, but the pornographic book urging the reader to masturbate along with the characters in an expressive scene, is not acceptable. The latter is said to appeal to "base interests," which is to say that masturbation is base. If it is granted that masturbation is evil, that phantasy (note: not *behavior)* about homosexuality, bestiality, orgy, etc., is evil, then pornography which encourages these phantasies is clearly evil. I think the debate on pornography should move toward these issues. Psychology as a science could be helpful by clarifying such questions as: Is masturbation harmful to the development of the child? Does pornography increase the incidence of masturbation? Does pornography increase phantasy about taboo forms of sexual behavior? Does increased phantasy about unacceptable forms of sexual behavior lead to an increase in deviant sexual behavior?, etc.

The pros and cons of pornography cannot be intelligently resolved until the answers to such questions as the above are known.

Daniel Starch

Psychologist; Founder and Chairman of Daniel Starch and Staff, Consultants in Business Research, Mamaroneck, New York.



FROM YOUR EXPERIENCE, WOULD YOU SAY THAT ALL ADULTS ARE INTERESTED IN PORNOGRAPHY?

Yes, I would say that all adults are interested in it as a social and moral problem.

WOULD YOU SAY THE EFFECTS OF PORNOGRAPHY ARE APT TO BE HEALTHY OR UNHEALTHY?

The effect of pornography is more apt to be unhealthy, especially in the young people where it has a tendency to be unduly stimulating to sex drives.

LIBERALS OFTEN MAINTAIN THAT ADULTS SHOULD BE ABLE TO READ, SEE, OR HEAR ANYTHING THEY CHOOSE BUT THAT SOCIETY MUST PROTECT ITS CHILDREN FROM OBSCENITY. IS THERE ANY RESEARCH TO SUPPORT THE CONTENTION THAT EXPOSURE TO PORNOGRAPHY CAN IN FACT BE HARMFUL TO THE DEVELOPMENT OF THE HUMAN PERSONALITY?

I know of no research done in this area, but I am inclined to believe that exposure to pornography, especially at a young age, is harmful to the development of human personality.

TO HOW GREAT AN EXTENT SHOULD PEOPLE BE THEIR OWN CENSORS AND TO HOW GREAT AN EXTENT ARE THEY THEIR OWN CENSORS?

Mentally and emotionally mature adults are and should be their own censors. I think young people should be brought up to judge for themselves the social and moral effects of exposing themselves to unwholesome environments. Self discipline and self reliance should be cultivated by their families and by young people themselves as they grow up. Only then will they become mentally and emotionally mature balanced persons who can judge for themselves the social and moral effects of exposing themselves to unwholesome environments.

SHOULD CENSORSHIP FALL WITHIN THE PROVINCE OF THE LAW?

Only the sale and distribution of pornographic material should be within the province of the law.

Donald M. Kaplan

Psychoanalyst in private practice in New York City. Contributing editor of the Tulane Drama Review.

FROM YOUR EXPERIENCE, WOULD YOU SAY THAT ALL ADULTS ARE INTERESTED IN PORNOGRAPHY?

My experience in analyzing patients in New York City is that very few adults (I have seen) are interested in pornography to an extent where they buy it and spend time reading it.

WOULD YOU SAY THE EFFECTS OF PORNOGRAPHY ARE MORE APT TO BE HEALTHY OR UNHEALTHY?

By the time a person reaches adulthood, his mental health is largely defined. Thus, pornography is neither healthy nor unhealthy but merely the manifestation in a person's life of an already established set of needs and interests.

LIBERALS OFTEN MAINTAIN THAT ADULTS SHOULD BE ABLE TO READ, SEE, OR HEAR ANYTHING THEY CHOOSE BUT THAT SOCIETY MUST PROTECT ITS CHILDREN FROM OBSCENITY. IS THERE ANY RESEARCH TO SUPPORT THE CONTENTION THAT EXPOSURE TO PORNOGRAPHY CAN IN FACT BE HARMFUL TO THE DEVELOPMENT OF THE HUMAN PERSONALITY?

There is considerable research to the effect that exposure to adult sexuality can be premature. A precocious exposure to sexual excitement routinely leads to malignancies in psychosexual development. (In psychoanalysis, the term "primal scene" covers such research.) I think a child's access to pornography indicates cruel negligence in his upbringing.

WHERE SHOULD CENSORSHIP ORIGINATE? SHOULD IT FALL WITHIN THE PROVINCE OF THE LAW?

The shape of any society is determined by particular restraining and permissive edicts issued by institutions. There is no such thing as a "shapeless society." Hence, restraint is a fact of life.

While I am not impressed by a need to censor books – pornographic or otherwise – I am very much impressed by the commercial motive of pornographers. The absence of legal restraint fills me with the dread of a rash of advertising and other promotion on the open market. I think

the various media would become overwhelmed by salacious content.

IN MODERN NOVELS, FILMS, PLAYS, AND WORKS OF ART THE TENDENCY IS SEEMINGLY TOWARDS INCREASING FRANKNESS OF SUBJECT AND EXPRESSION. TO WHAT DO YOU ATTRIBUTE THIS GREATER FRANKNESS? WHAT IS YOUR OPINION OF IT?
I have done some papers for *Tulane Drama Review* touching on the subject, e.g., "Homosexuality and American Theatre," Spring 1965. You can look at them.

THE SUPREME COURT HAS DECLARED THAT BOOKS WITH SOME "REDEEMING SOCIAL VALUE" ARE NOT OBSCENE. IS THIS LEGAL DEFINITION ONE THAT MAKES SENSE TO YOU AS A PSYCHIATRIST?
Yes. Nor am I unhappy with the level of competence to judge "redeeming social value" by the supreme court. The court has not done badly. Last year, I reviewed Ernst and Schwartz' *Obscenity and the Law* for the *Psychoanalytic Review*. My sense is that the problems are not simple, and I hold much with Ernst and Schwartz.

ANYTHING ELSE? CAUSES YOU WOULD LIKE TO SUPPORT?
Alas, I have no causes for the matter, which falls within the eternal controversy of sparing the individual from the group and vice versa. As for censorship, my view is the less of it, the better.


social scientists
1965
LIZ IN
A SHOCKE
HER MOVIE
SHATTERS THE
RULES OF
CENSORSHIP

Gerald Marwell

Assistant Professor of Sociology at The University of Wisconsin.

FROM THE SOCIOLOGICAL POINT OF VIEW, WHAT ARE THE NATURE AND FUNCTION OF CENSORSHIP IN SOCIETY?

My definition: censorship is coerced silence. Its functions vary from society to society. In some it prevents the growth of oppositions to the elite where no system of orderly replacement exists. It may slow down social change. In the case of slander it builds confidence in public communication, allowing it to be communication rather than simply presentation and on and on.

DO YOU FEEL THE EFFECTS OF CENSORSHIP IN YOUR PROFESSIONAL LIFE?

No.

GEORGE BERNARD SHAW, IN THE PREFACE TO *THE SHEWING-UP OF BLANCO POSNET,* WROTE: "IT IS IMMORALITY, NOT MORALITY THAT NEEDS PROTECTION; IT IS MORALITY, NOT IMMORALITY, THAT NEEDS RESTRAINT. . . ." DO YOU, AS A SOCIOLOGIST, HAVE ANY COMMENTS ON THIS STATEMENT?

It is a standard libertarian statement. In sociological terms, however, morality stands only for attitudes. Thus "one man's morality" is still morality – even if he believes in murder, etc. Doesn't Shaw really mean it is "difference" that needs protection over conformity?

What about the difference of believing that difference should be trammeled?

TO WHAT DEGREE DO YOU FEEL THAT IN OUR CONTEMPORARY SOCIETY SOCIAL DISAPPROVAL OF ACTIONS AND ATTITUDES BECOMES A FORM OF CENSORSHIP?

To a very small degree. We are an exceedingly open society. Censorship is *coerced silence.*

IF SUCH CENSORSHIP IS INHIBITING AND ULTIMATELY DESTRUCTIVE IN A "FREE" SOCIETY, IS IT POSSIBLE UNDER CERTAIN CIRCUMSTANCES

TO REGARD IT AS ALSO SALUTARY?
A free society must still make choices. Disapproval is the debate of alternatives. It is healthy. What is wrong with inhibiting some behavior – murder, sloth, viciousness – as long as only the most extreme are inhibited coercively.

ANYTHING ELSE?
Are you talking about censorship in its broad sense or only the trivial issue of pornography? With the former you get into the classic problem of slander and yelling fire. I am against allowing both. The former, however, should be weakly enforced (as it certainly is). Remember those people who labeled Faulk a commie.
Most people who are categorically against censorship of anything talk around the topics noted above. But underlying their position is the assumption that total democracy – complete free choice of individual behavior – is best. These same people, however, insist that I pay my income tax and want the government to force companies not to lie in their advertisements, etc., all limiting my freedom. The latter example is a form of censorship.
Where we, in our fragile feeling and logic, do not guess that a certain law or action is needed for the public good we should rely on principle – and freedom is certainly a good one. But we must consider the public good as well, and as best we can. If definitive proof that reading pornography had a substantial effect on increasing the chances that the reader would commit rape were published I would seriously consider censoring this material, as I would consider forcing fair advertising of pharmaceuticals.

Mulford Q. Sibley

Well-known social critic. Member of the Department of Political Science at the University of Minnesota.

FROM THE SOCIOLOGICAL POINT OF VIEW, WHAT ARE THE NATURE AND FUNCTION OF CENSORSHIP IN SOCIETY?

I suppose it is designed to develop a minimal uniformity in the thought and attitude patterns in a society. A degree of uniformity is believed to be essential for "order." Also, censorship is defended as necessary to prevent the "corruption" of youth. There appears to be a prevalent belief that certain words or types of expression will immediately lead to acts which are contrary to the social welfare. I suppose, too, that censorship activities reflect the insecurity of many: thousands are greatly disturbed by diversity or by a questioning of orthodox ways. Censorship provides a kind of specious certainty, or at least implies such a certainty.

WHAT FACTORS INFLUENCE CHANGES IN SOCIETAL DEFINITIONS OF PORNOGRAPHY?

Changing fashions in dress and manners, which themselves are rather arbitrary. Also, varying patterns of attitudes to sex will in turn affect the definition. In some ages, sex is driven "underground," as it were, and during these epochs many things would be regarded as "pornographic" which in other ages would be thought of as inoffensive. Generally speaking, highly urbanized and mobile societies are more likely to be "liberal," while less urbanized and less mobile communities will tend to be the reverse. In contemporary American society, crusaders seem to be very much more concerned with portrayals of sex than with exhibitions of violence. Thus TV is very permissive with respect to violence – a very high percentage of all programs are very violent – but highly restrictive in frank portrayals of sexual episodes. Some would see this as reflecting a deep American distrust of "love" ("Puritanical," according to some interpretations) and at the same time an exhibition of the overwhelming national attraction to violence and death.

DO YOU FEEL THE EFFECTS OF CENSORSHIP IN YOUR PROFESSIONAL LIFE?

Anyone, I suppose, is aware of informal restraints – kinds of language

which must not be used if one is to be "professional," for example. On the other hand, I have not, personally, felt unduly restricted. This is partly due, I think, to the fact that I really don't care too much what the public or academic administrators think of me and my activities. Two years ago, I wrote a letter to the student newspaper at the University suggesting that all kinds of viewpoints should be reflected by the faculty and among students. For example, I suggested, it would be good to have a Communist professor or two, a nudist club, an organization for the promotion of free love, an anti-automation society, etc. Thought flourishes only where orthodox ideas are challenged. The letter stirred up a hornet's nest, a local politician demanding my resignation; letters to the editor demanded my dismissal, there were many threatening telephone calls, etc. I was very much interested to note that the letters critical of me, for the most part, were obsessed about sex – they seemed to fear any open discussion of sexual problems. After an initial flurry about my references to Communism, most of the attention of the critics was devoted to an assertion of the desirability of suppressing unorthodox sexual ideas. At one point in my career, my recommended promotion was vetoed, apparently because I was a pacifist; and the same reason was given for the reversal of an assignment to teach a course in international relations.

GEORGE BERNARD SHAW, IN THE PREFACE TO *THE SHEWING-UP OF BLANCO POSNET,* WROTE: "IT IS IMMORALITY, NOT MORALITY THAT NEEDS PROTECTION; IT IS MORALITY, NOT IMMORALITY, THAT NEEDS RESTRAINT. . . ." DO YOU HAVE ANY COMMENTS ON THIS STATEMENT?

Yes. I think that Shaw, granted his exaggeration, is essentially right. By this I mean that if "morality" be identified with rigidified custom or unquestioned notions about how one should act, then it does indeed need "restraint," if that term be interpreted as a challenge to accepted notions of right and wrong. On the other hand "immorality" – the unorthodox – always needs nourishment and encouragement. True morality can develop only where "immorality" (challenge to orthodox moral notions) is regarded as precious. And this is true in every area – sex, peace and war, rearing of children, politics, etc.

TO WHAT DEGREE DO YOU FEEL THAT IN OUR CONTEMPORARY SOCIETY SOCIAL DISAPPROVAL OF ACTIONS AND ATTITUDES BECOMES A FORM OF CENSORSHIP?

I should say that "social disapproval" is the major form of censorship in contemporary society. Although censorship by law is dangerous, censorship by "opinion," as J. S. Mill pointed out a hundred years ago, is the chief menace to be feared in modern urbanized and mechanized societies. Censorship by opinion is more subtle than censorship by law – and far less clumsy, at least in many instances. Americans have a legal right, for example, to challenge the "American System;" but for the most part, they don't do so precisely because censorship by opinion has been so effective. In the United States we don't seem to "need" a Ministry of Propaganda – we are effectively brain-washed by the communications system and by the military-industrial system. And we are not aware, for the most part, that we are being subjected

to this ubiquitous censorship. We don't have to suppress unorthodox opinion by law, for the most part, because most Americans never even entertain the idea that anything could be wrong with the existing "system." There may actually be less social and political dissent, at least at fundamental levels, in the United States than in the Soviet Union – which accounts for the fact, perhaps, that the Soviets have to have a very elaborate formal machinery to keep thoughts "in order."

ANYTHING ELSE?

There is new hope, it seems to me, in the spirit of militancy which has now become so important a part of the American Civil Liberties Union. But we have a long distance to go.

Postal censorship should be completely eliminated.

All statutes suppressing "obscene" literature should be repealed. The Supreme Court's efforts to define "obscenity" are ludicrous. We have temporized too long on these matters.

All statutes ostensibly suppressing "unnatural" sex acts should be repealed, as should all laws banning adultery and "fornication." All sex activity between consenting adults should be regarded as legal, violence alone providing grounds for criminal charges.

All laws forbidding entry into the United States of certain types of literature should be repealed.

Freedom of expression should be regarded as a near-absolute. Only a "clear and present danger" – very strictly defined – should in any sense limit it; and I doubt whether a "clear and present danger" can, in 99½% of the cases, ever be discerned.


creative writers

Editor's Note:

Because two of the questions asked of the creative writers were rather lengthy, they will not be wholly repeated with the responses. They will instead be noted in each instance in an abbreviated form.

The following is the full text of these questions:

QUESTION 1: On March 21, 1966, the Supreme Court made three decisions on obscenity. Three publications of Ralph Ginzburg, *Eros; Liason,* a bi-weekly newsletter; and *The Housewife's Handbook on Selective Promiscuity,* were declared obscene and outside the protection of the first amendment. The court declared that Ginzburg must serve a jail term of five years. In a second decision, the court upheld a decision of the New York Court sentencing Edward Mishkin to three years in prison for producing and selling some fifty publications which depict "sado-masochism, fetishism, and homosexuality." In its third decision the court found *Fanny Hill* not obscene.

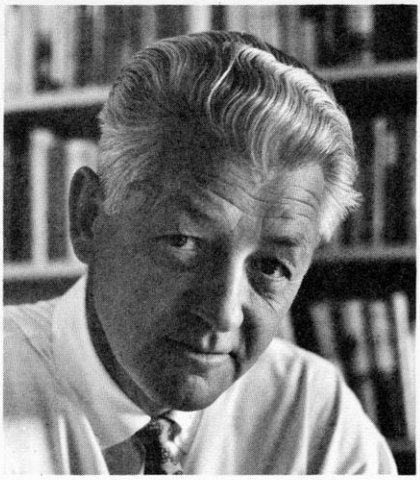
What is your opinion of these decisions? Do they constitute a coherent
 whole? In your opinion, does censorship belong within the province of the law? Will the decisions have any effect on your work?

QUESTION 4: "The artist must prophesy not in the sense that he foretells things to come, but in the sense that he tells his audience at the risk of their displeasure, the secrets of their own hearts. But what he has to utter is not, as the individualistic theory of art would have us think, his own secrets. As spokesman of the community, the secrets he must utter are theirs. The reason why they need him is that no community altogether knows its own heart; and by failing in this knowledge a community deceives itself on the one subject concerning which ignorance means death. For the devils which come from that ignorance the poet as prophet suggests no remedy, because he has already given one. The remedy is the poem itself. Art is the community's medicine for the worst disease of the mind, the corruption of consciousness."
(R. G. Collingwood. Quoted in *Versions of Censorship,* edited by John McCormick and Mairi Macinnes (Chicago, 1962).

Comments?

Wallace Stegner

Professor of English and Director of Creative Writing at Stanford University. Latest published work is *The Gathering of Lion.*



WHAT IS YOUR REACTION TO THE RECENT SUPREME COURT DECISION ON CENSORSHIP?

I do not see any serious contradictions in the three decisions. Though I think the sentences given Ginzburg and Mishkin somewhat severe, there is no doubt in my mind that their publications were deliberately aimed at stimulating and profiting from prurience, without any palliative or justifying artistic intention. *Fanny Hill,* on the other hand, is a novel, and in many ways an interesting one. It is no collection of sexual escapades for the sake of titillating readers, but an imaginative record of one sort of human experience. That it happens to be almost entirely sexual experience makes no difference: we don't think any less of doctors, psychiatrists, lawyers, or judges because their work leads them often into this sort of thing, and we have no right to censor novelists for any honest attempt to reflect, and reflect upon, any aspect of our life. Ginzburg and Mishkin, on the other hand, are comparable to doctors who tamper with their women patients under the guise of gynecology. Professional ethics *ought* to prevent such publishing, but unfortunately it does not.

I do not expect these decisions to have any effect on my own work, but these matters are hard to foresee. I *might* profit from the *Fanny Hill* decision (and others like it); I do not think I am likely to suffer from the precedent set by the others. But I would rather see the publishing profession police itself, as a general rule.

HAVE ANY OF YOUR WORKS EVER BEEN CENSORED?

I believe that some of my novels have been banned in Ireland, but that is something very different.

TO WHAT EXTENT DO YOU CENSOR YOURSELF?

Considerably, though mainly unconsciously. I have no impulse to "advance the cause of freedom" by pushing frankness to its ultimate. On the other hand, if my book demands a frank scene, sexual or otherwise, I want the freedom to write it and sell it. My principal objection to heavy sexual scenes is that they are really too easy. Anyone can attract

attention by shedding his clothes or attacking his host's wife at a party; it is a little harder to attract it by what you say. Nevertheless – another nevertheless – if a writer's vision of life is strongly sexual and if his vision of art and his conception of his characters demand strong language, it is a very stupid society that will try to prevent him from writing as his talent tells him he must.

YOUR COMMENTS ON THE COLLINGWOOD QUOTATION?
Agreed, completely agreed. Any society without freedom in its arts is an airless room. On the other hand, I know many good books that would not be so good if their authors had not had to escape, evade, or puncture police scrutiny and censorship. In other words, if you don't give artists freedom they will take it, and should.

ANYTHING ELSE?
I do not approve of censorship except in extreme and obvious cases such as the Ginzburg case, and I do not approve of it, ever, by self-appointed vigilance committees or by the cop on the beat. Neither do I approve of the abuse of freedom. Sick books, like sick men, may need some restraints, preferably professional.

Richard Eberhart

Winner of 1966 Pulitzer Prize in Poetry for his book, *Selected Poems, 1930-1965.*

WHAT IS YOUR REACTION TO THE RECENT SUPREME COURT DECISION ON CENSORSHIP?

Censorship should come from within the self. Censorship is a province of the law because men are not good enough. Every father and mother have to censor their child to bring him up. It is not only enough to show him what is good to do, parents also invariably instruct their young in the results of bad actions. In the Enlightenment there were a sufficient number of elevated persons, self-censoring ones, who spent collective years; collective effort in writing the Encyclopedia so that we call the Eighteenth Century higher in value than, say, the Eighth, of which we know little except that it was so dark it could not think of the truth-seeking of Encyclopedic definition. Maybe in the Eighth century an obscene person could be clubbed to death forthwith. Maybe, therefore, there were no obscene persons. Men were too close to life and death, to reality. Censorship should come from within the self due to respect for others deriving from self respect. All books should be written and no book should be banned.

HAVE ANY OF YOUR WORKS EVER BEEN CENSORED?

No.

TO WHAT EXTENT DO YOU CENSOR YOURSELF?

I censor myself to the limit of my ability to cope with the psyche. The act of creation instantaneously meets the act of criticism. The 'divine madness' of the Greeks was not so mad as to get out of hand. The principle of order within ebullience of spirit allowed for the domination of thought over raw life so that the lyrics of the Greeks have come down to us. Otherwise they would have danced the time away without catching the spirit in a cage of words. The great plays are models of passion within ordering intellect. True madness may end in babble and incoherence, while the 'divine madness' was informed with control of the poetic medium. Censorship in critical awareness must come from some intuition of the essential harmony necessary to a work of art. Lear rages, but this rage comes through to us as totally meaningful

due to Shakespeare's ordering powers, it is taken as essentially human rather than only as a clinical manifestation, as dramatic rather than as serial ordeal.

YOUR COMMENT ON THE COLLINGWOOD QUOTATION?
It is probably unfair to take a paragraph out of context. This paragraph makes reasonable sense yet almost every phrase may be questioned. To turn to enigmatic Shakespeare again, I do not suppose that he thought of himself as a prophet. The old image of holding the mirror up to nature still seems just. Both Whitman and Dickinson waited decades for their present effectiveness, which negates an existential suggestion in the paragraph. Their immediate communities did not get the medicine spoken of. The idea of art as a medicine is probably a corruption of the idea of art as truth telling. Art expresses the essence of man. Poetry is nothing more and nothing less than human. It evaluates man and is thus both censor and acclaimer.

Karl Shapiro

Pulitzer Prize winning poet (1945). Professor of English at the University of Illinois at Chicago Circle.

WHAT IS YOUR REACTION TO THE RECENT SUPREME COURT DECISION ON CENSORSHIP?
I signed the Brief *Amicus Curiae* to help Ginzburg, so obviously I am not in favor of legal or any other kind of smut-hounding. If this kind of creeping fatherhood is going to continue, I'll end up on the Capitol Hill Index too.

HAVE ANY OF YOUR WORKS EVER BEEN CENSORED? CIRCUMSTANCES?
a) Poems by United States Army censors during World War II.
b) Fired from *Prairie Schooner* as editor for publishing "immoral and irreligious" stories – during World War II, on the Nebraska front.
c) Poems from *The Bourgeois Poet* printed in an issue of the seized *Evergreen Review*. The *New York Times* gave as one of the causes of the police action the use of my poems.

TO WHAT EXTENT DO YOU CENSOR YOURSELF?
Rigorously. I respect what I publish and hope it will be respected.

YOUR COMMENTS ON THE COLLINGWOOD QUOTATION?
Any artist who is a "spokesman of the community" is also a cop. There are lots of those, just as pernicious as any other self-styled moral authority.

Erskine Caldwell

Erskine Caldwell's *God's Little Acre* is still banned in Boston. Most recently published book is *The Deer At Our House.*

WHAT IS YOUR REACTION TO THE RECENT SUPREME COURT DECISIONS ON CENSORSHIP?

The troublesome matter of censorship is constantly being compounded by the fact that censorship itself is based on customs which are in constant flux. Censorship not being a science, there can be no established rules for administering it; consequently, its application is subject to human prejudice. In past and future, it follows a zig-zag course in attempting to conform to customs and for this reason is almost always in advance of the times or behind them in attempting either to prohibit by anticipation or to condemn by prejudice. Art is a natural human expression and in a free society is a law unto itself and dictates its own code of ethics. It is not likely that expression in writing and art after all these centuries of freedom will accept now and in the future rules of conduct based on prejudice.

HAVE ANY OF YOUR WORKS EVER BEEN CENSORED? CIRCUMSTANCES?

Several of my novels have been subject to censorship during the past thirty years, particularly in New York, Boston, and Philadelphia. To name one novel, *God's Little Acre:* This book was taken to court in New York and Philadelphia and eventually freed of the charge of obscenity; in Boston, the book was not freed of the same charge and still remains banned.

TO WHAT EXTENT DO YOU CENSOR YOURSELF?

I am my own censor and consider myself capable of establishing my own rules of conduct in writing.

YOUR COMMENT ON THE COLLINGWOOD QUOTATION?

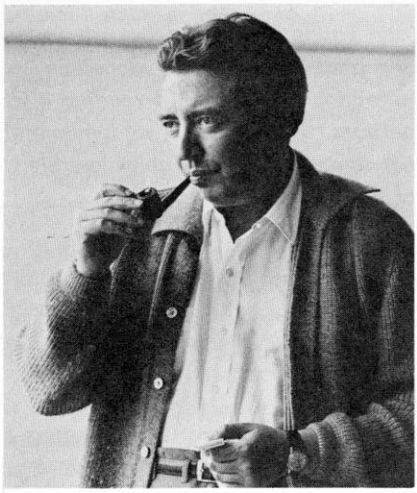
This statement is so well put that it needs no further comment from me. In other words, I agree.

ANYTHING ELSE?

The one cause I can always be counted on to support is freedom of expression in writing and art.

Irving Wallace

Author of *The Chapman Report.* Currently working on a novel which has the theme of censorship in America.



WHAT IS YOUR REACTION TO THE RECENT SUPREME COURT DECISION ON CENSORSHIP?

As to the Supreme Court's three decisions on obscenity, my personal opinion on two of them concurs with that of The Authors League of America, of which I am a member.

A portion of the *Brief of the Authors League of America, Inc., as Amicus Curiae,* filed in the Supreme Court on behalf of Ralph Ginzburg, etc., states:

The statute under which Petitioners were convicted and sentenced does not deal with the separate and distinct problem of preventing the dissemination of obscene materials to minors. Nor does it prohibit the dissemination of obscene material by means which invade the privacy of individual citizens. On the contrary, the statute is being applied here to punish Petitioners for mailing 'obscene' publications to adults who have chosen to order them.

We submit that to apply the sanctions of a criminal obscenity statute in this context violates the Petitioners' rights of free press, guaranteed by the First Amendment, as well as the rights of adults (who voluntarily choose to do so) to read what Petitioners have published.

So far, so good. But the *Brief* of the Authors League gets to the heart of the matter – and reflects this one author's feelings – when it goes on as follows:

We submit that no public interest, superior to the preservation of the rights of free speech and free press, is served by permitting such a statute to be invoked where a book or other publication — regardless of content — is sold to adults and where it is published and disseminated in a manner that does not invade the right of privacy of individual citizens. In these circumstances, the fundamental rights of free press and free speech are unnecessarily and unconstitutionally abridged by the application of obscenity statutes which interfere with the process of communication between author (and publisher) and adults who voluntarily choose to read what they have written

(and published). The process is essentially a private matter. The contents of a book — obscene or unobscene — only become known to those who choose to read it, or to continue reading it when they come upon objectionable portions. That choice is not legitimately the concern of other citizens, who are not compelled to read objectionable work, nor should it be the concern of the State . . .

In these circumstances, the absolute guaranty of the First Amendment can and should be retained. Not only are the rights of freedom of speech and press thus surely preserved, but each citizen is then free to make his own choice of reading material — which in a mature and free society is where the choice should rest.

I feel that because of the decisions against Ginzburg and Mishkin, the First Amendment has suffered a severe crack – just as the Liberty Bell, figuratively, has suffered a mighty second crack.
I do not believe that ideally censorship belongs in the hands of lawmakers, any more than I believe it belongs in the hands of vigilante groups formed by the public at large. I believe that censorship belongs in the hands of each individual adult citizen, to employ as he wishes
290 for himself and for those minors in his charge. This, ideally. However, I realize that realistically individual personal censorship cannot or will not become a fact until a vast segment of the public is educated up to it. In the interim, if the courts must think for us, it is obvious that more satisfactory censorship laws must be enacted. These laws will have to clarify the legal definitions of obscenity and pornography.
Personally, since inadequate legal definitions exist today, I find myself forced to make a choice between limited freedom of speech and total freedom of speech. Faced with this choice, I can only repeat that I am unequivocally in favor of total freedom of expression.
As to whether the Supreme Court decisions will have any effect on my work – I doubt this, at least for the present. When I am writing, censors and censorship laws are unreal to me, far less real than the book I am creating. I am writing to interest and please myself, and I am lost in a world peopled by characters of my own creation. I can't worry about, and therefore be inhibited by, reactions of my readers at a later date. Only after I have emerged from my created world, entered back into the real world where my book is published, do I become concerned about reader reaction – and with the possibilities of censorship. However, I can't predict how my writing will be affected by the threat of censorship in the future. If these Supreme Court decisions encourage mounting censorship, I like most authors may find this seriously inhibiting to my creativity.

HAVE ANY OF YOUR WORKS EVER BEEN CENSORED? CIRCUMSTANCES?
Yes, many of my works have been censored, but oddly enough, usually in foreign countries.
Of my ten published books to date, only one was censored by a United States government agency. In 1961, the USIA "banned" shipments of my novel, *The Chapman Report,* under its Information Media Guaranty Program. Despite my publisher's protest, this ban was not removed.

To my knowledge, the only other censorship I have encountered in the United States has come from isolated but important public libraries and library systems. Despite the magnificent fight for freedom of the shelves fought by The American Library Association, its Council, its Intellectual Freedom Committee, there continue to persist individual public library acquisition department and branch library personnel who censor according to their own tastes and prejudices, to the detriment of free communications. In the *New York Post* (September 14, 1960), I learned that while my novel, *The Chapman Report,* was available in public libraries in Brooklyn and Queens, it was not available in the library systems of Manhattan, the Bronx, and Staten Island, despite an admitted demand for it. So much of this sort of library censorship occurred, that when the *Library Journal* published an article on problem fiction and problem authors, I was provoked to write an article entitled "A Problem Author Looks at Problem Librarians," which appeared in *Library Journal* (June 12, 1962).

In the time since, no year has passed in which I have not received at least a half dozen letters from readers complaining to me that they have tried to obtain my latest novel at their public library only to learn that the library had refused to stock that particular book. Recently, a Brooklyn attorney tried to borrow a copy of my novel, *The Three Sirens,* from the Brooklyn Public Library for a literary discussion group. He was advised that the library had "refused to purchase this work," and he was sufficiently incensed to write me about it. The difficulty, for author and reader alike, in protesting to these librarians is that the latter will always insist that they have not rejected the book in an attempt at moral censorship, but have rejected it because of its lack of artistic merit.

In my own case, I have found that because I had written two earlier novels concerned with love and sex, because my books had been categorized as popular, because they had been subjected to sensational articles and mixed reviews, my recent novels (which have had nothing to do, centrally, with love and sex) have continued to be banned by a minority of librarians. Recently, a book review column in the Winchester, Massachusetts *Star* written by Leila-Jane Roberts of the Winchester Public Library, was brought to my attention. In reviewing my novel, *The Man,* she wrote:

*Irving Wallace is looked down on by librarians and others interested in serious writing as one who sells the movie rights before he finishes writing the novel, and who creates expressly for the best-seller market — often building a novel on sensational news headlines rather than on more enduring human values and endeavors. Therefore, when this book came out, it was prejudged perhaps unwisely. Reviews were not encouraging . . . about the place of this book in a permanent library collection . . . But alas, reviews are not any more infallible than the individuals who write them. Here is one book which the library decided not to buy and which may well be used in social studies courses fifty years from now much as Upton Sinclair's THE JUNGLE is used today . . . We erred in not adding this book to the collection . . . It is now a part of the public library collection and will be in circulation by the time this review is published.**

This, I think, nicely underlines the type of censorship authors face constantly in America – censorship that is made to appear under many deceptively righteous guises.

Abroad, my books have been censored more honestly and directly. In 1962, a senator in the West German government declared that *The Chapman Report* was a "youth endangering book." A lengthy hearing was held by the German Federal Review Board in Bonn, during which my affidavit concerning my motivations in writing the novel was read. The final decision rejected the censorship effort. In July, 1961, the Milan State Attorney's office decided that the Italian edition of *The Chapman Report* was immoral – "of an obscene nature which, under the pretext of a survey of female psychology, describes sexual abnormalities and lurid episodes" – and ordered the book confiscated throughout Italy. My Italian publisher, Longanesi and Company, strongly challenged this seizure, and the criminal case – it *was* a criminal case, I am told – went to court in Milan during December, 1965. Happily, the ban was reversed by the court, we won, and a quarter of a million copies of *The Chapman Report* (or *Foeminae,* as it is titled in Italy) are available in Italian bookstalls today.

In 1962, I faced a strange and illusive kind of censorship in Scandinavia. My novel *The Prize,* which dealt with a group of fictional Nobel Prize winners, was regarded by the Swedish, Norwegian, and Danish press as derogatory to an institution in which Scandinavians took great pride. And although a previous novel of mine had been widely published in those three nations, no publisher in Sweden, Norway, or Denmark would accept *The Prize.* This was an unofficial boycott, and not another book of mine was permitted to appear in Scandinavia until 1966, when the Swedes and Norwegians relented and published *The Man.* In 1964, the Censorship of Publications Board in Ireland banned *The Prize,* as it had previously banned *The Chapman Report.* In 1961 and 1964, the Union of South Africa censored the sales of *The Chapman Report* and *The Three Sirens.* Yet, in 1965, South Africa permitted the sale of my novel, *The Man,* which deals with an American Negro who accidentally becomes President of the United States. This was astonishing to me, until I reasoned it out. Each of my censored novels in South Africa had scenes of miscegenation, whereas *The Man* did not. Moreover, *The Man* depicted ugly aspects of the race problem in America, and the South Africans may have been pleased to have our intolerance publicized further in their country.

TO WHAT EXTENT DO YOU CENSOR YOURSELF?

Consciously, and to the best of my knowledge, I do not censor myself at all while I am writing. I put to paper freely what I feel and think for my characters. I simply pour into a book what I have to say, without restraint, as long as I feel that it is true and honest. Later, as I reread what I have written, I will often excise certain passages or scenes because they offend my own – by now more objective – good taste. No shade of Comstock, so far as I am aware, guides my blue pencil. However, I have sometimes discussed with other authors a different kind of self-censorship, a secret and niggling one that grows out of a fear of revealing to mate or friends, something personal one prefers

them not to know, that may have been a personal experience. And once, in the margin of a manuscript of a novel of mine that my wife had been reading, she wrote in bold hand, "My God! Think of the children!" I thought of the children, who were intelligent, and of the passage, which was honest, and I decided to let it stand.

YOUR COMMENTS ON THE COLLINGWOOD QUOTATION?
I once touched on a tangent of the same point, in a different context, and not half as well. *The New York Times* book review editor had asked a number of novelists to participate in a symposium in which each would try to explain why he thought his current work "was so popular with Americans." I replied in part:

We live in the Age of Anxiety, to coin nothing. Fear and inadequacy, in every area, infect most of us. To follow characters in whom one faintly recognizes facets of oneself, be they base, shameful, confused, or complex, and yet facets not precisely one's own, is intriguing and provides a sense of relief. By standing aloof from paper people, unseen by them, the reader may watch a small part of himself, or of someone close to him, and know how it will come out, as he will seldom know how it will come out in real life.
Also, the climate of the time is the climate of candor. As H. R. Hays remarked, society learned from Freud 'that the innocence of childhood and the purity of women, two of its favorite illusions, were pure myth.' Conditioned by the real world, constantly aware of it, more and more readers refuse to accept a lacquered picture of life. They want the unvarnished truth about life, as they know or suspect it to be . . ."

Beyond that, there is little to add to R. G. Collingwood's excellent remarks, except to utter a fervent Amen.

ANYTHING ELSE? CAUSES YOU WOULD LIKE TO SUPPORT?
I should like to see a new national organization established to defend freedom of expression in the arts intelligently. I believe that such an organization should be prepared to go to the mat with every case of Comstockery as soon as it appears. I believe such an organization should work to improve censorship laws now in existence. I believe such an organization should seek to improve the quality of public servants, the judges and umpires, elected or appointed to enforce or interpret the law. And above all, I believe such an organization should undertake a broad program that would better inform and educate the public about censorship and individual rights. I would like the stationery of this organization to carry one quotation, credited to Supreme Court Justice William O. Douglas, on its letter head, to wit: "The idea of using censors to bar thoughts of sex is dangerous. A person without sex thoughts is abnormal."

*Editorial Note: See "Rejection of Irving Wallace's *The Man*," statement circulated by the Free Library of Philadelphia to its Extension Agencies, on page 357.

John Barth

Author of *The Floating Opera, End of the Road, The Sotweed Factory,* and *Giles Goat-Boy.* In the Department of English at the State University of New York at Buffalo.

WHAT IS YOUR REACTION TO THE RECENT SUPREME COURT DECISION ON CENSORSHIP?
On the question whether the publishing and entertainment industries should be altogether free of public regulation I have mixed feelings, though as an artist I'm temperamentally inclined against the unpleasant suggestions of the word *censorship.* I'm not well enough acquainted with the details of the three cited Supreme Court decisions to hold an informed opinion of them, but in any case it seems unlikely to me that the rulings will have any effect on works of mine.

HAVE ANY OF YOUR WORKS EVER BEEN CENSORED? CIRCUMSTANCES?
In the past, my British publishers and certain of my American paperback publishers have altered words in my books which they apparently considered offensive, without consulting or even notifying me. The American firm, at my request, restored the correct wording in subsequent editions; the British firm I've not bothered to protest to as yet.

TO WHAT EXTENT DO YOU CENSOR YOURSELF?
As thoroughly as is conformable to my standard of taste and the artistic effect which the context is designed to achieve.

YOUR COMMENT ON THE COLLINGWOOD QUOTATION?
A very elegent passage.

Rex Stout

Author and well-known creator of Nero Wolfe. Latest published detective novel is *Death of a Doxy.*

WHAT IS YOUR REACTION TO THE RECENT SUPREME COURT DECISION ON CENSORSHIP?

Since I believe that censorship does not "belong within the province of the law," I deprecate the statutes under which the actions were brought against Ralph Ginzburg, Edward Mishkin, and *Fanny Hill.* The decision of the Supreme Court regarding Ralph Ginsburg, holding that the publications were not in themselves obscene but that the advertising of them made them so, was ridiculous.

HAVE ANY OF YOUR WORKS EVER BEEN CENSORED?

None of my works has ever been censored.

TO WHAT EXTENT DO YOU CENSOR YOURSELF?

If "censor" means what Webster says it does, "To subject to the action of a censor, or to censorship," I never censor myself. I have my personal standards – literary, esthetic, and moral – and in all of my fifty-two published books I have tried to adhere to them. I do not like the standards of some writers; I thoroughly disaprove of some of them; but I do not believe that I or anyone else should be permitted to censor them.

YOUR COMMENTS ON THE COLLINGWOOD QUOTATION?

I reject Mr. Collingwood's dicta. He says "The artist must prophesy . . ." No one can be permitted to dictate any "must" for the artist. It is not true that "Art is the Community's medicine for the worst disease of the mind." It may be, or it may not be. Sometimes art is a carrier of a disease, but it is still art.

ANYTHING ELSE?

Two questions. Who chooses or appoints the censor? Who will censor the censor?

R. V. Cassil

Novelist, critic and short story writer. Has just finished a novel about Don Juan. Teaching at Brown University.

WHAT IS YOUR REACTION TO THE RECENT SUPREME COURT DECISION ON CENSORSHIP?

For the last ten or fifteen years the literary and/or academic-critical community of this country has played the disgraceful game of declaring in public – and before the law – that works which they privately recognized as pornographic were really something else. This preposterous nonsense has fostered and spread the idea that the literary artist is too damn stupid to comprehend the commonest of traditional distinctions while immersed in his creative act.

Lawyers, here and there, have been forced to redeem this cowardly and dishonest evasiveness on the part of literary men. The recent Supreme Court decisions merely declared in public – and with commendable diffidence, commendable reluctance to extend legal rulings into shadowy areas – what literary critics, reviewers, and authors knew but were unwilling to say or frightened out of saying.

Do the decisions constitute a coherent whole? No. Just as in the area of race relations court decisions can not reverse economic or social trends, in matters of art and intellect the court cannot buck the sort of corruption that led the literary and publishing politicians to create the presently profitable confusions about pornography. In the present miasma, no coherence is possible.

HAVE ANY OF YOUR WORKS EVER BEEN CENSORED? CIRCUMSTANCES?

Censored by whom? My works of fiction – magazine publications and book publications – have been more or less constantly censored and then uncensored by editors sniffing the wind to smell what they could get away with. Nothing the editors ever accepted has, as far as I can recall, ever been bothered by police or other public officials. My *ideas* – as distinct from my use of four letter words – are constantly censored by the powers that set the ideological norms of my society. I'd have written a lot more polemical and critical stuff over the years if I'd been permitted to do so by the real guardians of the media. All the hullabaloo about police censorship in this country is a smokescreen behind which the real censorship operates.

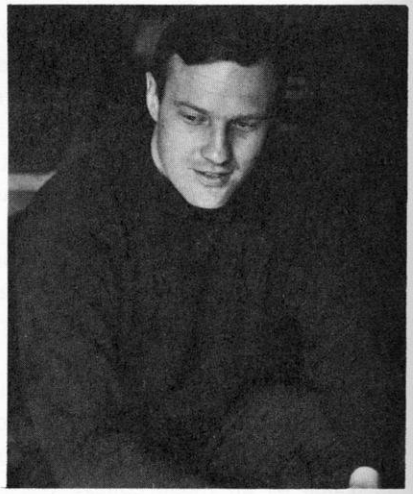
TO WHAT EXTENT DO YOU CENSOR YOURSELF?
I try not to get blacklisted. I would think myself too dumb to write if I were not, by now, keenly aware of what can and cannot be publicly said in this country. I try to stay just a teeny bit in trouble and keep loose. For the sake of truth I try to stay off the fashionable bandwagon on matters of race relations, the assassination of Kennedy, the beauty of Jacqueline, genocide, war crimes and – for that matter – the real question of censorship. I live in the purgatory of unrealization, knowing that most of what I have discovered in my half century can only be intermittently formulated into anything I will be permitted to publish.

YOUR COMMENTS ON THE COLLINGWOOD QUOTATION?
"There is little virtue in the enunciation of general moral principles." The statement is very pretty, but for me it has the rotten smell of the speeches by all those college presidents who imitate the sentiments of Robert Maynard Hutchens in their major addresses while they sell out the heart and soul of their institutions for research dollars, new theatres, and showy programs in the performing arts. It is, in a word, official liberalese. *Which* art is the community's medicine for the corruption of consciousness? Less and less of what I see – I've got bone-tired used to seeing windy sentiments like that above on the jackets of Grove Press books. Furthermore, it sounds hick. The people in New York who wind up the fashions in American art are not so given to lofty rhetoric about it. They leave that sort of unpaid salesmanship to the country cousins.

ANYTHING ELSE?
More people ought to read Benjamin DeMott's "You Don't Say." It's a small start on the way out. But it points.

Jim Drought

Author and independent producer in the field of books with own production company. Most recent published book is *Drugoth.*



Naturally, I am honored to be selected by you to help you gather information regarding censorship in today's society.

However, I would suggest to you that the fact that I exist at all, as an independent author-publisher, is a credit to the tolerance of our society and a proof of a private courage, on a person-by-person basis, here in our country that is certainly not apparent anywhere else.

I don't know very much about censorship. I have never been censored in any way. I *have* been boycotted as an independent firm by a small but powerful monopoly and all of its subsidiary bookstore chains and magazines. Yet, I have found a sufficient number of independents like myself who are willing to stand up and service people with my work – metropolitan newspapers who review it, university and campus stores that stock it, distinguished privately-owned bookstores like Frances Steloff's Gotham Book Mart and George Gloss's Brattle Book Shop in Boston, Barbara Siegel (whose father was for decades one of our country's finest bookmen) who owns Barbara's Bookstore in Chicago, the Pickwick in Los Angeles, etc. etc.; and many fine independent wholesalers and distributors across the country.

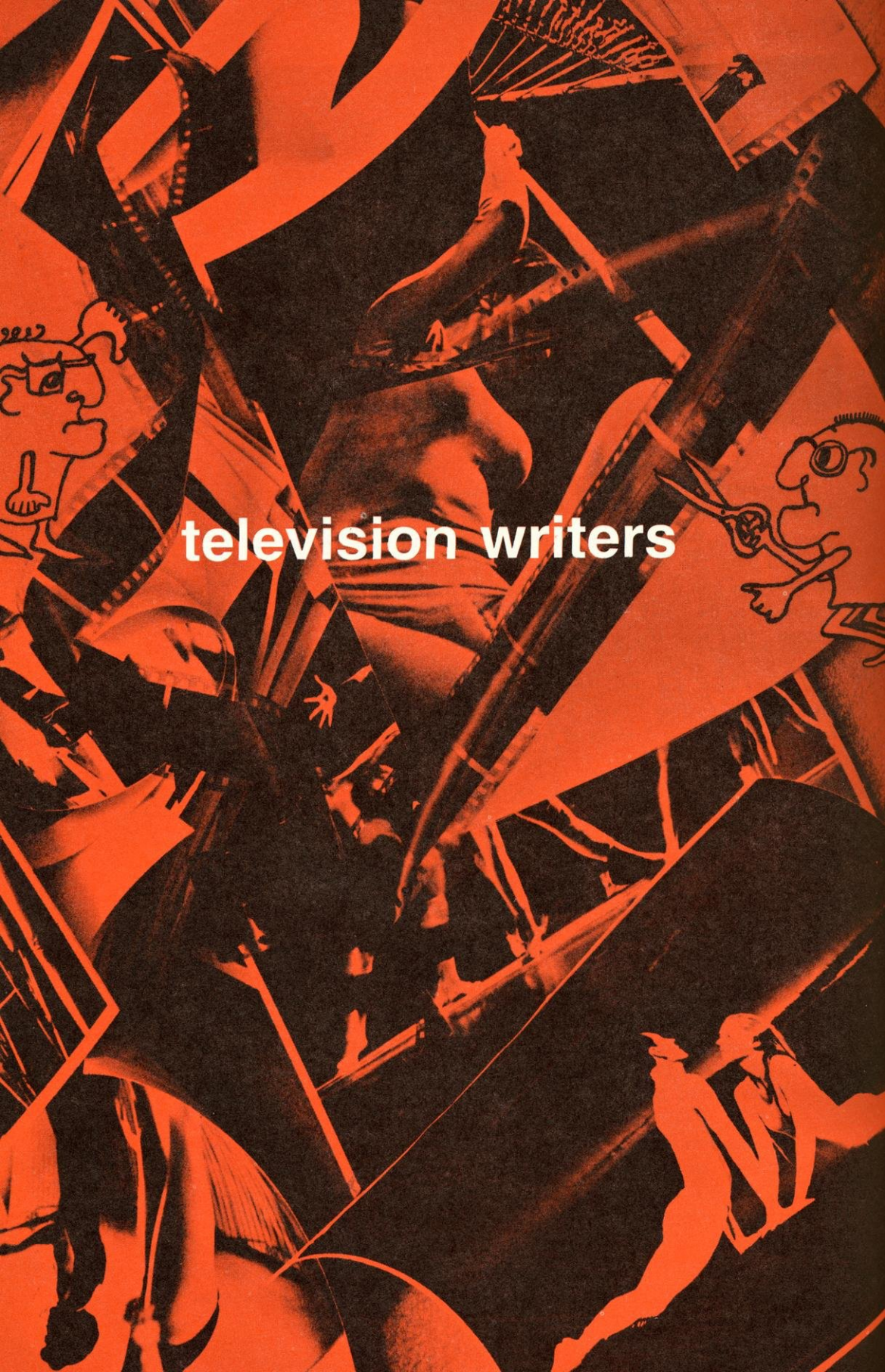
Skylight consists of one man, me, his work and his wife, Lorna. With no money at the start, we published *The Secret.* Since then we have created a corporation, an eight-book list selling in sixteen hardcover and softcover editions, and have sub-contracted for the production, distribution and sale of five of our titles in mass low-cost paperback editions by Avon of the Hearst Corporation and Fawcett/Crest. We have editions of three of the titles out in Europe in translated format, which was also accomplished by sub-contracting.

We have been honored and acclaimed by people far more distinguished than we are, and somehow we have financed this enormous undertaking for four years. I don't know how much longer we can do it, but as it stands it has to be considered one helluva case for human potential in our society. Why don't you use this – a wonderful, positive case history that can be used by students (and already is being used) to learn how independent production methods can revolutionize the arts.

Archibald MacLeish

Well known Pulitzer Prize winning poet and dramatist.

I am against all censorship of any and every kind. I do not see how anyone can claim the right in a self-governing society to tell the self-governed what they shall read and what they shall think. As for children, I should think the responsibility should be entirely with their parents, certainly not with the State. As for the Supreme Court decisions, I think what the court, obviously, was trying to do was understandable enough. They were trying to make a distinction between those who write and publish to get their say said, letting the chips fall where they may, and those who attempt to cash in on prurient and disreputable appetites. There are, of course, such people and they are among the worst enemies of freedom of speech, freedom of the press, and almost everything else. Whether this distinction will stand up is another question: I, myself, do not quite see how it can.
Let me add that I am very much impressed by the paragraph you attributed to R. G. Collingwood. He is quite right in saying that it is not the secrets of the poet's heart that poetry tells but the secrets of the human heart – that is to say, when it is truly poetry. I don't care much for the word "secrets" but the intention here seems to me entirely sound.


television writers

Jerry McNeely

Professor in the Department of Speech at The University of Wisconsin. Award winning author of television plays. Has written for *Climax, Studio One, Dr. Kildare,* and the *Hallmark of Fame.*

HOW DOES CENSORSHIP OPERATE IN THE TELEVISION INDUSTRY?
The vast proportion of censorship is implicit and takes place before the fact. Literally all writing is done on assignment; the writer and the producer agree in advance as to what will be written. Obviously, the producer will be hesitant about committing himself to pay for a script which might not get network clearance. Similarly, the professional writer will undoubtedly know the limitations and taboos, and will not waste the producer's time by suggesting radical violations. As for after-the-fact script clearance, it tends to deal with minor matters: character names, an occasional borderline phrase, a piece of action which could be in bad taste if not filmed carefully, etc. These suggestions are frequently superfluous and exasperating, but have very little to do with the quality of the final product.

ASSUMING THE EXISTENCE OF A DISCREPANCY BETWEEN MARKET FORCES AND THE KIND OF TV PROGRAMS YOU WOULD LIKE TO WRITE, DO YOU FEEL THERE IS STILL A CREATIVE ROLE FOR THE TELEVISION WRITER?
Definitely. Most television writers yearn for a greater *range* of creative opportunity, but creative work *is* possible within the narrow scope of the present program structure. An analogy might be made to music: if a composer were told he could write nothing but waltzes in the key of E-flat major, he would naturally feel frustrated and limited; but it would still be possible to write a brilliant E-flat major piece in ¾ time. Some of the freshest, most inventive comedy I have ever encountered, I saw on *The Dick Van Dyke Show.* I have seen episodes of *Dr. Kildare* which were as moving and significant as anything *Studio One* ever produced. And yet the Van Dyke and Kildare shows were both quite narrow in format.

SOME CRITICS NOW FEEL THAT THE DOCUMENTARY REPRESENTS THE CREATIVE FRONTIER OF TELEVISION. HOW SIGNIFICANT DO YOU THINK IT IS FOR THE TELEVISION INDUSTRY TO PRESENT PLAYS ABOUT ABORTION, HOMOSEXUALITY, ADULTERY, PROSTITUTION,

OR VENEREAL DISEASE IF THEY ARE ON A LESS MATURE LEVEL THAN THAT OF DOCUMENTARIES?
I suspect most plays would suffer by comparison, and I also suspect that is one reason why these subjects are so rarely treated in television drama. A documentary, for example, might well show a woman who had undergone an abortion and emerged with the happy conviction that she had done the right thing; no moral judgment need be implied because these are the actual attitudes of a real woman. But if such a character were presented in drama, her existence might imply sanction on the part of the playwright and the producer – and attitudes on abortion, as well as other subjects, are still too intense to permit this kind of "advocacy" on a mass medium. (I should add that the documentary form need not be considered either a competitor of or substitute for drama.)

DO YOU THINK THERE ARE ANY SIGNS THAT THE CREATIVE QUALITY OF TELEVISION DRAMA WILL IMPROVE IN THE FUTURE?
CBS' original television plays for next year's *CBS Playhouse* are most encouraging – to my mind, more encouraging than the various plans to produce adapted stage drama. CBS has hired distinguished producers and, thus far at least, seems genuinely anxious to give the writers some room and some freedom.

WHAT ABOUT THE ROLE OF EDUCATIONAL TV?
Educational television has done some highly interesting things, but the fact remains that too often ETV cannot afford either the top people or the production budget to turn out really outstanding shows.

TO WHAT EXTENT DO YOU FEEL THAT TELEVISION HAS AN ARTISTIC OBLIGATION TO LEAD THE PUBLIC IN PRESENTING NEW CREATIVE WORKS OF OUTSTANDING MERIT WHICH THE GENERAL PUBLIC MAY DEEM TOO AVANT-GARDE OR SHOCKING?
I don't think television will ever match the theatre or motion pictures in its presentation of "shocking" material. The reason is simple: the accessibility of the medium to children. I am less concerned about television's obligation to present avant-garde or shocking material than I am about its obligation to find a way to improve overall quality. Certain subjects will probably always remain taboo (or at least certain methods by which those subjects are handled); but this relates to the means by which the signal is distributed and received far more than to anything implicit in the programming structure.

Lou Hazam

Author-producer of such outstanding NBC television documentaries as: *Vincent Van Gogh: A Self-Portrait, Shakespeare: Soul of an Age,* and *Michelangelo: The Lost Giant.*

TO WHAT EXTENT IS CENSORSHIP IMPOSED ON YOU, AND TO WHAT EXTENT DO YOU IMPOSE IT ON YOURSELF?
No one has ever imposed "censorship" on any program I have ever written for NBC News. We are both concerned with a *balanced* presentation, and with *good taste* – but these can hardly be called "censorship."

ASSUMING THE EXISTENCE OF A DISCREPANCY BETWEEN MARKET FORCES AND THE KIND OF TV PROGRAMS YOU WOULD LIKE TO WRITE, DO YOU FEEL THERE IS STILL A CREATIVE ROLE FOR THE TELEVISION WRITER?
Absolutely. In documentaries, which rarely return their production costs to the networks. We are free to use our creative ability to the utmost, indeed encouraged in this respect. *VanGogh* and *Shakespeare: Soul of An Age* were both prepared with no sponsors in mind. We simply tried to make the best show we knew how. Both paved new roads in the telecast of factual material dramatically and introduced new techniques.

SOME CRITICS NOW FEEL THAT THE DOCUMENTARY REPRESENTS THE CREATIVE FRONTIER OF TELEVISION. DO YOU THINK THIS IS TRUE?
Yes, the documentary finds the writer at his freest – not hemmed in by any of the traditional dramatic forms, as in the case with musical comedy, situation stories, etc. Since this is so, it does represent the creative frontier in television.

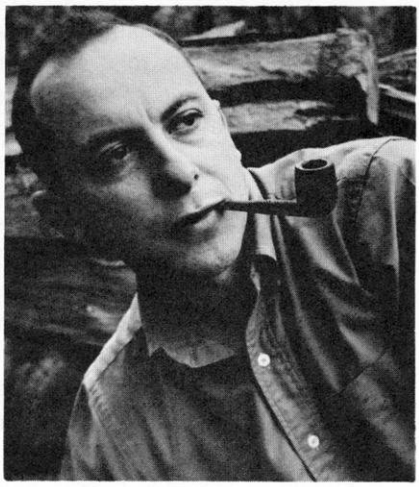
HOW SIGNIFICANT DO YOU THINK IT IS FOR THE TELEVISION INDUSTRY TO PRESENT PLAYS ABOUT ABORTION, HOMOSEXUALITY, ADULTERY, PROSTITUTION, OR VENEREAL DISEASE IF THEY ARE ON A LESS MATURE LEVEL THAN THAT OF DOCUMENTARIES?
This depends entirely on the quality of the production. *Dr. Kildare* for example has handled such problems very well. Also, I would not close the door to plays written by O'Neill, Maugham, and Ibsen which touch on these problems.

DO YOU THINK THERE ARE ANY SIGNS THAT THE CREATIVE QUALITY OF TELEVISION DRAMA WILL IMPROVE IN THE FUTURE?
Yes, the creative quality will improve because it is (a) being encouraged by the networks; (b) repetition gets monotonous; (c) more documentaries are being written; (d) there seems to be a new desire for such things as *Playhouse 90, Studio One,* etc.

TO WHAT EXTENT DO YOU FEEL THAT TELEVISION HAS AN ARTISTIC OBLIGATION TO LEAD THE PUBLIC IN PRESENTING NEW CREATIVE WORKS OF OUTSTANDING MERIT WHICH THE GENERAL PUBLIC MAY DEEM TOO AVANT-GARDE OR SHOCKING?
I don't think any "mission" is involved. The only question should be – is it good, honest and creative TV – not that it should "lead" anyone.

Loring Mandel

Has written plays for television, motion pictures and the stage. Television plays have been produced on *Studio One, Playhouse 90,* and *CBS Playhouse.* Adapted the novel *Advise and Consent* for Broadway.



HOW DOES CENSORSHIP OPERATE IN THE TELEVISION INDUSTRY?
As a writer, I get only an indirect view of censorship. I have a feeling it's not a matter of rules and systems. Rather, it's probably a product of the interrelationship between Sponsor, Network, Producer and Writer. Rarely if ever does the writer deal directly with the network, and what may or may not be done (short of outright nudity and obscenity) from the writer's point of view is dependent upon the art of his writing, of his persuasiveness, and the strength of his personal relationship with the Producer and/or Director. In the early days of television drama the relationship between a writer and his producer admitted of wide latitude in program content. As the business has become more cut-and-dried, less time and opportunity for free investigation of dramatic ideas exist, and more reliance on the safe and formula answers results. Experience, for good or evil, does teach. If TV probably won't touch it, why not the films?

ASSUMING THE EXISTENCE OF A DISCREPANCY BETWEEN MARKET FORCES AND THE KIND OF TV PROGRAMS YOU WOULD LIKE TO WRITE, DO YOU FEEL THERE IS STILL A CREATIVE ROLE FOR THE TELEVISION WRITER?
Not much of one. If it does exist, it's the role of a writer-salesman. And more creative effort has to be put into finding the way to market a new and good idea than in facing the writing problems involved. With the increasing activity of the packaging agent, the TV film mill, the polygraphic methods of pretesting dramatic tension of sample audiences, the reliance on ratings which are meaningful only in terms of More is Better, the opportunity for the creative writer to be *initially* creative in television is almost negligible. Given situations where series are to be written for, where most of the fundamental creative steps have already (often arbitrarily) been taken, creativity is possible but not likely. Robert Stroud built a microtome of .003/inch accuracy out of a razor blade, a cigar box and a piece of broken glass. It's an achievement not likely to be soon duplicated. The television writer finds himself, most frequently, working with substantially the same

quality ingredients in composing his dramas. This is not to say flatly that there is no role, no creative role, for the television writer. But I believe the role exists outside the system, not inside it . . . and then when a writer functions creatively in television it is in spite of rather than because of the systematology.

SOME CRITICS NOW FEEL THAT THE DOCUMENTARY REPRESENTS THE CREATIVE FRONTIER OF TELEVISION. DO YOU THINK THIS IS TRUE?
I think it probably true that while virtually no one in a position of significant power in the television industry hierarchy is interested in Art or Truth, many in the news and documentary areas are at least interested in The Real World. To the extent that this *is* true, the value of what they do is greater than the rest of the droning programming. News as such is often handled irresponsibly, in my opinion, considering the amount of coverage offered and circulation obtained. Skillful documentary production and writing can be creative, is creative. Again, my criterion – at minimum – is the real world dealt with.

HOW SIGNIFICANT DO YOU THINK IT IS FOR THE TELEVISION INDUSTRY TO PRESENT PLAYS ABOUT ABORTION, HOMOSEXUALITY, ADULTERY, PROSTITUTION, OR VENEREAL DISEASE IF THEY ARE ON A LESS MATURE LEVEL THAN THAT OF DOCUMENTARIES?
In drama, the almost-taboo subjects listed above (I think only homosexuality is still absolutely off-limits) only become significant to me when they are dealt with in a manner that reflects reality. Abortion on Peyton Place would probably be no more significant than any other piece of pseudo-scientific fiction. Unreal or invalid plays about adultery, prostitution, etc., are no more enriching to us than simply that they teach us (if we need to know) that the words exist and have, somewhere (glossed over probably) a denotive meaning. No. Real enrichment has to be based on Art or Truth or Beauty or, at least, Reality . . . in other words, it has to touch us convincingly, somewhere. It isn't the shock value that counts . . . it is the maturity.

DO YOU THINK THERE ARE ANY SIGNS THAT THE CREATIVE QUALITY OF TELEVISION DRAMA WILL IMPROVE IN THE FUTURE?
I'm at present working on a script for the new CBS drama show . . . *CBS Playhouse* . . . and I know that the major networks are in some kind of public wrestling match for "quality drama" . . . but I don't know how significant the trend is . . . if it's a trend at all. I'm happy I sold this idea to CBS, but when I started writing drama for television there were some 7½ hours of live original drama every week on the networks . . . now perhaps, there's a one hour show three nights a month. Most of the big money shows being touted (NBC, ABC) are not being done originally for television. Adaptations, specials, etc. Almost every writer I know is writing episodes of series . . . I understand the need of the networks for public and congressional approbation . . . and the possibility that more stress on drama might help to bring this about . . . but I regard the motive as incapable of supporting any wave of optimism about the future of television drama.

WHAT ABOUT THE ROLE OF EDUCATIONAL TV?
Those in it have not been able to reach the public with any coherence about their goals. And without the resources of commercial television, they can't compete effectively in the technical and entertainment terms of commercial television. I suspect that the devil is the bastard system of "free" competing with "educational" television. I believe that television is a public resource, a utility, and should always be considered in that relationship to the public. Then, perhaps, it might be possible to discuss and determine the real responsibilities of those who control the industry.

TO WHAT EXTENT DO YOU FEEL THAT TELEVISION HAS AN ARTISTIC OBLIGATION TO LEAD THE PUBLIC IN PRESENTING NEW CREATIVE WORKS OF OUTSTANDING MERIT WHICH THE GENERAL PUBLIC MAY DEEM TOO AVANT-GARDE OR SHOCKING?
As it is presently constituted, the television industry feels no artistic obligations whatsoever. And those who have something artistic to offer, trying to remain afloat and solvent in a hostile world, make the world pay with the dollar by eking out small victories in the commercial mills, leaving educational television to the commercial dropouts and the academicians. Not a pleasant picture. In a television industry operated as a utility, where the freedom to lead the public rather than to merely debase it might exist, artistic criteria would have some place. When you presuppose "new creative works of outstanding merit," you answer the question you have asked. If the merit of the work, the quality of the work, is the real standard . . . it should be done (allowing the latitude, I suppose, consistent with the other media of art and communication). However, works that are shocking or avant-garde are often hard to judge qualitatively. I think "schools" of art are tools of the analyzers and are often meaningless or worthless to the viewing public. The words "shocking" and "avant-garde" offend me in this context, come to think of it. In a television industry that presumes an artistic obligation, the obligation exists to find some way to do any play of outstanding merit that comes to it, no matter what the problems.

ANYTHING ELSE?
Well, obviously I have some feelings about how television should be run . . . but that's a long way off your subject concerning censorship. The real censorship that exists is merely a by-product of the need of advertisers, market analysts, etc. (not to mention poor writers, directors, producers, etc.) to view life as totally susceptible to analysis and human beings as ultimately predictable. Once such legends grow and take hold, there is a tide towards pressing art into conformance with the legend. The codification of that tide, and the exerting of that pressure is censorship. It is political, emotional, financial, sociological, sexual, and demonological. I have forced arguments on wording to the wire in script . . . all the way, on one occasion, to a board of directors meeting of the DuPont Corporation . . . and won. I have been told I had carte blanche . . . and found I *did,* because the producer who gave it fought for my right to it. I have worked with people who respected me enough to insulate me from the lawyers and acceptance-people. I have been told by lesser

people that I would have to make Leadbelly a white man and that use of the word "Lord" was a blasphemy. I have negotiated hells and damns one against the other and found that by doubling the number actually desired I could compromise down to what I really wanted. Censorship exists in this largely amorphous way . . . and as I indicated in my answer to your first question, the personal relationships are the main determinants. Censorship by the commercial interests in terms of what kinds of programs get on at all does exist to an overwhelming degree, and I see little indication that any improvement will be forthcoming on a permanent basis. Not under a system that maintains television as a privately-owned commercial operation similar to newspaper publishing.

Robert Richter

Television writer for CBS News.

TO WHAT EXTENT IS CENSORSHIP IMPOSED ON YOU, AND TO WHAT EXTENT DO YOU IMPOSE IT ON YOURSELF?
Most censorship is self-imposed, and nearly always unconscious. Over the years it becomes an ingrained part of "news judgment" intertwined with practical considerations of what is of major news value and what of major news value is feasibly broadcastable.

ASSUMING THE EXISTENCE OF A DISCREPANCY BETWEEN MARKET FORCES AND THE KIND OF TV PROGRAMS YOU WOULD LIKE TO WRITE, DO YOU FEEL THERE IS STILL A CREATIVE ROLE FOR THE TELEVISION WRITER?
Yes.

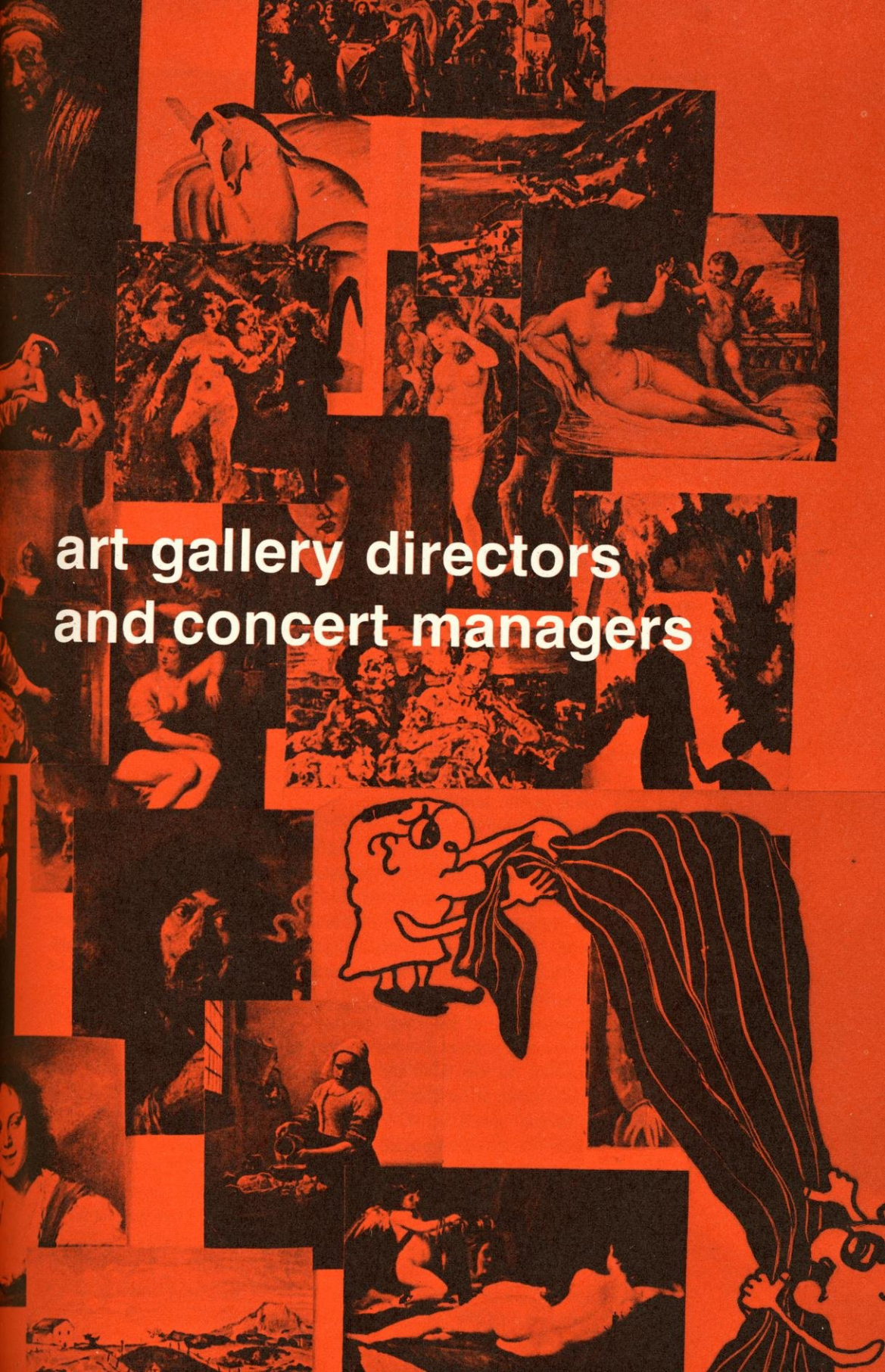
SOME CRITICS NOW FEEL THAT THE DOCUMENTARY REPRESENTS THE CREATIVE FRONTIER OF TELEVISION. DO YOU THINK THIS IS TRUE?
Documentaries in general represent one major creative frontier in television, but not necessarily the only one. Actuality television in unedited form, the increasing use of satellites and the diverse potential of television home receivers combined with printed or prerecorded information are other "frontiers."

HOW SIGNIFICANT DO YOU THINK IT IS FOR THE TELEVISION INDUSTRY TO PRESENT PLAYS ABOUT ABORTION, HOMOSEXUALITY, ADULTERY, PROSTITUTION, OR VENEREAL DISEASE IF THEY ARE ON A LESS MATURE LEVEL THAN THAT OF DOCUMENTARIES?
The significance of TV plays on sexual subjects – which is the list you encompass – or other controversial topics is impossible to measure. If they are on a less mature level, and they are not uniformly on a less mature level, the exploration of these subjects on a mass medium is a healthy sign of maturity by the industry. The trend toward dealing with these subjects on a more mature level is rising.

DO YOU THINK THERE ARE ANY SIGNS THAT THE CREATIVE QUALITY OF TELEVISION DRAMA WILL IMPROVE IN THE FUTURE?
The trend appears to be toward original productions of high quality.

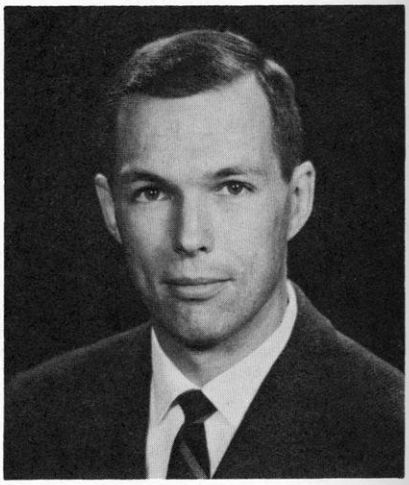
WHAT ABOUT THE ROLE OF EDUCATIONAL TV?
In general, ETV appears to be appealing to a minority audience more interested in content than superior production qualities – or at least more willing to accept this situation.

TO WHAT EXTENT DO YOU FEEL THAT TELEVISION HAS AN ARTISTIC OBLIGATION TO LEAD THE PUBLIC IN PRESENTING NEW CREATIVE WORKS OF OUTSTANDING MERIT WHICH THE GENERAL PUBLIC MAY DEEM TOO AVANT-GARDE OR SHOCKING?
That sounds like ETV's role. In practical terms the large commercial networks must appeal to large audiences, i.e., the general public.


art gallery directors
and concert managers

Bret Waller

Associate director of the University of Kansas Museum of Art and Instructor in the Department of Art History.



TO WHAT EXTENT SHOULD THE UNIVERSITY LEAD THE COMMUNITY IN PRESENTING NEW CREATIVE WORKS OF OUTSTANDING MERIT WHICH SOME MAY DEEM TOO AVANT-GARDE OR SHOCKING?

Your question can be interpreted in two ways. The answer depends upon which interpretation is intended.

To lead means, essentially, to be in advance of. But there are shades of meaning. In one case, that of a fox fleeing the hounds, the greater the "lead" the better, the ultimate aim being to lose the hounds entirely. Or perhaps the simile of the distance runner is more apt. The runner sets his own pace. His only concern for his competitors is to be as far ahead of them as possible at the finish. This kind of "leading," I think has little place in the public museum.

There is another meaning of the word "lead," however, which implies a body of "followers" – not pursuers (although it may at times be difficult to tell the difference). In this sense the most effective leader is not the one who stays farthest ahead, but the one who manages to shepherd the greatest number of his followers most expeditiously to the Promised Land. The university museum, or any public museum, definitely has a responsibility for leading the community in this way.

Of course, it is important for the leader to be quite sure that he knows where the Promised Land is. Forty years is a long time to wander in the desert, especially without Divine Guidance, and most museum publics are not as patient as the Israelites.

What it all boils down to is this: Any competent museum administrator is sensitive to the needs, attitudes and responses of *his own particular publics.* (I use the plural advisedly: within any mass audience there are innumerable smaller groupings reduceable finally to the single individual – who may himself be of two or more minds on any given subject.)

Sometimes the museum director may find it necessary, even desirable, to shake up his audience a bit as we did recently with an outdoor exhibition of monolithic, non-objective landscape sculpture by Dale Eldred. At other times a bit of patient explanation proves helpful. And there will be occasions when the director, persuaded that certain works, however

controversial, deserve to be seen, will arrange an exhibition which he knows full well will produce a strongly negative reaction in the majority of viewers. Even then, I doubt that they will be shocked. Offended, perhaps, but the popular national illustrated magazines have gone far toward creating an almost shockproof public where art is concerned. I would suggest, however, that a prudent director will intersperse such exhibitions with others of equally high quality but of a kind more congenial to his audience. After all, a steady diet of "shockers" can only result in alienation rather than enlightenment of the public. This has nothing to do with morality or censorship. It is simply a matter of practical intelligence. The artist can afford to ignore – indeed, must ignore – public opinion in order to pursue his own vision. He often pays for it through isolation and neglect. But the museum director is not an artist, and an isolated and neglected museum benefits no one; neither artist nor public.

For this reason I think it important for the museum administrator to avoid adopting what Thomas Mann has called "the bohemian temper of the artist."

. . . 'Boheme,' psychologically speaking, is nothing but social irregularity, a guilty conscience to be resolved in levity, self-irony and flippant humor about society and its demands.

This bohemianism of the artist, which he never quite abandons is not fully defined, though, unless we concede that it possesses a certain sense of intellectual, nay, ***even moral hauteur*** *toward indignant society, so that in the end the irony of the bohemian assumes a double role, and becomes irony against the self, as well as irony against society.*

In the museum director who succumbs to the temptation to play "insider," the balancing element of irony against self is apt to be lacking. This is natural enough since, according to Mann, "it springs from the modesty of the artist in the face of art." For the museum man, however, who is spared the chastening labor of artistic creation and is in a position to impose (or attempt to impose) his personal tastes on the multitudes, irony is apt to become arrogance. The result is to create additional and unnecessary barriers between the public and the art the director is ostensibly anxious to promote.

IS THERE ANY INDIVIDUAL (OR COMMITTEE) WITHIN THE UNIVERSITY ADMINISTRATION WHO ACTS AS AN OFFICIAL OR UNOFFICIAL CENSOR?
No, there is no official or unofficial university censor, nor do we of the museum staff act as our own censors. The university administration respects the judgment of those given responsibility in the various fields of art, theatre, music and film.

IN YOUR OPINION, SHOULD A TAX-SUPPORTED UNIVERSITY HAVE THE SAME AMOUNT OF FREEDOM TO PRESENT CONTROVERSIAL PROGRAMS OR EXHIBITS AS A PRIVATELY ENDOWED INSTITUTION?
I would answer this by asking, how much freedom should (or does) a

privately endowed institution have? On a practical level it has been my observation that many a privately supported institution is almost totally dependent upon the continuing good will of benefactors, and hence must walk a narrower line even than comparable tax-supported institutions. On a more idealistic plane I would say that academic and intellectual freedom is all of one piece. The University Senate here has adopted an official policy statement from which the following are excerpts:

Free trade in ideas is the fundamental operating principle of our democratic society. It would be expected, therefore, that every educational institution would support that principle. Such support, while only to be expected of educational institutions generally, becomes, however, in the case of the University of Kansas, mandatory. Precisely because the University is a public educational institution, a branch of the organized political force of a democratic society, it is incumbent on the University not merely to support but indeed to foster the fundamental principles of that society. So the University of Kansas must, at all times, make of itself a competitive market place for the free interchange of ideas.

It should be remembered that the question of campus speakers is only a part of the broader question of free exchange of ideas. In the more complete sense, performances (plays, concerts, films, symposia, forums, etc.) as well as speeches, which any staff member or any registered and recognized student group is willing to sponsor would be permitted on University property under such sponsorship. Adequate facilities should be provided, and University communication media for announcing such speeches and performances should be made available, and used when appropriate.

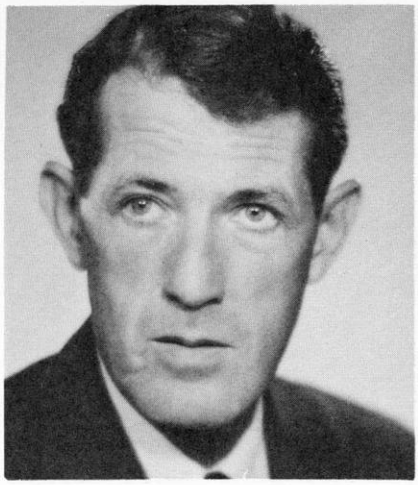
DO YOU EVER GET STRONG NEGATIVE REACTIONS TO A UNIVERSITY SPONSORED PRODUCTION OR ART EXHIBIT?

We do occasionally and, as I have indicated, are usually prepared for strongly negative reactions to certain exhibitions. I should be disturbed if we did not have them. There is, however, no set pattern for such reactions. On the whole they are honest differences of opinion and are given and accepted as such.

Of course, some visitors are prepared to be offended at anything. I am reminded of one woman who, upon peering into the Medieval Gallery where our fine Riemenschneider *Madonna* is prominently displayed, snatched her little girl by the hand and snorted, "Come on, honey, that's Catholic art!" She had walked, blissfully unaware, through the entire Counter Reformation.

Donald Goodall

Director of the Art Museum and Chairman of the Department of Art at the University of Texas.



TO WHAT EXTENT SHOULD THE UNIVERSITY LEAD THE COMMUNITY IN PRESENTING NEW CREATIVE WORKS OF OUTSTANDING MERIT WHICH SOME MAY DEEM TOO AVANT-GARDE OR SHOCKING?
The University should lead the community to a substantial extent and in presenting new creative works and balance this with other fare so that its context may be estimated.
Our own exhibits last year ranged from 16th C. France to Paris and New York 1965 - 66, ex. The Fontainebleau Exhibit – Drawings and – showing late tendencies including examples of Erotica (not specified as such).

IS THERE ANY INDIVIDUAL (OR COMMITTEE) WITHIN THE UNIVERSITY ADMINISTRATION WHO ACTS AS AN OFFICIAL OR UNOFFICIAL CENSOR?
Not to our knowledge.

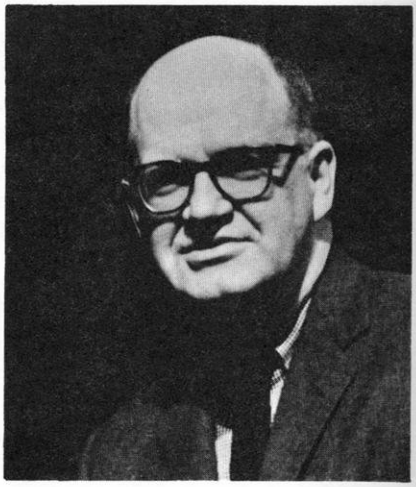
IN YOUR OPINION, SHOULD A TAX-SUPPORTED UNIVERSITY HAVE THE SAME AMOUNT OF FREEDOM TO PRESENT CONTROVERSIAL PROGRAMS OR EXHIBITS AS A PRIVATELY ENDOWED INSTITUTION?
Probably not in principle, but the practice has been given to us in fact, until we exhibit that which appears to have no reasonable defense.

DO YOU EVER GET STRONG NEGATIVE REACTIONS TO A UNIVERSITY-SPONSORED PRODUCTION OR ART EXHIBIT?
Very frequently. They usually take the form of letters, press stories or political sideswipes.

ARE THE COMPLAINTS MORE APT TO COME FROM ADMINISTRATION, FACULTY, TRUSTEES, STUDENTS OR THE GENERAL PUBLIC?
Complaints are more apt to come *from the general public and faculty* beyond the arts – not scientists – but so-called humanists.

James R. Carlson

Associate Professor of Humanities and Director of Theatre at Florida Presbyterian College in St. Petersburg. Co-editor of *Religious Theatre,* a periodical devoted to the publication of new plays and criticism.



TO WHAT EXTENT SHOULD THE COLLEGE LEAD THE COMMUNITY IN PRESENTING NEW CREATIVE WORKS OF OUTSTANDING MERIT WHICH SOME MAY DEEM TOO AVANT-GARDE OR SHOCKING?
I think it is not a matter of being "too avant-garde or shocking." The university will need to lead for other important reasons: (1) It is concerned with artists who will be working now and in the future. (2) Its task in the arts – as in the sciences – is exploratory, experimental – on the creative edge. (3) Its vitality depends upon engagement with the upheaval of the mind and the spirit, the contemporary on-going revolution.

IS THERE ANY INDIVIDUAL (OR COMMITTEE) WITHIN THE COLLEGE ADMINISTRATION WHO ACTS AS AN OFFICIAL OR UNOFFICIAL CENSOR?
No, but the administration of the college is, of course, ultimately responsible for the relationship between college and community.

TO WHAT EXTENT DO YOU ACT AS YOUR OWN CENSOR?
I am my own censor, but I think I understand the limitations within which I work.

DO YOU EVER GET STRONG NEGATIVE REACTIONS TO A COLLEGE-SPONSORED PRODUCTION OR ART EXHIBIT?
Yes, we get strong negative reactions – and positive ones, too. These reactions may be expressed in many ways: letters, calls, formal protests. (Such responses are to be expected and indeed encouraged at times. The worst response is indifference and apathy.)

ARE THE COMPLAINTS MORE APT TO COME FROM ADMINISTRATION, FACULTY, TRUSTEES, STUDENTS OR THE GENERAL PUBLIC?
They may come from any of the sources you indicate, but most frequently they come from the "general public" outside of the college community where more immediate dialogue is possible.

WHICH OF THE FOLLOWING DO PEOPLE TEND TO BE MOST SHOCKED BY: DRAMATIC PRODUCTIONS, FILMS, CONCERTS OR ART EXHIBITS?
We've had "difficulty" with theatre productions and art exhibitions.

ANYTHING ELSE?

Part of the life of art today (and always) has been vitality of its tension with the established values and sensitivity of society. More than ever the artist is an alien who functions in opposition to dominant cultural assumptions. He must expect (and cultivate) the conflict.

Norman A. Geske

Director of the Sheldon Memorial Art Gallery at the University of Nebraska. Contributing editor of the *Art Journal*, director of the Nebraska Arts Council, and former director of the Print Council of America.

TO WHAT EXTENT SHOULD THE UNIVERSITY LEAD THE COMMUNITY IN PRESENTING NEW CREATIVE WORKS OF OUTSTANDING MERIT WHICH SOME MAY DEEM TOO AVANT-GARDE OR SHOCKING?
The University art gallery is the natural and obvious place for new creative works to receive their first showing. The matter of "outstanding merit" can be in the "to be determined" stage.
The public of the University gallery should provide a more selective critical, and discriminating audience than is the rule in a general publicly operated museum.

IS THERE ANY INDIVIDUAL (OR COMMITTEE) WITHIN THE UNIVERSITY ADMINISTRATION WHO ACTS AS AN OFFICIAL OR UNOFFICIAL CENSOR?
The actual problem of censorship has never come up. Immediate recourse is usually to the University's department of Public Relations, or if necessary to the Dean of Faculties or to the Dean of the Arts College. There is also a policy committee for the Art Gallery which can serve in such situations.

TO WHAT EXTENT DO YOU ACT AS YOUR OWN CENSOR?
The University administration has seen fit to leave the first responsibility for "propriety" with the Director of the Gallery.

IN YOUR OPINION, SHOULD A TAX-SUPPORTED UNIVERSITY HAVE THE SAME AMOUNT OF FREEDOM TO PRESENT CONTROVERSIAL PROGRAMS OR EXHIBITS AS A PRIVATELY ENDOWED INSTITUTION?
Yes.

DO YOU EVER GET STRONG NEGATIVE REACTIONS TO A UNIVERSITY-SPONSORED PRODUCTION OR ART EXHIBIT?
Rarely. Objections are usually made to the Dean's office. Such objections come from a variety of sources. Never, so far, from students.

Harold W. Lavender

Dean of Students at the
University of New Mexico.

TO WHAT EXTENT SHOULD THE UNIVERSITY LEAD THE COMMUNITY IN PRESENTING NEW CREATIVE WORKS OF OUTSTANDING MERIT WHICH SOME MAY DEEM TOO AVANT-GARDE OR SHOCKING?

The University has an obligation to provide cultural leadership in its community. To discharge this obligation it should be free to present creative works of outstanding merit without fear of reprisals because of shock. Obviously the obligation carries with it a responsibility for making sure that the desire to shock is not the motivation for the presentation.

IS THERE ANY INDIVIDUAL (OR COMMITTEE) WITHIN THE UNIVERSITY ADMINISTRATION WHO ACTS AS AN OFFICIAL OR UNOFFICIAL CENSOR?
There is no committee or individual who acts as an official or unofficial censor.

TO WHAT EXTENT DO YOU ACT AS YOUR OWN CENSOR?
In the area in which I have responsibility (a joint student-faculty cultural program committee) I certainly bring to bear in the deliberations of the committee my subjective judgments concerning presentations under consideration. To this extent I would suppose I act as my own censor.

IN YOUR OPINION, SHOULD A TAX-SUPPORTED UNIVERSITY HAVE THE SAME AMOUNT OF FREEDOM TO PRESENT CONTROVERSIAL PROGRAMS OR EXHIBITS AS A PRIVATELY ENDOWED INSTITUTION?
Basically, I think that a tax-supported university should have the same amount of freedom to present controversial programs as privately endowed institutions. I believe that both public and private institutions share a responsibility concomitant with this freedom to recognize the mores of the community in which they function and to be governed by good sense with respect to these mores.

DO YOU EVER GET STRONG NEGATIVE REACTIONS TO A UNIVERSITY-SPONSORED PRODUCTION OR ART EXHIBIT?
We occasionally get strong reactions to university-sponsored programs and art exhibits. Normally the reaction is in the form of personal representations made by the disgruntled patron. Occasionally newspapers get into the act. In general the complaints are more apt to come from the public rather than from within the university.

WHICH OF THE FOLLOWING DO PEOPLE TEND TO BE MOST SHOCKED BY: DRAMATIC PRODUCTIONS, FILMS, CONCERTS OR ART EXHIBITS?
I believe that art exhibits have been most often the target for criticism at this university.

Betty Crowder

Director of Special Events for Claremont Colleges in California.

TO WHAT EXTENT SHOULD THE COLLEGE LEAD THE COMMUNITY IN PRESENTING NEW CREATIVE WORKS OF OUTSTANDING MERIT WHICH SOME MAY DEEM TOO AVANT-GARDE OR SHOCKING?

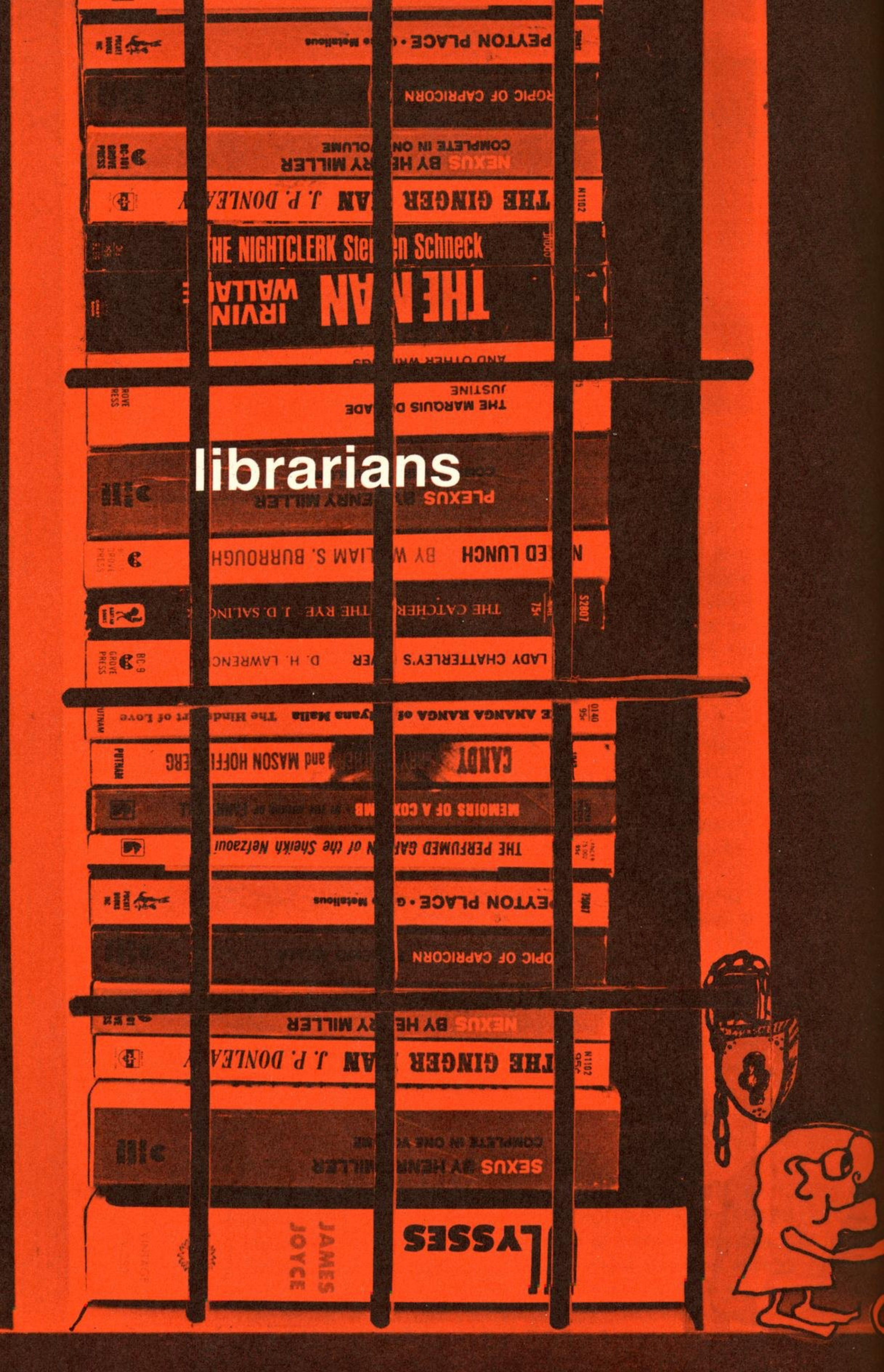
I believe a college should present new creative works when feasible. As we are privately endowed colleges there is very little money allotted for this kind of venture. College dramatic production directors (professors) choose their own material and are quite free from censorship. By and large they are not criticized. College towns are pretty well oriented to the avant-garde in general.

IS THERE ANY INDIVIDUAL (OR COMMITTEE) WITHIN THE COLLEGE ADMINISTRATION WHO ACTS AS AN OFFICIAL OR UNOFFICIAL CENSOR?
No, the Auditorium Events Committee has not screened any performances with the exception of a comedian whose material is known to be in bad taste. As we rarely book comedians, this is not a very big problem.

IN YOUR OPINION, SHOULD A TAX-SUPPORTED COLLEGE HAVE THE SAME AMOUNT OF FREEDOM TO PRESENT CONTROVERSIAL PROGRAMS OR EXHIBITS AS A PRIVATELY ENDOWED INSTITUTION?
Yes!

DO YOU EVER GET STRONG NEGATIVE REACTIONS TO A COLLEGE-SPONSORED PRODUCTION OR ART EXHIBIT?
I have gotten some very strong negative reactions from one hack music production which featured Elizabethan songs. Half the audience walked out. Complaints came from the general public in the age group from 50 to 75 years.

WHICH OF THE FOLLOWING DO PEOPLE TEND TO BE MOST SHOCKED BY: DRAMATIC PRODUCTIONS, FILMS, CONCERTS OR ART EXHIBITS?
I have had some reaction to films from elderly trustees, no reactions to art exhibits and only slight reaction to college drama productions. Protests are usually from people in the age group mentioned previously. We have large retirement settlements here and this is where most of our complaints come from.


librarians

Editorial Note:

Because more than perhaps any other professional group the librarians bear the day to day brunt of the censorship tensions in our society, their questionnaire provided a signal opportunity to elicit a comprehensive sense of current community attitude across the country. For that reason, as will be noted, we sent them a far more specific and detailed list of questions – most of them, alas, very lengthy. To spare the reader their continual reiteration we have abbreviated them in the ensuing presentations. The full text of the original questions follows:

1. In the 1966 *Bowker Annual,* LeRoy Charles Merritt, the former editor of the *American Library Association Newsletter on Intellectual Freedom* summarized the "intellectual freedom climate" of 1965. He wrote:
Despite widespread local and national activity by the Citizens for Decent Literature and the National Office for Decent Literature which has resulted in some local and temporary restrictions on the right to read and in some court convictions, the general intellectual freedom climate would seem to be improving. Libraries come rarely under fire; established trade bookstores almost as seldom are bothered by the tendencies toward censorship; only the purveyors of paper-books and men's magazines seem especially vulnerable in the legal climate of freedom of ideas being slowly but surely established by the courts.
In 1953 the ALA and the American Book Publishers Council issued jointly a statement called "The Freedom to Read." The tone of this statement was pessimistic:
We are deeply concerned about these attempts at suppression . . . The censors . . . assume that they should determine what is good and what is bad for their fellow-citizens.
How drastic a change has there been between 1953 and 1966? Why did this change occur, in your opinion? Do you agree with Merritt's generally optimistic statement? Comments?

2. What is the situation in your locality? Are there groups in the community actively seeking the prohibition of certain books from the shelves of your library? How do they operate? How effective are they?

3. Do you have a closed section in your library for books and periodicals? What titles do you keep in this section? What is the reason behind the existence of the closed shelves? Protection of the titles from theft, inaccessibility to adolescents, public pressures, or something else? How do circulation procedures for books from the locked case differ from circulation procedures for the rest of the collection? (Is it more difficult to get books from the closed section? Is there anyone to whom you'd refuse access?)

4. When did your library purchase such "landmark" books as *Ulysses, Lady Chatterley's Lover, Fanny Hill, Memoirs of Hecate County, Tropic of Cancer, Catcher in the Rye, Last Exit to Brooklyn,* and *The Night Clerk?* What is your purchase policy on books which some members of your community will undoubtedly consider obscene? Have you bought

The Story of O, The Ginger Man, Candy, The Naked Lunch, the unexpurgated *Marquis de Sade?* If not, under what circumstances will you purchase them?

5. Who makes the ultimate decision in your library about purchases? About where the books and magazines will be shelved?

6. What do you do about books which receive poor reviews and which contain much sex but which will undoubtedly be best-sellers? Examples are *Peyton Place;* the latest Harold Robbins novel, *The Adventurers;* and *Valley of the Dolls* by Jacqueline Susann. Do you buy them, rent them, or try to ignore them?

7. In your library is there any kind of statement your staff is supposed to make when a patron asks for a book or magazine you don't have because you consider it obscene? If there is such a statement in a staff manual, please enclose it. If there is not, would you rather that your staff said that the library doesn't have the title because it's obscene or because there wasn't enough money?

8. In your community are you more apt to receive complaints about indecent literature or pressure about political titles you have? Would you please explain your local situation briefly?

9. Even a casual glance at a recent *Reader's Guide* under such subject headings as Censorship; Intellectual liberty; Information, freedom of; and Libraries – Censorship reveals the fact that library journals dedicate far more space to problems of censorship than any other kind of magazine. There seems no area of censorship library journals have left undiscussed. How recent is this concern about freedom to read? Are librarians re-thinking their position? What kind of attention do professional graduate schools of library science pay to this problem? Do you wish that members of other professions such as teachers and lawyers would be more concerned about censorship?

10. What should the role of the library be in relation to the cultural tastes of the community? To what extent should a library lead the community in purchasing books and magazines which some people will find shocking? Are the responsibilities of the university library in this regard the same as the responsibilities of the college library or the public library? If not, how do the responsibilities differ?

11. The conclusion of the "Freedom to Read" statement declares: *We here stake out a lofty claim for the value of books. We do so because we believe that they are good, possessed of enormous variety and usefulness, worthy of cherishing and keeping free . . . We believe . . . that what people read is deeply important; but that the suppression of ideas is fatal to a democratic society. Freedom itself is a dangerous way of life, but it is ours.* Is there anything you'd like to add or to subtract from this statement? Are there implications inherent in it you wish to discuss?

12. Anything else? Drums you care to beat? Horses you want to flog? Causes you would like to support?

Edwin Castagna

Well known director of the Enoch Pratt Free Library in Baltimore, author of numerous articles on the influence of pressure groups on library collections.

COMMENT ON THE DIFFERENCE IN CENSORSHIP CLIMATE BETWEEN 1953 AND 1965.

I think Merritt's optimism was a little premature. About the only thing we know for sure about censorship is that the pressure and direction of censors varies from time to time. In some ways it reminds me of the chart of a patient with an intermittent fever. The fact that the fever is down doesn't necessarily mean the patient is well. In a society like ours, with the assured freedom to criticize and dissent open to all, the problems of censorship are bound to be chronic. Encouraging factors are the fairly consistent record of state and national library associations in successfully resisting censorship and the generally favorable court decisions of the last few years.

The change between 1953 and 1965, if there is any real change for the better, seems to result from the fact that a great national focus of infection, such as McCarthyism, doesn't exist now. But there are all kinds of groups working both nationally and locally to suppress ideas.

WHAT IS THE SITUATION IN YOUR LOCALITY?

Things are fairly quiet here at present. A group called "Let Freedom Ring" has been active with a telephone campaign directed sometimes at supposedly Communist books in libraries. But I don't think they've had much effect. They are, of course, always a potential threat to freedom.

DO YOU HAVE A CLOSED SECTION IN YOUR LIBRARY?

We have no general closed section in the library. But here and there books are kept apart to protect them from theft or mutilation. Often these are books on sex, art books, and how-to-do-it books. Our general policy is to have as much as possible on the shelves, including good material on sex for young people. Small children would be refused access to material on a level beyond their comprehension. But, of course, small children are not likely to have the kind of curiosity that leads them to seek difficult material in libraries. In general, we try to keep our collections as accessible as possible and we take our lumps now and then when a parent becomes disturbed by material children

have brought home. Circulation procedures do not differ as far as I know. No difficulty in getting books from cases, cages, etc. Just routine requests from borrowers.

WHEN DID YOUR LIBRARY PURCHASE THE "LANDMARK" BOOKS?
We acquired most of these titles shortly after they were published.

TITLES	PUBLISHED	PURCHASED
Ulysses	1922 (banned till 1933)	1934
Lady Chatterley's Lover	1928 (bought expurgated; banned)	1959 (unexpurgated edition)
Fanny Hill (18th C.)	1963 (1st respectable major American publication)	Not purchased
Memoirs of Hecate County	1946 (banned)	1960
Tropic of Cancer	1934 (banned 1st American edition 1961)	1961
Catcher in the Rye	1951	1951
Last Exit to Brooklyn	1964	1965
The Night Clerk	1965	1966
Story of O	1966	Not purchased
Ginger Man	1958 (revised edition 1961)	1958
Candy	1964	Not purchased
Naked Lunch	1962	1965
Marquis de Sade (18th C.)	1965 (1st American edition)	Not purchased

The library's purchase policy in regard to books which seem offensive to good taste or contrary to moral and ethical standards (books which some members of your community will undoubtedly consider obscene) depends chiefly on the *overall* value of the *book.*
Books written obviously to trade on a taste for sensationalism are not bought. Purely pornographic works are eliminated. On the other hand, serious works which present an honest picture of some problem or aspect of life are not necessarily excluded because of coarse language or frankness. (BSP — Section 1-E-2 p. 11)*
In selecting fiction the library has set up no arbitrary single standard of literary quality. An attempt is made to satisfy a public varying greatly in formal education, social background, and taste. (BSP — Section 11-B-B1 p. 21)

WHO MAKES THE ULTIMATE DECISION IN YOUR LIBRARY ABOUT PURCHASES?
The director of the library makes the ultimate decision about purchase in the case of controversial materials upon which the staff cannot agree

*Our definition on pornography follows that outlined in the book *Pornography and the Law,* Part III, by Drs. Eberhard and Phyllis Kronhausen. Under present conditions and as long as our present policies are in effect it is doubtful that we would under any circumstances go back and buy the three books we have not purchased since they fall under Kronhausen's definition of "hard core" pornography. To deliberately collect pornography hardly seems the function of most public libraries. However, if it is a great research library as well, such a collection might be added for scholarly use.

or which they think the director should know about. Routinely, selection is made by the professional staff which includes subject experts and people knowledgeable about all fields of literature. The shelving is determined by the heads of the department or branch.

WHAT DO YOU DO ABOUT BOOKS WHICH RECEIVE POOR REVIEWS AND WHICH CONTAIN MUCH SEX BUT WILL UNDOUBTEDLY BE BEST SELLERS?

We depend more upon our own evaluation than upon reviews, although we do consider reviews by competent critics. If books do not meet our book selection standards, we do not acquire them no matter what their popularity is. Most books of this kind become available in paperbacks soon and the fact that they are not in a public library does not represent denial of access to them by those who wish them.

IS THERE ANY KIND OF STATEMENT YOUR STAFF MAKES WHEN ASKED FOR MATERIAL YOU DON'T HAVE BECAUSE YOU CONSIDER IT OBSCENE?

We have standard statements and forms for use with the public. These questionnaires are not necessarily for "obscene" books, but for any book overlooked, purchased or not purchased.

ARE YOU MORE APT TO RECEIVE PRESSURE ABOUT INDECENT LITERATURE OR ABOUT POLITICAL TITLES?

Sex seems to be a more consistent disturber of people's emotions than politics. However, during times of elections, politics comes to the fore. There was great interest and probably more complaints and suggestions during the time of the Johnson-Goldwater campaigns than in most elections. We have a number of right wing groups who operate pretty regularly in this area. Some of them seem either to be tied in with the John Birch Society or have similar ideas.

COMMENT ABOUT LIBRARIANS' CURRENT CONCERN REGARDING FREEDOM TO READ.

The concern of librarians with censorship goes back to ancient times. In 221 B.C. a Chinese emperor buried alive a large number of scholars and librarians.

The concern about freedom to read is constant. Its intensity varies with the pressures of the times and with the convictions of librarians. I think many librarians are constantly considering censorship problems, and at a time like this, when we are getting more and more very frank literature with sexual activity described in great detail, librarians are naturally anticipating the consequences of their book selection practices. Most graduate library schools do pay attention to censorship and freedom to read. Here again the degree to which library school teachers attach importance to these matters is conditioned by their own convictions and experience. Generally speaking, the library school teachers take a more aggressive stance than the practitioners. This is logical since they don't have to deal with the consequences of their actions in the same way the practicing librarians do.

Certainly it would be good to have teachers and lawyers more concerned about censorship. Many of them are deeply concerned now.

WHAT SHOULD BE THE ROLE OF THE LIBRARY IN RELATION TO THE CULTURAL TASTES OF THE COMMUNITY?

The library should lead the way in opening access to new trends in our culture. Most libraries agree, at least theoretically, the library is the place for the experimental, the unorthodox, the critical, the dissenting, the heretical. But as has been pointed out many times, practice and preachment don't always coincide. In Marjorie Fiske's book "Book Selection and Censorship," she pointed out that in California, public and high school librarians were more influenced by their own fears and timidities than by actual pressures by individuals or groups. A public library should be relatively indifferent to whether material is shocking or not. The criterion should be: is it significant?

Responsibilities of academic libraries are quite different. The university library is part of an institution which has its own objectives. It backs up the curriculum and research program of the institution. This is a limiting factor. The public library, however, serves people of all interests, all ages, all degrees of sophistication. Therefore its responsibility is broader.

COMMENT ON THE CONCLUSION OF THE "FREEDOM TO READ" STATEMENT?

This is a good statement. I wouldn't try to improve it. The implications are obvious. They call upon librarians to be attentive to all cultural developments, to be courageous, to be innovative, to stand up to criticism, and to be prepared to answer all comers who question them on matters of book selection and rejection. After all, the public library is the property of the public and those who run it have an obligation to explain again and again, if necessary, why they do what they do.

ANYTHING ELSE?

The enclosed article which I wrote several years ago gives a good many of my ideas that haven't changed in the meantime.

EDITORIAL NOTE: The following are excerpts from Mr. Castagna's article:

During our own times librarians, individually and in groups, have been among the most vigorous defenders of the right of access for all people to books they want to read. . . . It is encouraging that in almost every case where they have stood up to censors, librarians have won the fight for freedom. They have also gained the respect and admiration of the citizens they serve, by keeping one person or a small group from dictating what a large community shall read.

In defending the freedom of expression, about the worst thing that has happened to any of our librarians is that they have lost their jobs. That's bad enough. But none to my knowledge have yet been buried in "pits dug especially for the purpose."

Even with such courageous examples before them, and with strong instruments like the Library Bill of Rights and the "Freedom to Read" statement available for use, all too often librarians still fold up under attack. We have too many cases in which librarians have rolled over and played dead the first minute they even heard about possible criticism of a book.

. . . If the public library is not a place for the dissenting, the heretical, the unorthodox, the critical, for offbeat books with ideas not likely to be found in the mass media, it is not the right kind of place. If the public library does not aggressively seek out and make readily available this kind of material, distasteful as it often is, it is not serving its function. The public librarian who doesn't get in a jam now and then by sticking his neck out, is probably short-changing the taxpayers, who hire him for his intellectual leadership as well as for his technical knowledge. The cautious librarians will be forgotten soon. And their caution will be expensive because it will impoverish rather than enrich the intellectual life of the community.

Margaret Monroe

Director of the Library School at The University of Wisconsin. An active leader of professional library seminars, conferences and committees, and author of *Library Adult Education: The Biography of an Idea.*

COMMENT ON THE DIFFERENCE IN CENSORSHIP CLIMATE BETWEEN 1953 AND 1965.

The staunch voice of Edward R. Murrow, among several, swung the pendulum away from the constrictive fear created by Joseph McCarthy and others of the House Un-American Activities Committee, to free the climate of thinking in political and economic areas. The current climate of thinking in the area of the arts (aesthetic experience) seems to move in two directions at once: widespread narrow-minded attacks (stimulated for political gain, frequently) by the few, and a more balanced, sane posture among an increasingly large number. Dangers lie in legislation that – ill-devised though it may be – is hard to defeat. The nuisance value can be enormous.

COMMENT ABOUT LIBRARIANS' CURRENT CONCERN REGARDING FREEDOM TO READ

The principles of intellectual freedom are inherent in the concept of libraries. Gabriel Naudé in the 17th Century, writing the first essay on librarianship *(Advice on Establishing a Library)* expressed the principle that the library must represent all schools of thought.

Librarians are continually re-thinking their position on these matters, not to reject but to realize what these principles mean and how they can best be implemented in the library.

Major attention is given to these principles in two required courses in library schools: (1) building collections and (2) the library in society. These principles also run through all other course work and are disussed where relevant.

WHAT SHOULD BE THE ROLE OF THE LIBRARY IN RELATION TO THE CULTURAL TASTES OF THE COMMUNITY?

The public library and the university library must represent – in their collections – the full range of taste of society (not just the accepted norm in the local community). No library buys books because they are shocking; they may buy them in spite of the fact that some readers will find them shocking. The public library has a responsibility to encourage reading

of books of excellent literary taste, although it provides the material in a wide range of taste; such encouragement is given to fine books through displays, book talks, reading lists, discussion programs.
The public library also has an obligation to encourage reading of many points of view on a subject, and may encourage the reading of some books of less than fine taste because the books are important vehicles of significant ideas.
College and university libraries tend to stock the wide range of materials, but to rely primarily on faculty in their classes and individual contacts with students to promote the use of books. Books, thus, are given a curriculum-related context that adds to their significance.

COMMENT ON THE CONCLUSION OF THE FREEDOM TO READ STATEMENT.

"Freedom is a dangerous way of life, but it is ours." The library as an institution enables the intellectual freedom both through its collections and its services. Intellectual freedom must be exercised by individuals in order to exist; it cannot be bestowed upon anyone, only enabled.
The public library is increasingly aware that it must assist its users to gain the wide reading experience and the critical reading skills that permit the individual to exercise the intellectual freedom by which the library's collections are justified. Book discussion, planned reading programs, and similar advisory services are some of the methods by which the library enables readers to exercise independent judgments and thus reduce the risk of the all-essential intellectual freedom. Our greatest danger is that intellectual freedom will not be exercised!

Helen Dirtadian

Director of Libraries for the State of Alaska.

COMMENT ON THE DIFFERENCE IN CENSORSHIP CLIMATE BETWEEN 1953 AND 1965.
The trend has been toward interference with the library function to present materials on all aspects of a subject. The interference is generally from rightist groups. A result of the conservative showing in the political area. Most libraries have been successful in withstanding the drives. There is evidently a hard core of censors who continue to harass.

ARE THERE GROUPS IN YOUR COMMUNITY ACTIVELY SEEKING THE PROHIBITION OF CERTAIN BOOKS FROM THE SHELVES OF YOUR LIBRARY?
No.

DO YOU HAVE A CLOSED SECTION IN YOUR LIBRARY?
No.

WHEN DID YOUR LIBRARY PURCHASE THE "LANDMARK" BOOKS?
Not all these titles were purchased as there has not been a demand for them. We function primarily as an extension agency and concentrate on non-fiction and reference materials. Space limitations also prevent acquisition of all fiction.

WHO MAKES THE ULTIMATE DECISION IN YOUR LIBRARY ABOUT PURCHASES?
The director of the library.

WHAT DO YOU DO ABOUT BOOKS WHICH RECEIVE POOR REVIEWS AND WHICH CONTAIN MUCH SEX BUT WHICH WILL UNDOUBTEDLY BE BEST-SELLERS?
We purchase them if there are requests for them.

IS THERE ANY KIND OF STATEMENT YOUR STAFF MAKES WHEN ASKED FOR MATERIALS YOU DON'T HAVE BECAUSE YOU CONSIDER IT OBSCENE?
No.

ARE YOU MORE APT TO RECEIVE PRESSURE ABOUT INDECENT LITERATURE OR ABOUT POLITICAL TITLES?

Complaints are more likely to concern political titles. As the last frontier Alaska attracts "the characters." We also have religious denominations that are small and often of recent vintage.

Our communities are small in terms of population. One campaigning person or group in a community can disrupt the status quo.

COMMENT ABOUT LIBRARIANS' CURRENT CONCERN REGARDING FREEDOM TO READ.

Concern about freedom to read has preempted space in library journals for at least two years. It may be of longer duration but we did not pay attention to it since coverage was not so concentrated.

It appears as though every other librarian has to be heard, or read, on the subject. Therefore, the attention is focused on the matter.

If teachers, lawyers and others were more concerned, it might more easily prove the existence of efforts at censorship and help combat it.

WHAT SHOULD THE ROLE OF THE LIBRARY BE IN RELATION TO THE CULTURAL TASTES OF THE COMMUNITY?

Responsibilities of all types of libraries are generally the same. Materials that some people find shocking will not be shocking to others.

The demand for certain materials and the acquisition budget may decide what to purchase.

Farris J. Martin

Director of the Montgomery, Alabama, Public Library.

COMMENT ON THE DIFFERENCE IN CENSORSHIP CLIMATE BETWEEN 1953 AND 1965.

Generally, there seems to be more freedom from censorship today than a decade ago. The movie industry has widened the intellectual horizons more than any other medium.

Currently in Montgomery County, Alabama, only Henry Miller's *Sexus, Nexus, Plexus,* and *World of Sex,* are banned by local district attorney ruling. Otherwise, the Supreme Court's ruling on books are the guidelines for what is permitted.

WHAT IS THE SITUATION IN YOUR LOCALITY?

The DAR makes sporadic attempts to clean out alleged "com-symp" allusions in school texts. Most censorship efforts are unorganized but always present. Most effective is the John Birch Society's pressure to eliminate "ultra liberal" books written by people like Eleanor Roosevelt. None of this has, however, affected the policy of public libraries in this area.

DO YOU HAVE A CLOSED SECTION IN YOUR LIBRARY?

We have a star section of behind the counter titles which houses books which vividly express sex, as Harris' *My Life and Times,* the Kinsey reports (danger of theft), books on obstetrics and books on hypnosis and karate which are hard to keep.

Our general policy on sex-taboo books is to give them to adolescents only if they have obtained parental permission. We refuse access to these books only to juveniles. For others the circulation procedure for books from the star section is the same as for the rest of the collection.

WHEN DID YOUR LIBRARY PURCHASE THE "LANDMARK" BOOKS?

We purchased all the titles you mention when they became available except for the *Story of O* which is unfamiliar to me.

WHO MAKES THE ULTIMATE DECISION IN YOUR LIBRARY ABOUT PURCHASES?

The director.

WHAT DO YOU DO ABOUT BOOKS WHICH RECEIVE POOR REVIEWS AND WHICH CONTAIN MUCH SEX BUT WHICH WILL UNDOUBTEDLY BE BEST SELLERS?
We buy them.

IS THERE ANY KIND OF STATEMENT YOUR STAFF MAKES WHEN ASKED FOR MATERIAL YOU DON'T HAVE BECAUSE YOU CONSIDER IT OBSCENE?
Who can say what obscene is?

ARE YOU MORE APT TO RECEIVE PRESSURE ABOUT INDECENT LITERATURE OR ABOUT POLITICAL TITLES?
A little of both. I do not want to fight for Henry Miller because I personally cannot see any quality in his work. We fought for James Joyce, Salinger, and *Lady Chatterly's Lover,* and won. *Tropic of Cancer* and *Tropic of Capricorn* we also fought for and won. But the later Miller editions have no merit, only sex, so we felt that there were better ways to spend our money and better thing to defend. We do not, however, approve of the court ruling which bans these books.

COMMENT ABOUT LIBRARIANS' CURRENT CONCERN REGARDING FREEDOM TO READ.
I feel that almost all areas of intellectual endeavor are interested in and activated towards the evils of censorship. I even suspect that the "freedom to read" pendulum, may have swung too far from the desired golden mean.

Today many defenders of public morals (whatever a moral is) have fled the scene rather than be ridiculed as unenlightened, etc. The mass media and the educated man now tend to deprecate any censorship or discrimination.

Any attempt at selectivity or betterment of criteria now has to overcome a libertine barrier of "rights" arguments. If there is a middle line of truth between censorship and the freedom to read, it is not the censors that keep us from this median today but the overwhelming doctrine of "progressive thinking." A great rise in adolescent violence, divorce rates, crime, and perversion will have to take place and be definitely connected with lack of discrimination to turn back to the median.

WHAT SHOULD BE THE ROLE OF THE LIBRARY IN RELATION TO THE CULTURAL TASTES OF THE COMMUNITY?
I cannot speak for the university level, but a public library should foster all present community art and attempt to extend cultural horizons. We do not view ourselves (Montgomery Library) as a leader in intellectual advance since it is doubtful that such a goal can be logically defined. We attempt to provide available material to meet individual needs and a balanced collection. I wouldn't buy a new shocker in place of a needed textbook. The value of the textbook is obvious and apparent, while the permanent value of the shocker is questionable. If our funds were not limited, we would provide all books. Since we must "select," we select for balance and permanent value.

COMMENT ON THE CONCLUSION OF THE "FREEDOM TO READ" STATEMENT.

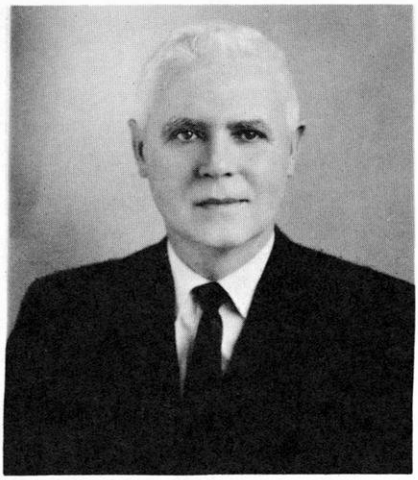
Most books are valuable since editors, not librarians, have attempted judicious selections to make a sale. A bad choice is costly and tends to bankrupt the business. Nevertheless all books are not good, since some are written and privately financed by idiots – error-prone, malicious, fast-sell artists or the misguided. For example a book on alcohol which has no connection with intoxication is not good because it puts forth false information. Otherwise this is an excellent statement except that it implies that books are 100% good. Nothing is 100% except our own estimation of self-value.

ANYTHING ELSE?

Nothing, except to note that the "freedom for readers" have won by virtually brainwashing the masses; what a practically complete victory! Perhaps a little compassion is now due the censorship dissenters plus a thought towards the positive value of discrimination.

Ervin J. Gaines

Director of the Minneapolis Public Library. Member of the American Library Association, Civil Liberties Union, and a regular contributor to the Intellectual Freedom Department of the *ALA Bulletin*.



COMMENT ON THE DIFFERENCE IN CENSORSHIP CLIMATE BETWEEN 1953 AND 1965.

Between 1953 and 1965 the most significant things that happened related to the publication of titles like *Tropic of Cancer* and *Lady Chatterly's Lover*. The ensuing court decisions which approved such books have considerably changed the climate of opinion. However, we note that there is some reaction at the local level in places like New York, New Jersey, and California, but I believe that these reactions will be temporary and not deep seated.

WHAT IS THE SITUATION IN YOUR LOCALITY?

In Minneapolis the situation has been generally good, although we are beginning to see some of the activity which has flourished in other parts of the country. There is an organization we have not yet identified known as the Citizens for Legislation. It remains to be seen whether this group will be effective. It has all the earmarks of an offshoot of the Citizens for Decent Literature. There is also currently some agitation within the City Council to pass an ordinance licensing booksellers. We don't know how far this will get, but the Minnesota Library Association and the Civil Liberties Union have expressed opposition. We think the issue will disappear, but we could be wrong.

DO YOU HAVE A CLOSED SECTION IN YOUR LIBRARY?

We do not have a closed section as such, but we have many books in the library which do not circulate and which, for a variety of reasons, are not on open shelves. As a matter of fact only about 25% of the books in our Central Library are on open shelves. We try not to restrict any book, but I suppose there is always bound to be some anxiety on the part of staff members when approached about a known troublesome title. Our basic book policy however calls for restrictions on circulation only to protect the book from damage or theft. However, in an organization as large as ours the policy and practice may differ from point to point within the system. We do not wish to refuse access to anybody unless there is reason to fear the loss of the material requested. We apply this same logic to rare books.

WHEN DID YOUR LIBRARY PURCHASE THE "LANDMARK" BOOKS?
The Minneapolis Library has about one-half the titles mentioned in this question. *Tropic of Cancer* was not purchased at the time of publication. We are now reviewing that earlier decision. We will probably acquire everything mentioned here except *Candy* which seems now to have faded into limbo.

WHO MAKES THE ULTIMATE DECISION IN YOUR LIBARY ABOUT PURCHASES?
The ultimate decisions on purchases are made by the director of the library, but in actual practice it is seldom necessary for the staff members to consult with me. I trust their judgment. In two years I have been asked about two titles: *The Marquis de Sade's Works* and Stormer's *None Dare Call It Treason.* In both cases I urged the staff to make its own decision, and in both cases the titles were acquired. The question of where these books will be shelved, again I leave to the good judgment of the librarians on the firing line. As I said earlier the protection of the book is the chief consideration, not the question of who will read it.

WHAT DO YOU DO ABOUT BOOKS WHICH RECEIVE POOR REVIEWS AND WHICH CONTAIN MUCH SEX BUT WHICH WILL UNDOUBTEDLY BE BEST SELLERS?
On some of the titles with marginal literary quality we tend to wobble. We acquired *Valley of the Dolls,* but not the other two titles. There is no logic to this. It simply represents the best attempt of the librarians to make individual judgments on individual titles.

IS THERE ANY KIND OF STATEMENT YOUR STAFF MAKES WHEN ASKED FOR MATERIAL YOU DON'T HAVE BECAUSE YOU CONSIDER IT OBSCENE?
We have no canned answers for patrons. We leave it to our staff members to handle each situation as it arises. It is not our policy to use the book budget as an excuse for failing to make a purchase. We always try to justify our decision on intellectual grounds, however, I do not know that every librarian takes this approach in every branch. The absence of public protest suggests to me that the staff is doing a very good job whatever techniques they are using.

ARE YOU MORE APT TO RECEIVE PRESSURE ABOUT INDECENT LITERATURE OR ABOUT POLITICAL TITLES?
We have very little pressure about political titles. In fact, not a single complaint has reached my desk in two years. Minneapolis seems to be a fairly free wheeling city with a wide tolerance for dissent. This probably explains why the library is not much bothered.

COMMENT ABOUT LIBRARIANS' CURRENT CONCERN REGARDING FREEDOM TO READ.
Many people have observed that the discussion concerning censorship has increased radically in the last 15 years. This stems originally from the attacks by Senator McCarthy and others around 1950 followed by the publication of daring novels dealing with sex. I am under the impression that the library schools are very much concerned to teach

their students a great deal about censorship and its problems. This helps to produce librarians with open minds and a good deal of courage when they face conflicts on the local scene. I think that other professions are concerned, and some of the best thinking and advice have come from attorneys, teachers in public schools and faculty members at major universities. I am under the impression that the intellectual community by and large is firmly opposed to censorship, and that within the intellectual community there is a strong minority opinion which would include pornography under the First Amendment provisions in the Constitution. I think we will come to this answer but it will take several more years.

WHAT SHOULD BE THE ROLE OF THE LIBRARY IN RELATION TO THE CULTURAL TASTES OF THE COMMUNITY?
I think this question can best be answered by our book selection policy which is as follows:

The library sets as its major goals in book selection: the advancement of knowledge, the education and enlightenment of the people of the community and the provision of recreational reading. Basic to the policy is the Library Bill of Rights as adopted by the American Library Association.

COMMENT ON THE CONCLUSION OF THE "FREEDOM TO READ" STATEMENT.
I have no comment here, the statement expresses my feelings precisely.

William F. Hayes

Director of the Boise, Idaho, Public Library.

COMMENT ON THE DIFFERENCE IN CENSORSHIP CLIMATE BETWEEN 1953 AND 1965.

I agree generally with Mr. Merritt's statement, though there are some exceptions such as those we read of in *Newsletter on Intellectual Freedom.*

ARE THERE GROUPS IN YOUR COMMUNITY ACTIVELY SEEKING THE PROHIBITION OF CERTAIN BOOKS FROM THE SHELVES OF YOUR LIBRARY?

Only individuals, mostly on calls to a local "dissent" type radio program; though, I am certain much of this is inspired by groups to which they belong. So far these have had no effect.

DO YOU HAVE A CLOSED SECTION IN YOUR LIBRARY?

Yes, partially for all of the above reasons. The procedure is to ask at the reference desk for any material not on open shelves. Material is never refused to anyone other than adolescents, and allowed to them upon specific requests by their parents.

WHEN DID YOUR LIBRARY PURCHASE THE "LANDMARK" BOOKS?

We have *Ulysses, Lady Chatterley's Lover, Tropic of Cancer, Catcher in the Rye* and *Ginger Man* all of which were purchased at time of publication. Appearance in Fiction or Standard Catalog or sufficient public demand are probable circumstances for purchase of the others.

WHO MAKES THE ULTIMATE DECISION IN YOUR LIBARY ABOUT PURCHASES?

The director, with recommendations of the professional staff.

WHAT DO YOU DO ABOUT BOOKS WHICH RECEIVE POOR REVIEWS AND WHICH CONTAIN MUCH SEX BUT WHICH WILL UNDOUBTEDLY BE BEST SELLERS?

Most of them have usually been purchased. We are not at present renting any books.

IS THERE ANY KIND OF STATEMENT YOUR STAFF MAKES WHEN ASKED FOR MATERIAL YOU DON'T HAVE BECAUSE YOU CONSIDER IT OBSCENE?
We have no statement. As to the last question, we don't consider it as the either/or situation in the question; rather a matter of selective buying with limited resources.

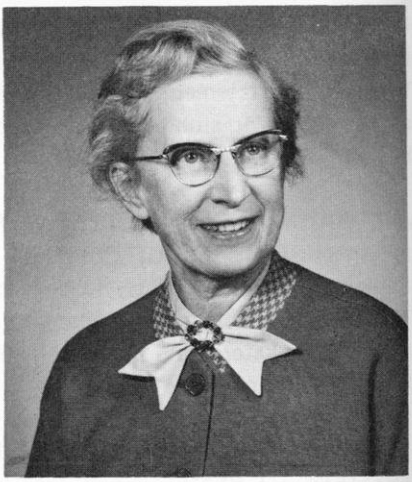
ARE YOU MORE APT TO RECEIVE PRESSURE ABOUT INDECENT LITERATURE OR ABOUT POLITICAL TITLES?
Complaints are more likely to be about "indecent" literature historically. The local situation may be changing with the opening of an American Opinion Bookstore and the installation of a full-time John Birch Society Coordinator.

COMMENT ABOUT LIBRARIANS' CURRENT CONCERN REGARDING FREEDOM TO READ.
I wouldn't say that librarians are rethinking their position so much as that they are vocalizing what they formerly kept quiet. I believe teachers and lawyers are generally concerned, but perhaps in the librarians' formerly quiet manner.

COMMENT ON THE CONCLUSION OF THE "FREEDOM TO READ" STATEMENT.
I have no argument with this statement. Our Board has adopted this statement and the "Library Bill of Rights" as part of our book selection policy.

Doris L. Shreve

Acquisition Librarian of the Missouri State Library.



COMMENT ON THE DIFFERENCE IN CENSORSHIP CLIMATE BETWEEN 1953 AND 1965.

Between 1953 and 1965 there has been a fairly slow but continuing relaxation of moral (should I say puritanical?) standards which has resulted generally in more "freedom" in our mores, including the freedom to read.

I am not at all sure that optimism is the word. Transition, change, relaxation of certain standards – none of these especially mean optimism or pessimism. Librarians have possibly always been in the position of being permitted to help form opinion, help create climates of morality – but have only in the rarest instances done so.

WHAT IS THE CENSORSHIP SITUATION IN YOUR LOCALITY?

During a part of last year, there was a rented store in the business district of Jefferson City which volunteers kept open for browsers and purchasers of rightist literature. I did not happen to see a single person enter when I passed during the noon hour. It closed several months ago. There have been sporadic incidents throughout Missouri which were apparently widely scattered and unorganized. St. Louis has had a "Public Opinion" bookstore for several years. Now there is one in St. Louis and one in suburban Ferguson. Several authors like Phyllis Schaffly seem to be busy in that area. I heard of police interference with the sale of *Candy* in St. Louis.

There has been no active attempt to prohibit books in the State Library itself.

DO YOU HAVE A CLOSED SECTION IN YOUR LIBRARY?

There are no closed sections at State Library. However, public access is governed by permits from local libraries and is therefore subject to a certain kind of control.

WHEN DID YOUR LIBRARY PURCHASE THE "LANDMARK" BOOKS?

Ulysses and other titles listed were purchased soon after availability except for *Last Exit to Brooklyn* which we do not have.

The general policy of Missouri State Library is to provide such materials for libraries within the state where circulation of these titles is too scattered to warrant purchase. (Admittedly, this sometimes "covers" for timid librarians!) We have the play form of *Ginger Man, The Naked Lunch,* and *Marquis de Sade* complete. We do not have *Candy* or *The Story of O. Candy* seems stupid enough and not funny enough – to let those who will – buy their own paperbacks.

WHO MAKES THE ULTIMATE DECISION IN YOUR LIBRARY ABOUT PURCHASES?
Practically speaking, the acquisition librarian makes all selections. There are frequent conferences with the reference librarian and an occasional conference with the director.

WHAT DO YOU DO ABOUT BOOKS WHICH RECEIVE POOR REVIEWS AND WHICH CONTAIN MUCH SEX BUT WHICH WILL UNDOUBTEDLY BE BEST-SELLERS?
Peyton Place was purchased when published by the previous acquisition librarian. Our general policy has recently evolved to the point where we no longer consider it our responsibility to buy best sellers which all librarians will decide upon for their own collections. I consider both *Adventures* and *Valley of the Dolls* unnecessary in our collection. I think that both the reference librarian and I are getting rather cynical about purchases which are obviously – from reviews – published sensation without intrinsic merit.

IS THERE ANY KIND OF STATEMENT YOUR STAFF MAKES WHEN ASKED FOR MATERIAL YOU DON'T HAVE BECAUSE YOU CONSIDER IT OBSCENE?
No such statement. The State Library again, in its general policy, does not purchase all materials generally found (or not found) in a local library. Some books are marked "Circulated by title request only" – to help staff in filling mail orders.

ARE YOU MORE APT TO RECEIVE PRESSURE ABOUT INDECENT LITERATURE OR ABOUT POLITICAL TITLES?
We do get requests from local libraries for political material they do not have – whatever their reason for not purchasing. Some are from obscure publishers which they do not easily find in their sources. Therefore, their request to us does not always mean hesitancy to purchase.

COMMENT ABOUT LIBRARIANS' CURRENT CONCERN REGARDING FREEDOM TO READ.
Without serious and extensive study, these questions can only be answered as a series of "impressions." During a lifetime of sixty years and a reading of history, there have always been types of censorship, library concern or lack of it, individuals in the professions named who were concerned and those who were not.
Librarianship has long been concerned about methods – or should we frankly join the educationists in the term "methodology" – procedures, and remaining "safe" for the hardly-adult reading public. Recent emphasis on public relations, the "image," etc., etc., again appeals largely to the

broad segment in any profession who hesitate to express convictions, haven't "time" to read, and consider any time other than the 8:00 A.M.-5:00 P.M. five days a week an infringement on their personal lives.

WHAT SHOULD THE ROLE OF THE LIBRARY BE IN RELATION TO THE CULTURAL TASTES OF THE COMMUNITY?

We will never grow up to our actual potentialities as a nation unless the public library will accept some of the leadership in a community. There is no other facility for each and every individual to find access to all types of printed materials. The library, therefore, should be willing to provide at least a sample of all shades of opinion, of all kinds of fictional materials. The librarian should be of such intellectual stature, of such sympathetic nature, that the patrons can rely on her impartiality, good sense and judgment. With a leadership approaching the ideal, the public would expect not always to agree but not to be shocked. The state library should supply additional materials to the local library and serve as liaison for the individual needing specialized materials from the universities. Both college and university libraries – the one to a lesser, the other to a greater degree – have the responsibility to acquire more deeply – all reading material.

COMMENT ON THE CONCLUSION OF THE FREEDOM TO READ STATEMENT.

I am not at all sure that all books are good . . . worthy of cherishing, even though they may be worthy of keeping free. As the teaching and library professions become – hopefully – more adult, discriminating, open-minded, less timid, we could help to encourage a public which would more easily discourage the publishing of the pornographic, the sensational, the sleazy, and even children's cheap materials. Money-wise these could become less profitable to produce.

ANYTHING ELSE?

I might add that coaches becoming principals shocks me, the number of "education" majors flooding our society shocks me. One young man actually said, "I am going to switch to education – I've been flunking everything else." Some library schools have been pretty guilty too. Oh, and one more – are data-processing systems programmed by inadequately educated programmers going to lead us further and further into Alice's wonderland?

Everett T. Moore

Assistant University Librarian at the University of California at Los Angeles. Wrote article called "Librarians Under Fire" for the summer 1966 issue of *Censorship*, a British periodical.

COMMENT ON THE DIFFERENCE IN CENSORSHIP CLIMATE BETWEEN 1953 AND 1965.

As I have suggested in my article, I do not accept Mr. Merritt's generally optimistic statement. There are strong community forces in many parts of the country that would like to place strict limits on public libraries' freedom to select books, for they often object to having publications in libraries which they believe would be unsuitable for children, and frequently adults as well.

DO YOU HAVE A CLOSED SECTION IN YOUR LIBRARY?

The only 'closed' section is in the Department of Special Collections, in which are materials requiring special care because of rarity, high value, or fragility. Use of such materials is carefully supervised, but access is made easy for all students and faculty in the university.

WHEN DID YOUR LIBRARY PURCHASE THE "LANDMARK" BOOKS?

The University Library has owned copies of these books as soon as they could be obtained. In the case of such books as *Ulysses, Tropic of Cancer, Lady Chatterley's Lover,* etc., copies were available in the library before their publication was permitted in the United States.

WHO MAKES THE ULTIMATE DECISION IN YOUR LIBRARY ABOUT PURCHASES?

The University Librarian.

WHAT DO YOU DO ABOUT BOOKS WHICH RECEIVE POOR REVIEWS AND WHICH CONTAIN MUCH SEX BUT WHICH WILL UNDOUBTEDLY BE BEST-SELLERS?

Decisions for purchase are not governed by reviews. Whatever represents current or significant tastes, interests, literary modes, social and political views, popular notions, etc., in today's society is of value to the library.

IS THERE ANY KIND OF STATEMENT YOUR STAFF MAKES WHEN ASKED FOR MATERIAL YOU DON'T HAVE BECAUSE YOU CONSIDER IT OBSCENE?
No written statement, for librarians are expected to be able to state the general position of the library and the University concerning the necessity of free access to all manner of ideas and beliefs and literary expression.

ARE YOU MORE APT TO RECEIVE PRESSURE ABOUT INDECENT LITERATURE OR ABOUT POLITICAL TITLES?
No significant pressures or complaints from the community.

Gordon H. Bebeau

Director of the Appleton, Wisconsin, Public Library.

COMMENT ON THE DIFFERENCE IN CENSORSHIP CLIMATE BETWEEN 1953 AND 1965.

What shocked our grandparents is not nearly so likely to shock us. What offended us in 1953 is not quite as offensive in 1965. The mere process of repetition can be enough to anesthetize us to the vulgar and offensive. In 1953 a library might very well come under attack if it purchased a novel that dealt in "straight" sex. Today's reading public seems to be able to read about the most bizarre sexual practices without protest. The only explanation that I can find is that readers are actually more sophisticated – or, as Alexander Pope said about vice, "we first endure, then pity, then embrace."

This change in attitude, for whatever reason, is, I think, a good thing. For at the same time that the public seems to be more inclined to "hold still" for freedom of expression in the novel, it also allows freedom of expression in non-fiction works that present a point of view that is likely to be unpopular. On balance it would appear that people are, in actual fact, becoming more tolerant.

WHAT IS THE SITUATION IN YOUR LOCALITY?

About five years ago an attempt was made to organize a "committee" that would police the news stands, drug stores, etc., in an attempt to suppress the sale of "objectionable" magazines and paper bound books. This attempt was a complete failure. To my knowledge there has never been a similar group interested in policing the library's shelves.

DO YOU HAVE A CLOSED SECTION IN YOUR LIBRARY?

Yes, we do have a closed section, but only to protect certain titles from theft or vandalism. The bulk of the books in this section are expensive art books. The section is readily available to the public, and no one is refused access to it who has an "adult" borrowers card. (An adult card is issued to a student as soon as he graduates from the eighth grade). Circulation procedures from this closed section do not differ from other circulation procedures.

Besides art books we also keep the following types of books in this

section: Sex and marriage manuals *(Ideal Marriages),* abnormal psychology *(Psychopathia Sexualis),* Judo and Karate books, Erotica *(The Perfumed Garden), (Kama Sutra),* etc. It has been our experience that books of this type are generally mutilated or defaced if the public has ready access to them.

WHEN DID YOUR LIBRARY PURCHASE THE "LANDMARK" BOOKS?
Ulysses and *Catcher in the Rye* were purchased shortly after publication, or, in the case of *Ulysses,* not long after it became available in the United States. *Tropic of Cancer* was acquired in 1963. The other titles we do not own.
If a significant number of the major reviewing sources consider a book to have merit in spite of its objectionable parts we will purchase it.

WHO MAKES THE ULTIMATE DECISION IN YOUR LIBRARY ABOUT PURCHASES?
The selection of children's and young people's books is exclusively the responsibility of the librarians who head those departments. Any staff member may recommend that a certain adult title be purchased, but the ultimate decision belongs to the director of the library. If there is any

question about whether a certain title should be on the closed shelves the director makes the final decision.

WHAT DO YOU DO ABOUT BOOKS WHICH RECEIVE POOR REVIEWS AND WHICH CONTAIN MUCH SEX BUT WHICH WILL UNDOUBTEDLY BE BEST SELLERS?
I think that my answer to question 4 applies here. We do not own a copy of either *Peyton Place* or *The Adventurers,* but we do have several copies of *Valley of the Dolls.* We do not have a rental collection as I am opposed to charging for any of the library's services. I feel that a library should own any book that it decides to have on its shelves, and not use a "rental collection" as a means of getting itself off the hook on matters regarding questionable books.

IS THERE ANY KIND OF STATEMENT YOUR STAFF MAKES WHEN ASKED FOR MATERIAL YOU DON'T HAVE BECAUSE YOU CONSIDER IT OBSCENE?
If a patron wishes us to buy a particular book he is asked to write down the author and title of the book and the information is passed on to the director. No staff member would tell a patron that the book he wants is objectionable and therefore will not be purchased.

ARE YOU MORE APT TO RECEIVE PRESSURE ABOUT INDECENT LITERATURE OR ABOUT POLITICAL TITLES?
On every occasion when the library has been criticized for owning a particular book it was because the patron considered the book obscene or indecent. Never has anyone complained about a political title.
It has been several years since anyone made an issue of any book or books that the library owns. People will quite often comment on the explicitness of the sex episodes, and express the hope that "we will keep it out of the hands of teen-agers," but it has been a long time since anyone has asked us to remove a book from the shelves. On those occasions in the past when a fuss was raised the library's Board of Trustees has

resisted every attempt at censorship – even though the books in question were definitely repugnant to individual members of the Board. I indicated previously that there is no local group that is attempting to censor reading materials, and I am confident that were there such a group it would meet with a considerable amount of opposition.

COMMENT ABOUT LIBRARIANS' CURRENT CONCERN REGARDING FREEDOM TO READ.

I believe that it began early in the post-World War II period when the novels of such writers as Norman Mailer and James Jones were best-sellers. Almost certainly McCarthyism played a part, particularly as regards political works.

I cannot recall any mention being made of censorship problems during my year in Library School (1949), but I would hope that much is being said now. Certainly beginning librarians should be armed with some knowledge about how to cope with censorship attempts. The reams of publicity that libraries have gotten in recent years has undoubtedly done much to stiffen librarians' spines.

I certainly would like to see other professions become more concerned. If it should ever become a problem for me again I rather guess that the only group that would actively help to combat censorship would be the faculty members of the two colleges in our community. I am sure that I could count on support from individual lawyers, engineers, and members of other professions, but as individuals – not as groups.

WHAT SHOULD THE ROLE OF THE LIBRARY BE IN RELATION TO THE CULTURAL TASTES OF THE COMMUNITY?

All libraries, public, college and university, are obligated to do all that they can to broaden the tastes of their communities. The public library has, I think, the most difficult job of the three. Our patrons are so diverse in character, education and economic means that we step on someone's toes at almost every turn. The patrons of the college and university libraries, students and teachers, understand in an intellectual way the importance of acquiring books that cover the entire range of human knowledge. They understand, even though much of what is purchased is either of no great interest to them, or perhaps even repugnant. The public library's reasons for purchasing what it does are not so easily defended.

I believe that the library has an obligation to buy, to the extent that its budget will permit, everything that is significant, regardless of whether some of its patrons might be shocked. Thank God, though, that people are becoming more and more shock-proof.

IS THERE ANYTHING YOU WOULD LIKE TO ADD TO OR SUBTRACT FROM THE FREEDOM TO READ STATEMENT?

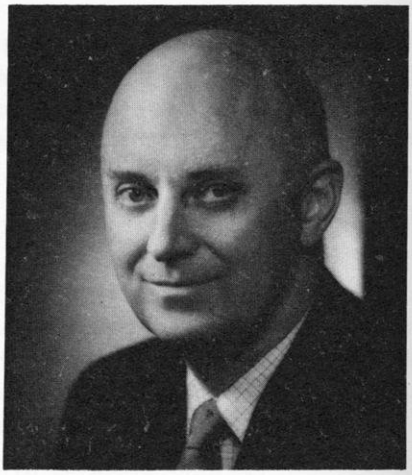
I think not.

ANYTHING ELSE?

I have always been puzzled by the fact, at least it seems to be a fact in this community, that only novels are attacked for being obscene, indecent or pornographic. As long as what is written purports to be factual it is immune from criticism. I wonder why.

Emerson Greenway

Associated with the Free Library of Philadelphia.



COMMENT ON THE DIFFERENCE IN CENSORSHIP CLIMATE BETWEEN 1953 AND 1965.

The 1953 statement was written as the result of concern for the repression of political ideas for the most part. The McCarthy era was the predominant influence. Today the question of obscenity is the prime factor regarding censorship activity. However, the obscenity issue is sometimes used to mask political issues.

Although Mr. Merritt is partially correct in his statement, libraries have been only comparatively free from attack. In Philadelphia the trade book store has been under attack as well as the pornography purveyors on the street corners. I should like to point out that it is not the frequency of attack but the tremendous impact one attack may have which intimidates some people, including librarians. It has taken our staff a year or more to defend certain titles singled out by vigilante groups even though the books were never removed from the shelves during this period. I am thinking particularly of James Baldwin's *Another Country* and Kazantzakis' *The Last Temptation of Christ*. The effect of a single court case such as we had involving the *Tropic of Cancer* can be devastating to staff morale and could shake administrative officers in their conviction that the Freedom to Read statement can and must be upheld. The theory behind the Freedom to Read issue and the problems of facing administrative realities are often at odds. The question is how fully do librarians understand the Freedom to Read statement and how willing are they to defend it under fire. I should like to reiterate that pornography peddlers are not the only group vulnerable today. Our experience in Philadelphia indicates that the attack on the questionable newsstand can boil over to the trade book dealer and to the library.

WHAT IS THE SITUATION IN YOUR LOCALITY?

In Philadelphia there is a group called Citizens Opposed to Pornography. COP, although centered in the northeast area of Philadelphia, has had meetings in various parts of the city and a year ago staged a dramatic march in which the president of the City Council and other city officials participated. During this period the Free Library of Philadelphia

cooperated with the American Civil Liberties Union in planning three programs at the Northeast Regional Library and at branch libraries in other parts of the city on "Crime, Immorality, and Censorship." COP was invited to participate by sending a representative to appear on the panels of these meetings but declined. The group has had a great deal of publicity but little community support. Although its director has written occasional letters objecting to books purchased by the library, the organization has been ineffective as a pressure group to remove these titles.

The John Birch Society has book stores in operation in the city and has asked for representation of its publications in the library's collection. They have been added or rejected according to the library's book selection policy.

An organized protest concerning the Free Library's inclusion of *The Last Temptation of Christ* in its collections apparently emanated from activities in California. Protest in Philadelphia was carried on for the most part by a group of clergymen and other individuals who wrote under the letterhead of Conservatives of Philadelphia. Many enclosed copies of excerpts from the book issued by the California Christians Citizens Association, Huntington Beach, California.

The most serious problem encountered by the Free Library of Philadelphia was the case of the *Tropic of Cancer*.

DO YOU HAVE A CLOSED SECTION IN YOUR LIBRARY?

In our branches and in our central library public departments there are closed sections. Two categories of books are in these sections:

1. Books which in the opinion of the branch head or department head will be stolen or mutilated if placed on the open shelves. The decision as to which books are most likely to be stolen or mutilated is up to the librarian in charge, subject to the review of the Office of Work with Adults. The Free Library feels that as few books as possible should be placed in the closed section and that the librarian in charge must have concrete evidence, based on experience with the book or type of book in question, that it is likely to be stolen or mutilated. Types of books most frequently placed in the closed section because of likelihood of theft or mutilation are: automobile repair manuals, civil service exam guides, illustrated books of health, histories of the movies containing numerous photographs of movie stars, books on hypnotism and a variety of other subjects.

2. Books which in the judgment of the director of the library and his staff will cause the Free Library of Philadelphia to violate Pennsylvania Law No. 670, the so-called "comic book law" which states that it is unlawful to circulate to anyone under 18 years of age ". . . obscene, lewd, lascivious, filthy, indecent or disgusting . . ." literature. Some titles which are designated for closed shelves under this category are owned by the central library. Eight are owned by many branches. They are:

Miracle of the Rose	Genet, Jean
Our Lady of the Flowers	Genet, Jean
The Thief's Journal	Genet, Jean

My Life and Loves	Harris, Frank
Human Sexual Response	Masters, Wm. & Johnson, Virginia
Tropic of Cancer	Miller, Henry
Tropic of Capricorn	Miller, Henry

The decision to place books on the closed shelves is far from irrevocable and branches are directed from time to time to place books formerly designated for closed shelves on the open shelves.
We believe the "comic book law" a very dangerous law and doubt that it would stand up under the scrutiny of the higher courts if its constitutionality is ever tested. Unfortunately, we are firmly directed by the city solicitor to abide by the law, and the Philadelphia City Charter requires the Free Library to follow the city solicitor's directions in all legal matters. The Pennsylvania Library Association's Intellectual Freedom Committee is studying steps to be taken to secure the law's repeal or have its constitutionality tested in the courts.

WHEN DID YOUR LIBRARY PURCHASE THE "LANDMARK" BOOKS?
The following titles were not purchased by the Free Library of Philadelphia:

Candy
Last Exit to Brooklyn
Naked Lunch
Night Clerk

The following are still under consideration:

The Complete Marquis de Sade
The Story of O

Our records are not reliable concerning dates of first purchases of older titles such as Ulysses. The following are the earliest dates recorded in our shelf list but earlier shelf list cards which recorded copies which have been worn out, have been discarded:

Ulysses	1943
Lady Chatterley's Lover (expurgated)	1943
Lady Chatterley's Lover (unexpurgated)	1958
Fanny Hill (expurgated)	1938
Fanny Hill (unexpurgated)	1963
Memoirs of Hecate County	1951
Tropic of Cancer	1961
Catcher in the Rye	1951
The Ginger Man (expurgated)	1959
The Ginger Man (unexpurgated)	1966

Our purchase policy on books which "some members of the community will undoubtedly consider obscene . . ." is basically that if they are books of literary significance, we will add them to our collection. To determine literary merit, however, is a difficult matter and we try to keep the door open for reconsideration of rejected titles. *Naked Lunch* and *Last Exit to Brooklyn* are currently being considered. The circumstances, then, under which we will purchase a book "which some members of the community will undoubtedly consider obscene . . ." are that we feel the book in question is a defensible purchase on the basis of literary significance.

WHO MAKES THE ULTIMATE DECISION IN YOUR LIBRARY ABOUT PURCHASES?

The decision in most cases is made by the head of book selection after study of the book, staff reviews, and other critical commentary. Books which require special consideration are discussed with the coordinator of the Office of Work with Adults and Young Adults. They may be referred to the coordinator because they are in some way unusually interesting, unique or problematic in content, style or format. Some controversial books are referred to the deputy director and the director who make the final decision as to acceptance or rejection. The shelving of materials in the libraries of this system is generally planned jointly by the staffs of the Office of Work with Adults and Young Adults and the Extension Division or the Chief of Public Departments. The "adult collections" or restrictive shelving of titles is determined at the time of selection and a statement is added to the ultimate decision for acceptance in the collection. Agency heads (branches and central public departments) determine which titles in their collections circulate or are held for reference use only. In the case of titles known to be subject to theft and mutilation the agency head may place them in a restricted area. Such restricted holdings are reviewed from time to time by the staff of the Office of Work with Adults and Young Adults.

WHAT DO YOU DO ABOUT BOOKS WHICH RECEIVE POOR REVIEWS AND WHICH CONTAIN MUCH SEX BUT WHICH WILL UNDOUBTEDLY BE BEST SELLERS?

We generally do not purchase books which receive uniformly bad reviews by our staff and commercial reviewers. We did not purchase (except for review copies) any of the 3 titles mentioned. However, I do not feel that the fact that they ". . . contain much sex . . ." was the decisive factor in causing us to decide against purchase. As a matter of fact, *Valley of the Dolls,* in spite of its advertising, contains less sex than many novels in our library. The decisive factor was that the reviews almost all found these books to be poorly written.

IS THERE ANY KIND OF STATEMENT YOUR STAFF MAKES WHEN ASKED FOR MATERIAL YOU DON'T HAVE BECAUSE YOU CONSIDER IT OBSCENE?

We have no statement that the staff is instructed to make under these circumstances and in point of fact, these are circumstances that come up quite rarely. It is seldom that a book is rejected solely on the grounds that it is obscene although I would not pretend that erotic content is not a contributing factor if it is combined with poor literary quality. Occasionally, when a best-seller is rejected we will distribute to branch staffs a statement which explains why the book was not purchased. All branch librarians read the staff reviews of books considered for branch purchase but, occasionally, they request a statement of explanation to help guide the clerical staff on circulation desks in answering the public. The most recent statement* distributed was an explanation of the Free Library's decision not to purchase *The Man* by Irving Wallace. Unfortunately, or fortunately, as the case may be, the incidence of complaints that a book already in the library contains too

much erotic material is far higher than complaints that the library does not own an erotic book although neither type of complaint is frequent.

ARE YOU MORE APT TO RECEIVE PRESSURE ABOUT INDECENT LITERATURE OR ABOUT POLITICAL TITLES?

See question 2 for local situation regarding group pressure. As for individual complaints, they have been infrequent, coming from those who could be regarded as chronic complainers. Only three or four of these persistent individuals are heard from regularly. Their complaints are more frequently directed toward "indecent" books although political issues do crop up from time to time. Religious bias is also occasionally indicated. Two or three branch libraries out of 39 have persistent complainers, most of whom do not go beyond that level although they are encouraged to put their objections in writing to the Director.

COMMENT ABOUT LIBRARIAN'S CURRENT CONCERN REGARDING FREEDOM TO READ

There has been a continuing and growing concern on the part of librarians since the time the Freedom to Read statement was issued.

Book Selection and Censorship, a study of school and public libraries in California, by Marjorie Fiske in 1959, further influenced librarians regarding the importance of the issue. This study clearly pointed out that the fear of threat caused librarians to reveal censorship tendencies even though actual censorship issues were not evidenced in their immediate communities. The last presidential campaign and the aggressive action of Birchite groups to place their literature in libraries further emphasized the need for sound book selection principles and practice. Another strong influence has been increased publication of titles dealing more openly with social and sexual taboos.

Librarians are reconsidering their position in many areas today of which book selection plays a major part. The increasing difficulty in servicing the broad spectrum of reading needs from the undereducated to the highly specialized publics calls for a reassessment. Increased federal and state aid also influenced the necessity to review book budgets, book collections, and book selection policies. The problem of lack of qualified professional personnel is also a factor. The urban library is caught in the web of the megalopolis monster.

The professional library schools all deal with the intellectual freedom issue to some extent. However, the theory and the liberal ideal are easier to teach than the administrative approaches to the problem.

Members of the legal profession are obviously aware of censorship. In many cases the Bar Association and the American Civil Liberties Union have been invaluable in their assistance. Lawyers, however, are not always aware of their need to support public library policy and action and to help prevent censorship before it gets out of hand. The Council of Teachers of English has exercised commendable leadership in the area of censorship and its prevention. It must be admitted, though, that many teachers, like librarians, are timid and hesitant when it is necessary to stand up and be counted. It is also regrettable that the average good citizen does not publicly proclaim his approval when public libraries attempt to cover the broad areas of knowledge in their book

collections and to include the avant-garde. The average citizen in general makes no comment about his library except when he wishes to complain. Many sociologists, psychologists, and other professional educators are inclined to be harsh in their judgment of the library's refusal of any book. It would be helpful if they understood the budget problems and the professional approach to book selection more fully.

WHAT SHOULD THE ROLE OF THE LIBRARIAN BE IN RELATION TO THE CULTURAL TASTES OF THE COMMUNITY?

The library is primarily educational and cultural in its emphasis. Recreational objectives are important but secondary. As far as influencing taste is concerned, the library, like the concert hall and the museum, is a cultural resource. Modern literature like modern art and modern music needs to be experienced along with the classical and traditional. If some people find these shocking it is unfortunate, for the library, the concert hall, and the museum do not present these works of art because they are shocking but for other values and experiences.

The university library, and the college library to a lesser degree, as pure educational institutions must present the free dissemination of ideas and the opportunities for their students to cultivate good taste.

Taste is a very subjective word which is constantly undergoing a mutation. Neither public nor university libraries can be held totally responsible for the cultural tastes of a community. The responsibilities are to present knowledge in all its positive forms. The university and college library adapt to the special needs of the student as determined by the professors; and the public library adapts to its broad public audience, both actual and potential, as determined by a professional librarian trained in book selection.

COMMENT ON THE CONCLUSION OF THE "FREEDOM TO READ" STATEMENT.

This may be nit picking but your abridgement of the statement somewhat alters both its meaning and flavor. The next to last sentence reads in full: "We believe rather that what people read is deeply important; that ideas can be dangerous; but that suppression of ideas is fatal to a democratic society." When the phrase, "That ideas can be dangerous;" is omitted it makes the following phrase far less significant.

Be that as it may, I find very little to disagree with in the statement and a great deal to agree with. The Freedom to Read statement, incidentally, has been adopted by our board of trustees as an integral part of The Free Library's book selection policy.

The only criticism I might make of the statement is that it dwells completely on the book to the exclusion of the other media. I don't agree with Marshall MacLuhan that the book is on the verge of obsolescence, but certainly the importance of the other media is increasing and I feel that librarians must be concerned with preserving what freedom of expression those media now have and increasing it to the point that it is comparable to the freedom publishers have today.

ANYTHING ELSE?

In general, I feel that libraries are vulnerable to the attacks of vigilante

groups, official and unofficial. Librarians are often accused of timidity and sometimes the accusations are justified. In 1960, when The Free Library experienced severe governmental attack for circulating Henry Miller's *Tropic of Cancer,* for instance, only one head of any other library in the Philadelphia area publicly came to the library's defense. However, librarians are often scapegoats for the failure of the community at large to be actively involved in preserving civil liberties. Relatively few authors or professors came to The Free Library's aid in the *Tropic of Cancer's* case and public concern in general was not intense.

To mention another issue, I think it is important where censorship is concerned, to distinguish between the roles of the bookstore and the library. If the staff of a public library judges *Valley of the Dolls* to be a work of inferior value and chooses not to spend the taxpayer's money on it, I think it is that library's right to do so, assuming, of course, that its decision was not made in response to irrational pressures real or imaginary. To interfere with that right would be to establish a tyranny of the best seller list and force the library to meet the best seller demand to the exclusion of the many, many other vital demands it must try to satisfy.

To say *Valley of the Dolls* cannot be sold, however, is a far different matter and one that would be an obvious curtailment of freedom.

In brief, I feel that the citizen's right to purchase is greater than his right to borrow, although I am by no means trying to say he has no right to borrow. The distinction between the two rights is often cloudy and I hope it can be explored further.

In general, I feel that the McCarthy Era has not receded as far as many people imagine. A year or so ago the folksinger, Joan Baez, made a recording entitled, "There but for Fortune," which unlike most of her recordings began to become popular with the mass audience. One of the major local radio stations refused to play it. They had no objection to the content of the song. They just didn't like Joan Baez's politics. This came to our attention when we reviewed her song book on a daily time-slot assigned The Free Library for spot book reviews. Although radio station personnel questioned the choice, the review was taped and heard. As far as I know, no listeners complained about the station's refusal to play "There but for Fortune." How much of this sort of thing goes on I don't know, but I suspect quite a good deal.

To examine briefly another matter, I think that where the problem of book selection and censorship is concerned, it is important to recognize the difference in position between the public library on the one hand and the college or university library on the other. Perhaps the grass is always greener but the ivory tower seems both less subject to attack and less vulnerable when attacked. Virtually all of the academic library's readers are eighteen and over. Consequently these libraries are not vulnerable to accusations that their books are corrupting children. While there may be occasional pressures from trustees and alumni, the campus atmosphere is generally one that favors intellectual freedom and understands the need for the library to acquire controversial books. On many occasions the administration of a university is more likely to spring to the defense of its library than is the administration of a city which must sometimes keep a wary eye on the voters.

The public library serves the entire community, including its children. The fact that all citizens feel they have an interest in the public library is good and we would hardly want it any other way, but it does make us subject to attacks from irresponsible individuals and groups that are far less likely to attack academic libraries.

Finally, I would like to point out that the books which the public considers controversial are a very small percentage of the books we purchase yearly and that some of the books which the public does not consider controversial, we wish they did. Often the meretricious and sensational title is seized upon as being controversial whereas the book which is genuinely controversial in the sense that it contains challenging and iconoclastic ideas is neglected. Today, for example, if asked to name a controversial book, many readers would name *Valley of the Dolls* rather than *Gile's Goat-Boy, Understanding Media, The Secular City, On Aggression, How Children Fail, Summerhill,* or *Children of Sanchez.* Yet, these books will go on stirring up worthwhile controversy long after *Valley of the Dolls* has dropped into oblivion.

*REJECTION OF IRVING WALLACE'S *THE MAN*

Statement circulated by the Free Library of Philadelphia to its Extension Agencies

The Man by Irving Wallace has been the subject of deliberation by the book selection staff of the Free Library. Three staff members, including two branch librarians and the Head of the New Book Room, reviewed the novel. These reviewers, along with the Head of the Fiction Department, the Head of the Book Selection Unit and the Coordinator of Work with Adults and Young Adults met to determine whether the Free Library should purchase *The Man.*

In determining whether to approve this book for purchase the following factors were considered:

1. *Commercial Reviews* – The four reviews available were all predominantly negative. Quotes include: *Library Journal* – "A failure;" Virginia Kirkus – "Earnestly Tasteless;" *New York Times* – "In competition for the worst novel of the year;" *New York Herald Tribune Book Week* – "Absurdities and banalities . . . but a readable book."
2. Staff Reviews – All strongly critical of how the book is written. Its melodramatic plot, poor characterization and uneven writing are cited as major weaknesses. Ingenuity of plot and narrative skill were recognized.
3. Popularity – All participants at the meeting were agreed that *The Man* is in great current demand. It is near the top of the best seller list. Irving Wallace has built a large following on such past successes as *The Chapman Report, The Prize* and *The Three Sirens.* However, in past library decisions, demand alone has been judged insufficient reason to purchase a novel, however popular, when it did not measure up to Free Library book selection standards. *Peyton Place, The Carpetbaggers* and *The Chapman Report* are examples of popular works rejected for this reason.
4. Educational or Inspirational Value – This was the most difficult aspect of *The Man* discussed by the committee. Obviously the author has researched such subjects as Presidential succession, the impeachment of Andrew Johnson and the current racial crisis in the

United States. Valid information is given about these subjects in the novel (although one committee member seriously questioned the depth of Mr. Wallace's research).

At a time when the public library is especially conscious of searching out and adding books to the collection which will help the American Negro identify with a proud heritage and a better future, it can be contended that this novel will contribute to group self-esteem. All the more so because it will be widely read.

Although the author is on the right or moral side of the race issue, the Free Library has many books dealing with this theme which are far better written. The novel's educational or informational values regarding civil rights are minor aspects of a novel whose primary purpose is to entertain and which must be judged primarily as an entertainment.

The validities of these arguments were considered (as it was in the case of an earlier novel with a racial theme, *Burn, Killer, Burn*) and in the judgment of the Office of Work with Adults, the educational and inspirational aspects of the book are not of sufficient strength to outweigh its unanimously conceded poor writing.

This title was listed for rejection on Weekly Checklist No. 2, December 22, 1964.

poetry:
america, a portfolio

Bob Nero

He lives in Milwaukee. Other poems have appeared in *El Corno Emplumado, Literature East and West,* etc.

THE BLACKJACK

I have heard we all
some a little more than others
try digging our way out
of the avalanche.
Now and then.

Like those two grey foxes
I saw last night
turning in to silence.

In August, high grass
a path for ten thousand doe.
Scrawled along Deerskin River
watched Beaver balling it
near the place they fall out at
when they cant quite make it
anymore. Caught a pound
brown trout and gutted him out
the belly not full. Washed
roots and stuffed them . . .
Leaves and cones . . . Covered it.

Like a couple of Winnebagoes
tooling it in the morning
went up on the side of the hill
and filled up a shirt-full.

Fresh bear dung on that side.
From here the earth is stained
the color of women.

Crushed pebbles the sound over
black trees. And dust:
a few miles ago a car passed.

And on that side to the west,
smoke. If you listen to it
you can hear the sandburrs
catching on to some thing.

Down the Deerskin
Cold water. Gerry-pack up.
Raw fish. Short Hills.
Berries. Black Oak by Dark

Somewhere they are probably fighting a wa

David Cornell DeJong

He is the author of ten novels, short stories, two books of poetry.

DISCARDING STRENGTH

You do not normally,
do you, hit an 80 year
old man, neither do you
suck his faintly pendulous
breasts? Rather you cry:
Grandfather, be my toast
or at least my amulet,
and then run on and on
to come to trees standing
straight and holy as in
a cathedral of pines in Maine.

You left him behind like
a civic monument, yet
never like a soldier on
a charger in the park;
leave him in loneliness
and rain and dew, baptized
each day anew in your own
fulsomely sacred forest where
you touch all your organs
not now procreatively
and chant a doxology
to sires, sons and self.

FORMALITIES AFTER THE UNDERTAKER'S

I have fallen from my senses,
have licked at my newly minted
loss, and tear-lacquered but
with solvent motions must
return to the house which
dared to trip me up, strip
me down, and kick me out
by the scruff of a one time
faithful and domestic neck.

High-time fathers and aunts,
even low-time cousins and
double-time friends shall
bow to me at the door,
the mirrors shall unbend
frigidly and the clock
curtsy to chime a latterday
time. Yes, all the rooms
must provide compunctions
for my presence to be
honored beyond my taste.

My loss, I whisper as into
an emptied cup of tea,
reading a text of leaves,
is far too literate and
at the mercy of too many
round words. I must be bodily
and mentally foreshortened
and sanitized, and not be
so rumpled with attitudes,
reclaim old and faithful
habits and sort out
the heirloom prayers to be
acclaimed with Godly taste.
I must assume an estate
in my empty residence,
and double-talk its essence
through the hollow nights.

ENDING TO BE PROVIDED

Too blinded to see you
beyond the fringes of
an old endurance, I hear
you speak with a sound like
ripples against a weedy shore,
as I wait shoulder deep
in black water where eels
and pickerels nibble at me,
and I could be drowned but
for the mercy of self.

Beneath the surface I may be
a thousand feet high or deep,
am bound to be water-logged
and barnacled and more deeply
submerged than an old heresy
which any moment could let
sirens proclaim a calamity
which must be yours but for
the patience of me, a disaster
prescribed even by charity.

To open my lips in warning,
to spar with compassion,
yet never ready to cry out
in fullness . . . But in the end
to float horizontally on
the surface, delivered by spongy
feet and toes and buoyed ineffably
up by bubbles and balloons
of empty loins and needs.

S. J. Sackett

His poems have appeared in periodicals and his translation of Johan Daisne's *The Man Who Had His Hair Cut Short* (from Flemish) has been published by Horizon Press.

BURN ME

Burn me. It is the clean way. Don't make my slag
Retire some fruitful cropland. Why do you pull back?
Is it because you fear my disassembled atoms
Cannot find themselves on that Last Day?
But take Saint Francis. Long since his carbon compounds
Have been sucked up by the grass, cropped by cows,
Drunk as milk to form some other Christian.
If God can work the miracle of reconstructing Francis,
And all the other souled beings who have shared
Those molecules that once befriended birds,
So can He with my ashes. What can He not do?
Or do you fear that I'll go out of circulation
In that great circling dance of life
In which the bird's friend has already made his figure?
Yet my carbon will be oxidized and given to the air.
Thus shall I be what's inhaled by some dahlia;
And as you pluck it, think of me in there.
Or likelier a breath of me will give to some
Tomato, like those I used to grow, its ruddiness and tang.
Is it the rest of me, that pinch of gray, offends
By inutility? Then use me. Spread me over grass
Or dig me in a bed where you plant tulips.
Oh, when you burn me, you will set me free
To mingle with the air, leaving corporeal bulk behind.
Sometimes the wind will blow me in a kiss across your cheek

Felix Pollak

Author of *The Castle and the Flaw* (Elizabeth); Curator of Rare Books, University of Wisconsin.

WOMAN AT THE WINDOW

Ragged old woman looking from a slum–
window watching the chromiumplated stream–
liner sleek by, the way she watches a cat
or a car or a bus, not
giving a damn about it, or them, or us
in the train, who for a moment look at her,
a fleeting particle of cityscape, and don't care
about her either. Our worlds are so far
apart, much farther than an unmoving house in a slum
and a mobile slick chrome
train passing beneath it. We'll
never meet any closer than this,
most likely – unless
she comes suddenly up in the world down in–
to our window seat, or we go suddenly or slowly downhill
and land up there on her sill.
But the chances are we'll never face her
(or she unface us) closer
than this – not even at the final
Grand Central Terminal.

ART INSTITUTE

People looking
at pictures.
I looking
at people looking
at pictures.
Looking they look
exhibited: quaint and
beautiful.

Harold Witt

He is the author of four books of poetry, the last being *Beasts in Clothes.* (Macmillan).

WITHOUT A GLINT OF BEAD OR HINT OF FEATHER

In Reno once there came among the books,
sad and braidless, clutching pad and pen,
a drunk Indian of dishevelled looks.
He asked me sitting at my Sunday desk
please to write it down, to write it all –
I stepped away from fables of the West
with painted Indians dancing proud and tall
to a far table near the microfilms
by windows where along the blazing streets
beyond the swaying archways of the elms
you heard coin music from the slot machines.

I looped the letters underneath his breath –
Tell her I smashed the bottle that I had,
that life without her isn't life but death.
Say that I'm sober, say I'm back at work,
sign it Your Loving Husband, put down some X's.
Address it (hic) BIG BRAVE TRAILER PARK.
His veined eyes dripped, he reeled up fat and sexless,
staggering, thanked me, and lurched out with his letter
into the bright town, putting on his hat
without a glint of bead or hint of feather,
American as anyman – if you think like that.

I DON'T REMEMBER

I don't remember why – or what we did there –
it may be my mother needed to get away –
at the Barbara Worth Hotel in Santa Barbara
beside the mission sea for a weekend stay.

There might have been palmtrees, sunsets on the waves,
purple lantana hillsides, long colonnades –
all I recall is the dark panelled lobby,
and a fluttering headline in a chill that still pervades.

Cold looks of crisis, silences of hurt,
some turmoil underneath that hardly rippled the nice –
there might have been these, I feel as I think back
to a bed with a sheet turned down as neat as ice.

But the rest of that winter weekend when I was five
at the Barbara Worth with its darkness and lighted name
is a why and what of ones who no longer can drive
in the old car home to warmth from a lonely time.

DISTURBED

My older daughter's disturbed about the world –
she comes home from highschool flinging her books down hard,
her orange beads jangling and her long hair wild
to tell the latest from Philistia –
you'd think some twisted brute had murdered a child

to hear her talk about stupidities –
the way most teen age girls go in a herd,
preferring basic rhythms to Stravinsky symphonies,
about wearing the right thing, overconcerned,
and not to behave like others, the worst of infamies.

How can I blame her that she'll always be sad
at crass instances and examples of cruelty?
I too came home that time the teacher said
Paris was taken – crying with incredulity
that no one else in my class felt the world was mad.

Marvin Bell

His poem in this issue will appear in his forthcoming book, *Things We Dreamt We Died For,* published by the Stone Wall Press in Iowa City, where he teaches in the Writers' Workshop and edits poetry for *The North American Review.*

WATER

Wells are building toward . . .
The oceans have massive plans.

In madness overwrought,
I must override my madness.

When the bomb starts toward us
the water will also.

Then I will reach up stoutly
and catch the bomb softly,

hold it high over my head
until I go under.

Everything will stop.
We will be a long time drying.

Christopher Levenson

Born in England in 1934, he has taught and lectured there and in the Netherlands and Germany, and is now at the University of Iowa. He is the author of *In Transit* poems, published in the three-volume collection *New Poets 1959* (Eyre and Spottiswoode) and has translated Dutch and German Literature.

HIGHWAYS

by Peter Huchel
Translated by Christopher Levenson

Strangled dusks
of a collapsing age!
Highways. Highways.
Crossroads in flight.
Cart tracks over the ploughed fields
that in the eyes of slain horses
saw the sky burning.

Nights with lungs full of smoke,
with the scant breath of the fleeing
when shots
were beating against the dawn.
Out of the smashed door stepped
soundlessly ashes and wind,
a fire
that sullenly chewed at the darkness.

The dead,
splayed across the rails,
the stifled cry
like a stone on the gums.
A black buzzing
shawl of flies
covered their wounds.

TO THE DEAF EARS OF GENERATIONS

by Peter Huchel
Translated by Christopher Levenson

It was a land of a hundred springs.
Take two weeks' supply of water with you,
the road is empty, the trees burnt down.
The solitude sucks your breath away.
Your voice becomes sand,
swirls up and supports the heavens
with a column that turns to dust.

Miles later another dead river.
The days range through the reeds
and snatch wool from the black candles.
A skin of verdigris seals off
the water hole,
lying like dirty copper in the mud.

Think of the lamp
in the gold-embroidered tent of Africanus:
he did not let its oil burn any longer,
with fire enough raging
to lighten the seventeen nights.

Polybios tells of the tears
that Scipio could conceal through the city's smoke.
Then the plough sheared
through ashes, rubble, bone.
And he who wrote it down bequeathed his lament
to the deaf ears of generations.

James Stephens

Formerly in the Writers' Workshop in Iowa City, he is now teaching at La Crosse State University and edits *Cronopios.* *As the Crow Flies,* his second book, will appear in 1968.

AFTER A RECENT PHOTOGRAPH OF EZRA POUND

A great beard of whitecaps
cast on a volcanic slope,
rock from the rocks underneath
holding a hawk's nose in flight;

not, not certainly my bookplate
of a younger masque, that ink sketch
from the time the hair was dark red
and the chin jutting out in a riposte.

And the intent under a dark brow,
if not glancing, grizzles the cheekbones,
old man, clambering castle to castle
to sing after the banquet,

the mead by page to the tower.
There is no man below to laugh with.

Lawrence Spingarn

Author of *Rococo Summer* (Dutton), *The Lost River* (Heinemann), and *Letters From Exile* (Longmans Green)

ANCESTRAL IKON

My great-uncle the classics teacher outlived
Both his wife and six of their nine children.
Having known Plato and Aristotle sixty years,
He began Hebrew at eighty and translated
The Midrash at eighty-four. He always wailed:
"There's no time. I've got so much to do yet.
"Not enough hours, enough light," but his eyes
Twinkled, even in the dark room of age,
And when he tottered to his full six feet,
His sons were children still, with bowed heads.
On the morning of his one hundredth birthday,
They put a white carnation in his buttonhole.
He walked downstairs, waving his malacca cane,
Ate a boy's breakfast and quoted *De Senectute:*
"The keepers of the best vineyards are old men."
Next day, he took sick. He cursed the fickle stars
For not stopping, the tall clock for running on.
A lady he'd never met waited at his chair,
Her scissors open. He heard cries from the Porch,
Saw shadows on the brown hills of Attica,
Called for a cup of wine and prayed for time,
Strength to sit at his wide desk and write,
Cunning to deal with merchants on the shore.
And then he died, turning to confront the sea,
His beard catching the improbable wind.

FREEWAY PROBLEMS

I had my coronary in Corona
After the long haul from Oceanside
Just by the off-ramp marked "Dog-patch"
When the girl in the parallel Porsche
Who resembled my ex-wife, Millie,
Ran a Schick over her blonde beard
And spat buttons at the white line.

How many chicks to the next pump,
Stupid, or to a snug lying-in home
For unwed fathers? But never mind:
I was rushed to a gay supermarket
And kissed by Boxboy Number Sixteen.
Despite our condition, the sales rose,
Yet the manager yelled: Time, gentlemen!

There is no free time on the freeway:
Only a quick look in the rear mirror
To identify the black-jacket pursuer
Roaring with his muffler out, gaining
On your best intentions, screaming
Curses through his windshield. Mister,
These days we all need safety belts.

And it's miles, more high octane miles
To the rocker and the rug on your knees,
The cat purring by the Franklin stove,
The victrola playing "Hearts and Flowers."
Have you heard your master's voice again
Or measured the cell for length and width?
Here's where the road ends and dark begins.

Dora M. Pettinella

Her translations from Portuguese, Spanish, French, and Italian have appeared in many university publications.

I NEVER DID WHAT I WANTED MOST
from the Portuguese of Cecilia Meireles
NAO FIZ O QUE MAIS QUERIA

I never did what I wanted most
nor is there time to sing.
As long as sighs remain
on the ocean's lips.

As long as tears remain
in eyes of wind.
I never did what I wanted most
that is why I complain.

My grief is my own
who can ever console me?
I wept clear streams
in other places.

Through splendid deserts
of cheerful thought I wept.
The soul has wings that are swift
but the world is slow.

MOONLIGHT ETCHING
by Cecilia Meireles
from the Portuguese: RETRATO EM LUAR

My eyes remain in this park,
my hands in the moss of these walls,
that one day he may come
seeking me in his future thoughts.

I shall not call you by name
since the wind has a voice,
in the heat of this sphere I burn
completely this moment.

The ivy, the hibiscus, last longer
than my face of this moment.
But I can etch it in words,
carve it in fair weather.

My eyes were never this clear
nor the smile as wild.
I am akin to trees,
secluded, perfect, pure.

My eyes are here in the flowers,
my arms along the boughs;
and in the fountain's echo
lies the voice of love we dreamed of.

Judson Crews

His poems have been featured in *The Red Clay Reader, The Wormwood Review, The Desert Review* and other periodicals.

A HOT IMAGE

by Judson Crews

Burning
— a hot image
— ash

So we are left
with
nothingness

So we communicate
silence
after sound

Silence can be
only
one thing

Sound may be
Beethoven
a nightingale, or

The cry
of a dying
man

Dennis Schmitz

His work has been featured in *Chicago Review, Hudson Review, Minnesota Review,* and *Choice.* Formerly at The University of Wisconsin-Milwaukee, Schmitz now teaches creative writing and literature at Sacramento State College.

IF I COULD MEET GOD

if I could meet God
as an animal
my mouth filled with grass
I would not talk
for he knows the smell
of grass
and the great choking
one must have
who seeks to swallow
his world
when an animal dies
his choking is not laughter
he does not shuffle
like a man who forgets
his key
he knows there is no door
he walks inside himself
his belly full
his ears erect with certainty

Robert Huff

He is the author of *Colonel Johnson's Ride and Other Poems* (Wayne University Press) and professor in the English Department, Western Washington State College.

MISSING

Officer, he was here
Reading his Blake and Yeats.
He simply touched the sash
When – milkweed – window went!
Then we heard sounds like – oh,
Wind, wings . . . A whippoorwill
Might have got hold that quick.

Charles Weber

He has recently begun to publish his poems after returning to America from Greece.

FUNERAL IN GREECE

Friday and the first day of a late April
Spring. A funeral pushes over cobble

To bury a death down among rocks. Lemons
Bite yellow into the long minute. Women

Mourn in black brilliant as whitewashed houses.
Roosters strangle to get out of now. Now is

Crashing down on donkeys who can barely stand
It. Black for him whose heart is no more branded

By the fire on lemon trees. Death is fitting
And reasonable. But mad nails are driving

Fast flames through our intolerable branches.
Death is a poppy's red gash. That man blanches

Who leaks out of this light. Black walkers toiling
In the grip of savage light. Colors coiling

The mourners in immediate blue and green,
To sudden stones. In the essence of now, thorns

Glint up and lance skin with annunciations,
Ammoniac presences. Whitehot patience

Aching for a nerve's slow funeral away from
This white electrocution. Brave is no dumb

Endurance of the future. Animals brave
Best. Pandemonic noise rings in my ear's nave,

Flashes platinum. Funeral bells blister
The air on this day two days before Easter.

Denise Levertov

Born in England, she has lived in the United States since 1948 and is the wife of the novelist Mitchell Goodman. Her books are *The Double Image, Here and Now, Overland to the Islands, With Eyes at the Back of Our Heads, The Jacob's Ladder,* and *O Taste and See,* published by New Directions and City Lights. Many of the following poems recently appeared in *The Sorrow Dance,* copyrighted 1967 by Denise Levertov Goodman, and reprinted by permission of New Directions Publishing Corporation.

A DAY BEGINS

A headless squirrel, some blood
oozing from the unevenly
chewed-off neck

lies in rainsweet grass
near the woodshed door.
Down the driveway

the first irises
have opened since dawn,
ethereal, their mauve

almost a transparent gray,
their dark veins
bruise-blue.

THE WHISPER

In world, world
of terror,
filling up fast with
unintelligible
signs

imploring pinkpalmed hand
twitching, autonomous;
hung from an ordinary
black arm
(the lights change,
it's gone)

wind
skirting the
clots of spittle,
smears of
dogshit, pushing
shadows of unknown
objects across and
away and
halfacross the
sidewalk, arhythmic.

TWO VARIATIONS – I

Inquiry

You who go out on schedule
to kill, do you know
there are eyes that watch you,
eyes whose lids you burned off,
that see you eat your steak
and buy your girlflesh
and sell your PX goods
and sleep?
She is not old,
she whose eyes
know you.
She will outlast you.
She saw
her five young children
writhe and die;
in that hour
she began to watch you,
she whose eyes are open for ever.

TWO VARIATIONS – II

The Seeing

Hands over my eyes I see
blood and the little bones;
or when a blanket covers
the sockets, I see the
weave; at night the glare softens
but I have power now
to see there is only gray
on gray, the sleepers, the
altar. I see the living
and the dead; the dead are
as if alive, the mouth of
my youngest son pulls my
breast, but there is no milk, he
is a ghost; through his flesh
I see the dying of those
said to be alive, they
eat rice and speak to me but
I see dull death in them
and while they speak I see
myself on my mat, body
and eyes, eyes that see a
hand in the unclouded sky,
a human hand, release
wet fire, the rain that gave
my eyes their vigilance.

THE CURVE

Along the tracks
counting
always the right foot awarded
    the tie to step on
the left stumbling all the time in cinders

towards where
    an old caboose
samples of paint were once tried out on
is weathering in a saltmarsh
  to tints Giotto dreamed.

'Shall we
ever reach it?' 'Look –
the tracks take a curve.
We may
    come round to it
if we keep going.'

SKEW LINES

Ugly look, close to tears, on a man's face–
  hath compassion
  no name for it?
Look not unlike a fearful animal's
snarl as the hunter backs him up,
  but here
  no bite showing,
  the lips drawn down not back.
Drawn down, sweet lips
  of a man
as if Laurel were about
to cry – compassion
  turns in on itself
biting its tongue, unable to cry out
  or give it a name.

SECOND DIDACTIC POEM

The honey of man is
the task we're set to: to be
'more ourselves'
in the making:
'bees of the invisible,' working
in cells of flesh and psyche,
filling
'la grande ruche d'or.'

Nectar,
the makings of the
incorruptible,
is carried upon the
corrupt tongues of
mortal insects,
fanned with their wisps of wing
'to evaporate
excess water',
enclosed and capped
with wax, the excretion
of bees' abdominal glands.
Beespittle, droppings, hairs
of beefur: all becomes honey.
Virulent micro-organisms cannot
survive in honey.
The taste,
the odor of honey,
have no analog but itself.
In our gathering, in our containing, in our
working, active within ourselves,
slowly the pale
dew-beads of light
lapped up from flowers
can thicken,
darken to gold:
honey of the human.

William J. Margolis

He is the author of *The Anteroom of Hell* (Inferno) and *The Little Love of Our Yearning* (Miller/McNail).

THE DARK REFUSALS

all those different colored lights, torn
on the reflecting waters, dark sky, moon
quartering up above a brick building, an
inch more and it will clear . . . full? no,
worn away on the northeast edge, acid,
but now clear and heading toward the cloud
covers, dirty cotton, forgetting the brick
but not its dust; and the coughing people
pass along the waters' edge, in twos, few,
and we alone refuse to move or be moved
by the night's allures, not music nor the lapping
of the waters, nor the colored lights nor the moon.

I was not silent, but went unheard.
You were quiet, but each cry plain.

How is it that the search for solitude
finds the gregarious center, the light
seeping into the closed eye, more and more
as the lids are tightly pressed together,
the cold invading deeper and deeper
as the drapes are pulled more closely,
the old moonlight, colder and higher
as the warm moments flee down the river.

The ruffled waters of the Charles change
the light, soften it and eradicate its meaning.
What a relief. Meaningless reflections.

I was not quiet, my ruffled voice speaking
unheard sentences, my muffled joys seeking
response. A need for joy. A need for words.

You were not silent, your stifled yawns making
unwanted hesitance, your untrifling eyes braking
response. No need for joy. No need for words.

The muffling waters change the sound
of silent tears and streak the face
with ruffled reflections of the meaningless light.

all those different colored lights, born
in the electric waters, stark sky, bitten moon
imprisoned in fenway castle towers, escaping,
to the waiting arms of dirty clouds, above
this dirty city and its dusty people, coughing
in embarrassment at the touch of hands, of waters,
of music in the alluring moonlight, walking
away into the dark refusals of each night.

Stuart Friebert

His poems, translations, and articles have appeared in many periodicals. Friebert teaches German at Oberlin College.

MY PARENTS, MY LIFE

Memory is a wave on a wide river,
masts swaying on the dark water.
Stones stand out, in the distance
bodies float, water roaring in
their mouths. I am afraid to go
too far. Far off a man staggers
along a swamp, grasping reeds. I

turn, sweaty and old like my father
whose eyes shine when he turns too
abruptly. The sun climbs the middle
sky and hangs there quivering. Drunken
uncles and aunts collapse on cots,
snoring in a week of green flies and
flashes of lightning in July. It rains,
flies swarm up, sting my daughter's

arms but she protects them. It is out-
rageous that she is here. I had dreamed
of a boy, In the smoky room my parents
lie wrapped like people who no longer
need air. My wife struggles with our girl.
If I could I would tell them they
are a silent movie I saw years ago.

In the background, I am my father, the
first to say sad is sad, eyes are eyes,
see the flaking crosses beside the river.
We shall paint them again this year,
rise and walk arm in arm through
the wild vine of sun. All week following
the visit, I keep smelling my father
clean fish and my mother cook

for relatives, their hearts restored to
see others eat. My mother removes her
scarf of black flowers. It is my sign
to recite Pushkin. Never in my life
have I hated anything so much as those
lines she loves. Her arms hang in the
vapor of the room. My fists tremble,

I reach out but lose my father
in a grassy river where barges
drag and pass. My mother sees him
too, but says nothing. I try to
outshout all the silence
in the world. I am dead and
I am shouting, a reed growing
from my swamp heart.

the
once festival

The Once Festival and How It Happened

by Gordon Mumma

From time to time one of the publications in the Time-Life-Fortune group presents an article which states that outside of New York City the significant cultural endeavor of America is chiefly supported and sustained by the universities and colleges.

Not much argument here. Question any creative artist and he will tell you just about the same thing. Either he sells in New York or he gets a teaching job.

Today, then, creative artists must look either to commerce or pedagogy. Freehearted patronage has largely disappeared, and with it has gone the sense of adventuresome benevolence. The art entrepreneur invests largely in the speculative possibilities of the artist's work; foundation patronage, usually under university leadership, tends to be an investment in future teaching potential.

In the past, much of the scope of patronage reached considerably further than support of a single artist. It was often investment in a whole "scene," in a community of artistic endeavor. Today the artist receives institutional patronage on a personal basis, often to enable him to escape the community in which he works. Of course, travel is broadening, and there are times when a change of locale saves the creative artist from complete atrophy. But I would suggest that the premise for this kind of support is misguided, that perhaps the creative artist would be ultimately better off if financial support were invested instead in the nourishment of the "scene" – the total cultural development of the community.

The Once Festival: History

The *Once* Festival happened because a community of artists took matters into their own hands: they extended their sense of creative responsibility to the organization and promotion of their art; and for the most part they worked outside the established institutions for support and patronage.

The artists involved were of different disciplines: composers, painters, filmmakers, writers, sculptors, and architects. Their common tie was the fact that they all lived in Ann Arbor. Because they were situated hundreds of miles from New York City, support by an established commerce of art was basically inacessible. Though a few taught at the University of Michigan, virtually all efforts of the group to enlist support from this institution met with resistance and at times even animosity. For six years they applied for support to numerous foundations but with no positive result.

Annina Nosei (as girl-object) in *Kittyhawk (an Antigravity Piece)* by the Once Group, as performed (on tour) at Antioch College, 1965.

The late Eric Dolphy, with the Bob James Trio and members of the *Once* ensemble, in his last American concert. *Once* Festival, 1964.

The initial group of artists included composers Robert Ashley, George Cacioppo, Gordon Mumma, Roger Reynolds, Donald Scarvarda, and Bruce Wise; and architects Harold Borkin, Joseph Wehrer; and artists Mary Ashley and Milton Cohen. Since 1957, these artists had been involved, sometimes independently and sometimes together, on such projects as Milton Cohen's "Space Theatre," the Cooperative Studio for Electronic Music, and the production of several films. In 1960, at the suggestion of poet Bernard Waldrop, the group decided to produce cooperatively a festival of concerts of new music. Because concerts require money for publicity and the hiring of performers, the festival had to seek backing, and Robert Ashley and Roger Reynolds approached a local organization called the Dramatic Arts Center. Though possessing modest financial resources (its income depends entirely on yearly memberships), the Dramatic Arts Center had sponsored for several years in Ann Arbor a repertory theatre and a program of experimental films. The Center was immediately interested in the festival proposal, and approved sponsorship of the concerts for February of their 1960-61 season.

The first festival consisted of four concerts on two consecutive weekends. The opening concert featured the Domaine Musical Ensemble of Paris with Liciano Berio and Cathy Berberian, the second concert was mostly chamber music by composers of what now came to be known as the *Once* group, the third concert presented Paul Jacobs in a recital of "classical" piano music of the serial era, and the final concert consisted of large ensemble pieces by *Once* composers. All four concerts were recorded for broadcast by educational FM radio.

The audiences were near capacity, a result we attributed to fairly intensive pre-festival publicity efforts as well as the air of glamour with which the festival seemed to be endowed. The cost was $1,200. The ticket sales amounted to $1,000. The Dramatic Arts Center made up the difference.

The festival was an artistic success. Even before the last concert was completed, the audience was asking about the possibility of another such festival, and even of making it an annual event. The name "Once" indicates that continuity had not been among our original aims, but before the summer of 1961 plans were underway for a second *Once* Festival.

Again the Dramatic Arts Center offered their support. The second festival, scheduled for February and March of 1962, included six concerts, and was again recorded in its entirety. The 1962 *Once* festival cost more money and lost more money, but both the attendance and the scope of the programming were greater.

This time, however, there was some dispute about its artistic success. A fierce controversy followed the second evening's program: a concert presented by LaMonte Young and Terry Jennings. Artistic controversy in the cultural hinterlands is not unlike religious controversy in the southern Appalachian mountains. This particular concert still creates violent arguments in Ann Arbor, four years later.

The fact of this controversy, when added to the growing interest of the

Members of the *Once* Group performing *Soft Centers,* by Mary Ashley, during *Once-Off,* a pre-tour concert in Ann Arbor, 1966.

Larry Leitch, Robert Ashley and Gordon Mumma, rehearsing *Large Size Mograph,* by Gordon Mumma, for performance on the *Once* Festival, 1963.

audience and the creative momentum which now gripped the *Once* artists, made a third *Once** Festival imperative. In February and March of 1963 four concerts were presented.

The fourth *Once* Festival was the most ambitious. Eight concerts were presented in six days during February 1964. The guest ensembles were the Judson Dance Theatre, the University of Illinois Percussion Ensemble, Alvin Lucier's Brandeis University Chamber Chorus, and the Bob James Trio with Eric Dolphy. The *Once* Chamber ensemble was expanded to 30 performers and presented three concerts of their own. The entire budget for the 1964 *Once* Festival was less than $4,000, and the loss (this time of $2,400) was again assumed by the Dramatic Arts Center.

For the 1964 festival the publicity created as much controversy as the music. Mary Ashley designed an accordian-folded, purple and white flyer which featured on one side the enormously detailed programs; on the other, a photograph of composers Ashley, Cacioppo, Scavarda, and the writer, dressed like the Mafia in drag, standing behind a voluptuous nude reclining on the lunch counter of a well-known local eatery called "Red's Rite Spot."

The appearance of this flyer created a small hysteria, and the Dramatic Arts Center called an emergency meeting to contend with demands to withdraw the flyers. We managed to squelch the opposition and our only subsequent problem proved to be that of finding funds to supply the request for souvenir copies. The degree of the flyer's success was indicated to me in New York City the following April when at the seminar following one of Max Polikoff's "Music in our time" concerts, on which Ashley and I had just performed, the first question from the audience concerned a request for an autographed copy.

The fifth *Once* Festival in February 1965 consisted of four concerts. They included Lukas Foss and an ensemble from the State University of New York at Buffalo; an ensemble made up of the New York musicians David Behrman, Philip Corner, Malcolm Goldstein, and Max Neuhaus; the Composite Lecture of Peter Yates; and the *Once* ensemble. This was the last *Once* Festival presented during that winter.

In September 1965 a sixth festival was produced, called *Once Again.* Presented on the amphitheatre-like roof of a municipal parking garage in Ann Arbor, it included an ensemble from the Judson Dance Theatre, a concert by John Cage and David Tudor, and the tour ensemble of the *Once* Group. ("*Once* Group" is the formal name we gave to a contemporary arts ensemble which we formed in 1963 for touring only, and sponsored independently of the Dramatic Arts Center.)

The sixth festival brought important changes. Because the parking-structure

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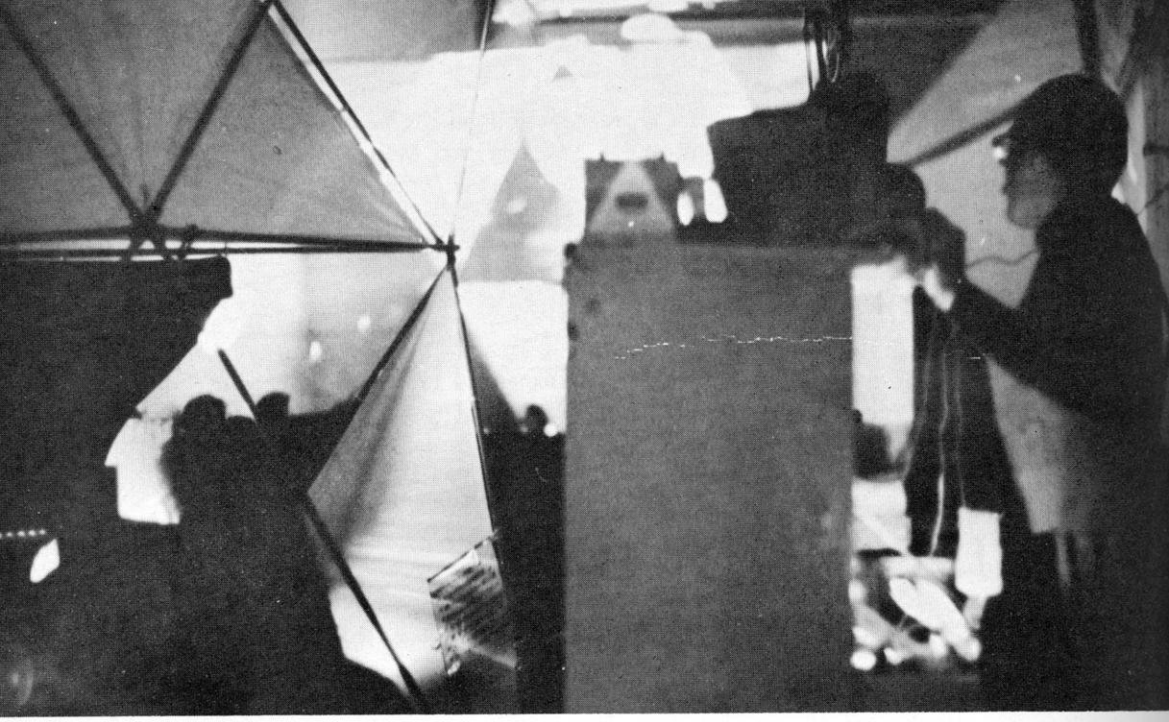
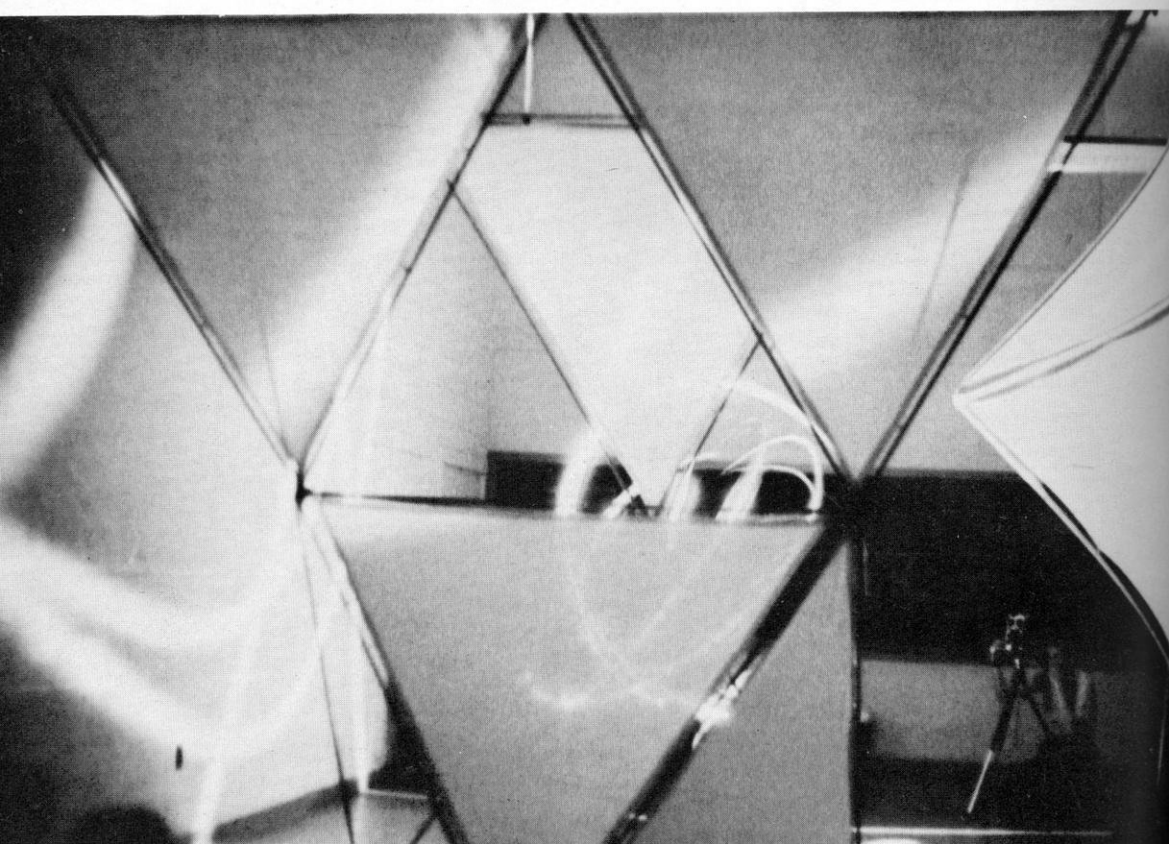
*It should be noted that at this point we were virtually stuck with the "*Once*" name, though there had been talk of changing to "*Twice*" and then subsequently "*Thrice*," and even "*Once Again*." As might be expected the name inspired a number of puns, such as "*Once* too often," "*Once* is enough," "So who *Once* it," etc.



One of the constructions and light-projection sequences from the *Space Theater* production, directed by Milton Cohen, that was performed by *Once* personnel at the 27th Venice Music Biennale (Italy) in Sept., 1964.



roof was much larger than the indoor concert spaces used for previous festivals, we were able to accommodate more people and *Once Again* drew enormous crowds. In fact, the turnout for a single performance was more than twice the size of all the performances of any previous festival. For the first time *Once* was able to return profits to the Dramatic Arts Center.

In summary, 29 concerts of new music were presented during six *Once* Festivals, including 67 premiere performances out of a total of 215 works by 88 contemporary composers. I have used the words "music" and "composers" here since music was predominant in the six *Once* Festivals, but experimental films, modern dance, theatre, and "inter-media" productions were also a part of the programming. In 1962, to meet the increasing interest in new cinema, the annual Ann Arbor Film Festival was organized and from then on films were only in the *Once* Festival in inter-media contexts. Theatre and modern dance also became a more prominent part of the program with each passing *Once* Festival.

Hindsights 1

Bernard Waldrop's suggestion to produce contemporary music concerts was probably motivated simply by his desire to hear the new music which his composer friends had written. And in the early days the composers' motives were not much more far-reaching. During the next six years, however, their sense of possibility broadened considerably, as did the character and nature of the *Once* Festival as a developing institution.

Ann Arbor is primarily a university town. Without its university it would be as culturally arid as most midwestern communities, but the fact that our project had to happen in spite of the university, indicates that there are some cultural responsibilities that such high-minded institutions are reluctant to assume. Despite considerable urging by some professors within the university, it had been impossible to establish modern music performances as an on-going activity in the community. As might be expected there was no lack of attention to the classics; but the question "whose music did the classical composers perform?" brought only embarassed silence from the powers that be.

In retrospect it is almost difficult for me to understand why it had not occurred to us earlier to produce our own concerts. I suppose we assumed there were only the two ways to gain performance: through academic support or success in New York. Seemingly Foundation patronage was out of the question, because we were not an institution but a diverse group of artists.

Part of the preamble of the Dramatic Arts Center reads: ". . . to encourage important but little-known developments in the arts, including experimental creation in drama, music, films, and other media. . . ."

Because this is so similar to the stated purposes of the many foundations from which we had received polite rejections, we at first failed to note the essential difference that the Dramatic Arts Center is part of our immediate

Robert Ashley, John Cage, and Gordon Mumma, during the performance of *Talk I,* by John Cage. *Once Again,* 1965.

community rather than an impersonal monolith situated elsewhere. This is an important point, and one which has particular pertinence for creative artists who wish to accomplish something of their own without going into exile, or without submitting themselves to excessive depersonalization.

The problems of developing the programs for the *Once* Festivals were numerous, some unexpected. We assumed that if their scope were broad enough we might cut down the amount of unpleasant feedback from our detractors. But we discovered that the more diversified the programming the greater the controversy which followed. However, it proved true that through a broad spectrum of choices we could take greater risks with individual works and performers, and hence avoid trivial arguments about what was proper and pertinent. In our approach everything became a risk worth taking. Of course, when so much new music is presented in so short a time, audiences are not likely to be able to attend every presentation. So we still found it necessary at times to defend a concert of relatively conservative music against the accusations that *Once* was reactionary, and a concert of extremely innovational music against the accusations that it was too radical. If, on the other hand, such musical extremes were combined in a single concert the complaint would be that *Once* is too eclectic, or worse, disorganized. You can't please everyone.

But despite these complaints, audiences continued to grow, and both performance and rehearsal space became a problem. For the first two *Once* Festivals we rented the small auditorium of the First Unitarian Church. The combination of rehearsals and concerts, however, became a real imposition on the church activities, so the third *Once* Festival was presented in the meeting hall of the Ann Arbor Community Center. As a still larger space became necessary for the fourth and fifth festivals, the local V.F.W. Hall was engaged. Except for the Community Center meeting room, Ann Arbor has no civic auditorium or performance space; the university and public school systems have too little space even to accomodate their own activities. Thus, for the sixth festival, *Once Again,* the city council was petitioned for use of a municipal parking garage. Finding space was the second most challenging problem of the *Once* Festival.

The most challenging one was money. I mentioned that the entire budget for the 1964 *Once* Festival was less than $4,000. That was the largest budget for any of the six festivals! Remember that the 1964 festival consisted of eight concerts, and included four guest ensembles. These guest ensembles totaled more than fifty performers who travelled over 500 miles to perform on *Once*. It should be mentioned that two guest university ensembles subsidized a substantial portion of their own costs. The remaining guest performers agreed to participate for a reimbursement of their travel and accommodation expenses. Local union musicians were paid basic scale; nearly everyone else contributed their services. The remaining costs were publicity, rental of space and equipment, and publisher's fees.

Despite the fact that everyone who donated time and effort to *Once* considered it a worthy cause on behalf of establishing a viable contemporary performance arts activity, the *Once* Festival has now come to that eventual

point where it requires a sounder financial basis. If for no other reason, it is quite impractical, and rather embarrassing, to ask performers to choose between playing on *Once* for "cost," or elsewhere for adequate remuneration.

Notwithstanding all handicaps the *Once* Festival did establish the precedent of paying for the performance of new music in Ann Arbor. Efforts were also applied to the propagation of the Festival beyond the immediate community. All concerts were recorded on tape for educational FM broadcasting and distribution overseas, and the tapes of even the earliest festivals still enjoy an active re-broadcast schedule. The concerts also received a fair measure of attention in the press, especially in view of the fact that journalistic attention is all but non-existant to unusual cultural activities outside of New York. It is curious that more press attention was given to *Once* internationally than locally, perhaps a mark of some remaining apathy and provincialism.

For at least two of the festivals the local press absented itself in an attempt to avoid the kind of multi-issued disputes that extend beyond the music itself. Part of the problem arose from normal small-town professional jealousy.

A distinct feeling of resistance developed from the academic community around the university School of Music. Perhaps this was caused by a sense of competition because, following the first *Once* Festival, a contemporary music series was finally organized under university auspices. But I think the problem developed more from the sense of alienation from the university musical scene, which enveloped the students who participated in or attended the *Once* Festival. Discussion and argument between students and teachers disrupted classroom schedules for weeks surrounding each festival. For some of the student performers, *Once* became an extra-curricular activity which almost completely usurped their attention. At the time of the 1964 *Once* Festival there was a nearly unanimous boycott of the concerts by the School of Music faculty, and pressure was applied to music students to do likewise, on the grounds that such activities were everything from immoral to academically and culturally disreputable. This absurd sense of rivalry was intensified by the participation of two ensembles from rival academic institutions on this very *Once* Festival.

Two further achievements of the *Once* Festival were not at first among our goals, but we quickly recognized and promoted them. One, we came to realize that the Festival served as a real-life example of community-based contemporary arts activity for other communities. The *Once* Festival supplied impetus to similar projects in Seattle (the New Dimensions in Music), Toronto (the Issacs Gallery series), and Tucson (the New Arts Workshop), to name just a few. Two, the Festival assisted in decentralizing the focus of contemporary performance activities from its stronghold in New York City. On the whole, the festival proved that a contemporary arts project can be successful within the modest means of community support.

The Once Festival: Environment

The *Once* Festival did not develop apart from its environment. It was but one of numerous cultural activities in the community, which extended from the purely graphic arts to the performance realm, and included several thriving collaborations.

One of the first of these collaborations was the light-sculpture-theatre ensemble called, at various times, "Manifestations: Light and Sound" and "Space Theatre." Included in this project were artist Milton Cohen, architect Harold Borkin, filmmaker George Manupelli, and the composers Robert Ashley and the writer. Public performances were underway in early 1957, and gradually developed into the elaborate "Teatro dello Spazio" productions by the group in Italy during the 1964 Venzia Biennale.

The Cooperative Studio for Electronic Music was organized by Ashley and the writer in 1958, to provide specially composed music for the Space Theatre production, and sound tracks for the films of George Manupelli. The studio has evolved in several directions: it supplies original music both for other independent filmmakers and for commercial films, as well as the technical design for unique "cybersonic" equipment for concert electronic music with live performers.

The Performance Arts Research Laboratory Conference was organized by Robert Ashley, Harold Borkin, and Joseph Wehrer in 1963. Presented under the auspices of the College of Architecture and Design, the conference brought representatives from all the performance arts to Ann Arbor for an intensive exchange of ideas. This exchange was edited into a large document and presented as a report to the United States Department of Health, Education and Welfare.

The Ann Arbor Film Festival was a direct outgrowth of the *Once* Festival. Co-sponsored by the Dramatic Arts Center and the Student Cinema Guild, and under the direction of George Manupelli, festivals of experimental films have been presented on an annual basis since 1963.

Contemporary music concert activity was extended throughout the year by the presentation and recording of individual *Once* Friends concerts. In response to many requests from private groups and colleges for concerts and performances outside of Ann Arbor, several tour ensembles were organized. One series of 14 concerts was called "New Music for Pianos," another was a series of lecture-demonstrations in the performance arts, and, of course, there was also the large tour ensemble called the *Once* Group.

The *Once* Group is an inter-media performance ensemble. Productions include creative works of the diverse artists represented in the ensemble, ranging from new music to experimental film. By and large the predominant interest has been theatrically oriented. Large-scale inter-media works are both composed and produced on a collaborative basis; they exploit the resources of music, film, sculpture, modern dance, electronically manipulated sound and light projection, theatre, and environment. Since 1963 the *Once*

Scene from *Unmarked Interchange,* by the *Once* Group. *Once Again,* 1965. This view shows the top two-thirds of the outdoor movie-screen construction, revealing some of the moveable aspects of the construction and the scale of the players. The performance takes place during and throughout the screening of "Top Hat" (with Fred Astaire and Ginger Rogers and Edward Everett Horton).

Group has given more than two dozen performances on tour in the United States, with a repertoire of ten original collaborative works, and it was invited as the United States representatives to the 1965 Biennale de Sao Paulo in Brazil.

With the exception of three small research grants to the Space Theatre, and support from the Dramatic Arts Center given to the *Once* Festival, the Ann Arbor Film Festival, and the Performance Arts Research Laboratory, these activities have been almost self-supporting.

Hindsights 2: Impact on Individual Creative Artists

At the outset the majority of artists in the *Once* environment were composers. Music composition is one creative field which seldom enables an artist to make a living. In the United States, particularly, the number of isolated and unknown composers filing their unperformed manuscripts into large trunks is downright pathetic.

Largely to blame are the institutions of musical performance – the orchestras and instrumental ensembles, the musical societies, the few existent opera companies, and the academies. These institutions are generally uninterested in composers of their own time because they are afraid to take the risks involved in performing contemporary music. New music is reputed to be bad for the box office, which means, presumably, that the public isn't much interested. Part of the blame of course belongs to the public, which has lost sight of why they have any music to enjoy in the first place. Part of the blame belongs to the composers themselves. Many composers have avoided the challenge to explore beyond the established performance opportunities; to create institutions for their own time.

Under these conditions the morale of the isolated composer is very low. His only economically realistic choices are to teach composition in a university, be born rich and develop a skill in the stock market, or abandon composition as a means of livelihood. Teaching composition is not as aesthetically attractive as it might seem: it has the kiss of death about it. It is a remarkable statistic that almost no significant composer of the 20th Century has taught in an academic institution.

But the fact that there are some serious composers flourishing in this century, who were not born wealthy, indicates another alternative. It takes little research to discover that the 20th Century composers share much the same problems and challenges as their counterparts in previous eras. They must strive to become involved in an active and artistically challenging cultural-community.

For some of the artists in Ann Arbor the *Once* Activities were a renaissance. The stylistic, technical, and artistic growth of composers like George Cacioppo, Robert Ashley, and Donald Scavarda, was profound. The opportunities for performance of their music previous to the *Once* Festival existed only on rare University of Michigan concerts, or when they travelled to distant academies. The infrequency of performance under these conditions

supplied small motivation to continue; the lack of exposure to a broad public audience, inherent in the academic atmosphere, was deleterious. I would even suggest that the individuality and maturity of the works of these composers would never have developed without access to the broader public afforded by the *Once* activities.

Further, the confrontation of these composers with the performance arts other than music encouraged them to explore new and practical applications for their musical creativity, and to extend their talents into untried media. Ashley, for instance, now spends a fruitful portion of his energies in experimental theatrical production. Scavarda composes not only with sound, but has developed special means of film-composition with visual materials. My own work has extended to include the development of electronic means of performing music.

Creative inspiration was rapidly put to the test of public performance. Occasionally this drew criticism about the propriety of confronting paying audiences with "crackpot" experiments. I can only answer that this close blending of innovation and performance proved to be a very sure way to produce valid and dynamic artistic results.

The impact of the creative momentum, which increased from festival to festival, was sometimes really invigorating. It supercharged the progress of certain composers in particular. The works which Cacioppo composed from 1961 to 1966, for instance, each took ever greater risks than their forerunners, yet each was more incontrovertibly successful.

One of Cacioppo's prime accomplishments was the exploitation of the most radical instrumental sound-producing procedures within an ensemble context. The faithful performers of the *Once* Festival musical ensembles, having shared the composer's progressive idea right from the first festival, eagerly awaited each new Cacioppo composition. Even though each succcessive work was more technically difficult, the performers rapidly integrated Cacioppo's expanding musical vocabulary into their own. As a result, even though the festivals were often plagued with insufficient rehearsal time, a high percentage of exemplary performances were obtained.

It is tempting to cite what were, for me, the most exciting moments of the *Once* Festivals. I would have to mention the successful sequence of concerts in the fourth *Once* Festival which premiered Ashley's symphony *in memoriam Crazy Horse,* Cacioppo's orchestra-choral *Advance of the Fungi,* my own electronic-performance work *Megaton for William Burroughs,* and Scavarda's chambermusic-cinema integration *Landscape Journey.* I would also have to mention the fifth festival which included Cacioppo's chamber-ensembled *Time on Time in Miracles,* Mary Ashley's theatre-spectacle *Jello Man,* and John Cage's melodrama *Variations IV.* A long playing recording has been issued which includes several of these works in their premiere concert performances.*

*Advance FGR-5. The recording includes Robert Ashley's *in memoriam Crazy Horse,* George Cacioppo's *Time on Time in Miracles,* Gordon Mumma's *Music for the Venezia Space Theatre,* and Donald Scavarda's *Landscape Journey.*

Another scene from *Unmarked Interchange, Once Again,* 1965.

The productive momentum also had a telling effect on the cultural environment. While it is true that collaborative creative endeavors by artists of different disciplines are notoriously fraught with disaster, and rarely survive, we found that the *Once* group not only thrived under this productive momentum, but even circumvented that most difficult problem arising from creative collaboration, namely, the designation of credit for creative contribution. It has been generally true that each of our artists has been content to acknowledge that collaborative production is "by the *Once Group.*"

I question whether the creative momentum which developed in the *Once* group could have occurred without the constant close support of the community itself. As modest as this support was, it was always *direct and immediate.* Money obtained from large and distant foundations which have no real and personal commitment within the community tends to be accompanied by hyper-institutionalization. For us there was never any major delay in obtaining money nor was it ever wasted on the "overhead" of institutional administration.

There are times in a culture-community when the situation is ripe for action, when you find the right people in the right place at the right time. Because of the generous response of the Dramatics Arts Center, *Once* was spared the fate of a similar project in another part of the United States which, because of years of delay, virtually disintegrated by the time support was finally received from a foundation situated on the opposite coast.

I have belabored the subject of financial support because it is such a prime necessity. One of the key problems is that support from academic institutions is sparse because interest in the contemporary arts too rarely fits within their concept of pedagogical function. Money from the large foundations is presently incumbered by deleterious inefficiency. Finally there can be no viable commerce of art until broad and substantial art interest can be established on a decentralized basis.

Whatever the source, money lavished on an artist or two, now and then, is hardly sufficient to create a culture-community. What is clearly called for is a sustained investment in the entire scene. The examples of history are so decisive that argument is hardly necessary on this point. Golden eras can only result from investment in literally hundreds of artists without obsessive concern about their "ultimate potential." This is at once the riskiest and most potent kind of investment.

It is important to note that the production of once-a-year only events would not have sparked the creative momentum in Ann Arbor. What is needed is a continuous scheduling of diverse and even opposing activities. I am convinced that it is healthy for the artist to be prodded by a sequence of relentless deadlines which he must struggle to meet. At times in Ann Arbor with only a few weeks notice, we scheduled works which were not yet completed, and in a few instances not even fully conceived. On several occasions the barest indication that a composer was thinking of a new work was enough for us to take action. Often the person responsible for the programming, publicity, and production of a concert would on his own

The *Once* Group production of John Gye's *Variation IV* on the 1965 *Once* Festival.

fabricate a title for a composer's still unfinished work. Some of the best compositions resulted from this breakneck schedule.

The continual search for an appropriate performance area also contributed to the dynamism of the project. Some of the spaces obtained were far afield from the traditional concert hall. For that reason the composers had to consider the implications of the setting in the presentation of their work. This challenge has been one of the most uniquely stimulating influences of the *Once* group, and offers a partial explanation for the patronage given to our Performance Arts Research Laboratory Conference by the College of Architecture and Design.

It is a rare creative artist whose talent can survive isolation from the world. Artists require audiences (as well as the stimulation of other artists); an artist has no vivid sense of function without the opportunity to exercise artistic communication with an audience. It is through this communication that both the artist and the audience develop and grow.

book reviews

Literary Boston: The City Set On High

by James W. Tuttleton

Martin Green, *The Problem of Boston: Some Readings in Cultural History.* W. W. Norton & Co., Inc., 1966. $6.00.

Fifty years ago, in *America's Coming-of-Age* (1915), Van Wyck Brooks addressed himself to the problem of the feebleness of genteel American literature in the nineteenth century. The case of James Russell Lowell he posed as a representative case in point. Lowell had a "great native capacity for being a social force," Brooks observed, but the New England milieu into which he was born was socially "arbitrary, bare and trivial." Brooks believed that if Lowell had been born in Europe, with his great native talents, he would have been a great man. "Lowell's mental framework was on a large scale, and yet one persistently feels that the framework was not filled in. Superficially, he appears the most complete, the most perfectly fused American literary personality; in reality, he suffered more than any other from the want of a suitable background and is the most unfulfilled of all."

What Brooks had to say about Lowell others have said about Longfellow, Whittier, Holmes, and their fellow members of the Saturday Club: they were socially important men of letters in the nineteenth century, but they are no longer read today with much appreciation. Why should this be so? Brooks' thesis in *America's Coming-of-Age* is of course clear and compelling. American writers who have possessed "a vivid personal genius," he argued, "have been paralyzed by the want of a social background, while those who have possessed a vivid social genius have been equally unable to develop their personalities."

Twenty years later George Santayana, himself a product of Lowell's milieu, sought to explain, in *The Genteel Tradition at Bay* (1931) and *The Last Puritan* (1935), why poets like Bay Lodge and Trumbull Stickney failed to live up to their high literary promise. Santayana's answer, recorded in 1936 in a letter of William Lyon Phelps, was that his Harvard contemporaries in the eighties and nineties were "visibly killed by the lack of air to breathe." They had no "alternative tradition" to fall back on. And of his hero Oliver Alden in *The Last Puritan* Santayana observed: "he lived in a spiritual vacuum. American breeding can be perfect in form, but it is woefully thin in substance; so that if a man is born a poet or a mystic in America he simply starves, because what social life offers and presses upon him is offensive to him, and there is nothing else. He evaporates, he peters out. – That is my intention, or rather perception, in Oliver."

To these serious criticisms of the American, or the specifically Boston, milieu in the nineteenth century we may now add another – Dr. Martin Green's *The Problem of Boston: Some Readings in Cultural History.* The author, who is also known for his *Re-Appraisals: Some Commonsense Readings in American Literature,* was born in England, read English literature at Cambridge, and spent at least two years in America teaching at Tufts. He thus brings to his subject a freshness and originality in point of view. At the same time, his observations as an Englishman in America are open to

some of the same qualifications as those of Dickens in the 1840's or, a little earlier, Mrs. Frances Trollope.

Written out of a deep care for literary and cultural values, *The Problem of Boston* addresses itself to this puzzling paradox: Why, in such a favorable climate for literary production, were the works of The Standard Boston Authors so feeble? For Dr. Green argues, with a wealth of statistics and financial data, that whatever obstacles non-Boston authors had to contend with, Boston was a favorable literary climate: there existed in Boston a group of highly educated, well read, deeply thoughtful readers and writers, a high level of affluence, the means of publishing, distributing and purchasing books and magazines, and a predilection to reward the writer – both financially and socially. Longfellow, for example, despite Newton Arvin's disclaimers, had every encouragement (but his father's) to write poetry, and he did so – to the applause of the world and to his own great fortune. Longfellow's contemporary reputation seems today inexplicably inflated, but Boston did encourage him and other literary men – and for all the right reasons. Of Boston's treatment of serious writers Dr. Green observes:

> *Boston's attitude to literature was in many ways a forerunner of the modern attitude. Its writers fought harder and earlier against the herd and for standards than any other sizeable community. It tried to create a literature that would be a cultural force, aesthetically satisfying because it was also morally and socially satisfying, which would educate the community and preserve its finder (sic) values against the encroachments of vulgarity and ignorance. . . . Boston was a responsible society. It tried hard to be what modern criticism says a culture should be. Its literature should surely bear some mark of that virtue, and in some way satisfy, rather than so radically dissatisfy, that taste. That is the puzzle. That is the problem of Boston."*

Dr. Green seeks to discover the answer to the problem not in the materials of historical research – for he disclaims specialized knowledge of American history, but rather in the conclusions of our historians. But while he is admittedly dependent on the research of Richard Hofstadter, Oscar Handlin, Merle Curti and others, he does not hesitate to dispute their conclusions when they seem not to follow. A secondary thesis of the book, in fact, is that most American historians (Turner, Parrington, the Beards, for example) have, in their emphasis on the Frontier and the settlement of the West, largely ignored a major influence in the shaping of American civilization – Boston.

Dr. Green undertakes to rectify that oversight by tracing the rise and fall of Boston's influence, as a self-consciously responsible society, in American culture. He sees key nineteenth-century Boston families as deliberately setting out to create a high level of culture ("those kinds of art, entertainment, and scholarship which involve some strenuousness of thought and feeling"). Far from being the product of the puritan tradition, this nineteenth-century Boston culture was "a remarkably self-creative enterprise" in which community leaders institutionalized their civic, social, and cultural aspirations. The institutions they created define the high cultural tone and distinguish nineteenth-century Boston from the puritan forerunners. The Perkins Institute for the Blind, the Massachusetts General Hospital, the Boston Athenaeum, the rejuvenated Harvard, the Boston Public Library and the Lowell Institute were all attempts to realize the ideal of the "responsible society." Boston's desire for excellence in the quality of her civic and social relations is, Dr. Green argues, just as American and democratic as the impulses to anarchy and anti-intellectualism on the Frontier. Yet our historians have never, he complains, sufficiently acknowledged this fact.

To document his thesis, Dr. Green discusses two Bostonians as symbolic of the development and the decay of Boston's ideal of the responsible society – George Ticknor and Charles Eliot Norton. Ticknor is held up as "representative of the fullness and firmness with which he realized certain ideals in that society's theory of the literary life – ideals which reveal the breadth and scope of that theory. He was the moralist, the humanist, the democrat, and the statesman of cultural responsibility, in remarkably many phases of his career and personality; and his style in all these things was Bostonian in one of the best senses of that word." Born in 1791, trained for the law, educated in Germany, the friend of Webster, Allston, Channing, the Everetts and Prescotts, Ticknor gave form to his breadth of scholarship, intelligence, and voluminous reading in the famous *History of Spanish Literature* (1849). His international perspective, his gifts for educational reform, his civic contributions, his stature as a "gentlemen," his influence on others mark him as the "necessary emblem" of Boston's attempt to create a responsible society. That Boston's pursuit of perfection ultimately failed does not diminish its importance as an ideal. Up to 1845 or thereabouts, Boston tried rigorously – through its Ticknors, its Lowells, its Lodges and others – to get to know, on all matters which most concerned them, the best which had been thought and said in the world. George Ticknor personally embodied the qualities that made the Boston dream of perfection possible of fulfillment.

After 1845 it was a different story in Boston – cultural dry rot set in. For one thing, as Oscar Handlin's *Boston's Immigrants* reveals, the Irish began to pour into Boston by the shipload. And they would not, or could not, assimilate with Boston's civic ideal. The city grew increasingly commercial, slums developed rapidly and political power passed from the hands of the Yankees into the hands of the immigrant bosses and ward heelers. And while the cultural institutions of Boston continued to flourish, they were now increasingly subsidized not by the modest gifts of many affluent Boston families, but by the rising vulgar plutocracy – Henry Lee Higginson's "gift" of a complete symphony orchestra, for example, or Mrs. Gardner's Fenway

Court exhibition of *objets d'art*. Meanwhile, outside Boston, events of the Gilded Age were destroying the ideal of social responsibility in the nation at large.

From mid-century on to 1900, high culture in Boston was sustained by fewer and fewer individuals and families. Of the culturally aware, Charles Eliot Norton was, again, emblematic, according to Dr. Green. Born in 1827, Norton was professor of art history at Harvard, "editor, emender, critic, guide, philosopher, and friend, to the whole complex of New England literary life, including its protégés in the rest of America, and its sympathizers in Britain, for half a century and more." The achievements of Norton are, unfortunately, not evident in his writings. But as the "Arbiter Elegantarium" of American High Culture in the Gilded Age, Norton founded the Archeological Institute of America and the Dante Society, edited the *North American Review,* and influenced nearly everyone he came in contact with – Henry James, Francis Parkman, A. H. Clough, Longfellow, Lowell, et al. Yet looking back at Boston culture as a field for literary production – in the eras of Ticknor and Norton – we are still confronted with the "profusion of minor verse and light essays," the grandly ambitious failures of Holmes, Lowell and Longfellow and those they drew within their orbit – Howells, the later Emerson, even Hawthorne.

Dr. Green's explanation for this distressing phenomenon – his answer to the question of what went wrong – is that as the century wore on Boston's high culture was increasingly organized in "forms belonging to the past," and the arts became a socializing force which adorned without endangering or probing the social fabric. In mid-century Boston and thereafter, "literature had to be pro-social. There had never been any danger that it would subvert the reader's mind; now it was guaranteed not to absorb it, not to rival common-sense interests and activities." Private and public roles grew increasingly split. No one saw American culture steadily and as a whole. America had no culture critics to match England's Arnold, Ruskin or Carlyle. These Englishmen produced triumphs of social criticism precisely because they were reacting against the conditions of Victorian England. But in Boston, our men of letters were completely identified and responsible for the condition of Boston cultural life and could not react against themselves or each other. Norton might complain in 1870 that, despite her grave disadvantages, England "is essentially in advance of us in regard to the ultimate settlement of the main social problems, on account of the more solid training and the more serious temper of her best men, as compared with those of our best men." But such observations, which might have become the data of genuinely valuable American social criticism in the Gilded Age, were almost invariably privately made.

With the mid-century decline of the "great tradition" in Boston cultural and moral energy, with the growing coarseness of American political and business life, the notion in Boston of a society organized in terms of value began to fade away. Of the possible responses to this decline of the responsible society, Dr. Green is interested primarily in those which permitted Boston writers to triumph over the conditions which paralyzed literary excellence. One of these responses was the rise of aestheticism in Boston, by which

Dr. Green means "the hypertrophy of form . . .; the devouring interest in art of all kinds; the interest in the 'show business' of art, the virtuoso and the connoisseur, the dilettante and the immoral artist, rather than in the plain living and high thinking of a Wordsworth; the aesthetic attitude to history; the investigation of past periods in terms of their art; the creation of houses that both contained and were works of art; the approach to the world as a place of line, colour, and form, rather than of right and wrong; the avoidance of a simply moral vocabulary; the hatred of provinciality and philistinism; and a great many other things." The four writers who best illustrate the triumph of the writer, through aestheticism, over Boston's smothering social climate are Henry James, Henry Adams, George Santayana, and Bernard Berenson. All four, according to Dr. Green, expatriated themselves, withdrew into the life of art, adulated "form" and the picturesque, avoided a direct (Laurentian) confrontation with the vital life, denied the humanism which Boston had sought to instill in them, and in effect rejected the notion of the responsible society to which the artist is himself answerable. All four, Dr. Green complains, are vastly over-rated in American universities nowadays, so that to criticize them as "enemies of moralism" is to arouse the rather sizable host of latter-day academic aesthetes.

Did no one survive, then, the suffocating atmosphere of Boston? Did everyone capitulate to the demand for a distinctly pro-social literature? What of Thoreau? What of Hawthorne? Or Emerson? Considering Concord and Boston together, Dr. Green must here account for the "New England Renaissance," as the literary histories tag it. Thoreau weathered the Boston blight, Dr. Green observes, by turning his back on it. Thoreau's withdrawal, his solitary individualism, prevented Boston culture from conforming him to its social model. Hawthorne similarly stood apart in Concord, the solitary skeptic, criticizing his Transcendentalist neighbors as well as his Boston contemporaries. Emerson, however, is the norm. And it is in Emerson's wise response to the atmosphere of the city that Dr. Green finds the solution to the problems of Boston.

Dr. Green denies that Boston provided Emerson with any nourishment or vitality, for Boston failed to understand "the function of that solitariness and independence so important in the early years at Concord. To Holmes, to all his Boston, the literary life was centrally a matter of clubs and sociability; there was no need for gestures of radical independence; indeed there was no room for them, because the only useful and truthful gestures were those which expressed social participation and cooperation." Literary Boston, as Dr. Green describes it, was neo-classical in its philosophical outlook and had no use for the newer modes of self-exploration and self-affirmation suggested by nineteenth-century Romanticism. But if Emerson cut himself off from participation in the organized social life of Boston and Concord and sought the more profound, the deeply personal truths, his withdrawal (unlike Thoreau's) was "an attempt to normalize the Romantic impulses to solitude, self-exploration, anti-social self-affirmation, an attempt to live these through but to come back from them into a higher and deeper kind of community. It was because Thoreau's solitary musings never brought him back into social participation that Emerson was disappointed in him."

No one else – in Boston or Concord – understood that withdrawal might be a necessary preparation for social participation. And the price of young Emerson's freedom, his affirmation of the non-social self, was therefore a long alienation from the affable wits of Boston. In his later years, when past his prime, Emerson was drawn into the Saturday Club orbit, and his thought and style grew increasingly bland. Boston eventually got even to Emerson.

Here we reach the central dilemma of twentieth-century culture criticism. Boston fulfilled, for a time, all of the conditions which – according to F. R. Leavis – should produce good literature. And yet it did not. This fact tends to invalidate Leavis' thinking about the necessary relation between a high culture and great literature. And it is at this point that Dr. Green turns from his audience to Leavis himself. It is as if the Cambridge disciple must now reveal to the Master a limitation of his theory of culture and society. If the Leavis theory held true, Boston ought to have produced writers of genius. But it did not. So in the end Dr. Green rejects this Leavisite assumption. He does so, however, in an engaging way which permits us almost to believe that he doesn't. He elevates to equal importance the antithesis of the Leavisite requirement of artistic involvement in social life. "Most people who complain of his (Leavis') 'moralism,' for instance, have failed to realize the sympathy with 'immoralism' (the need to defy every conventional moral and social code) which precedes and underlies that." That is, only writing which aspires toward the condition of personal artistic freedom as well as towards social order, which defies "social legality" for the sake of telling personal truths, can be truly great literature. In the end, however, Dr. Green would say, such "disengagements from society" must have social significance. His final position is that the cause of Boston's failure to produce great writing is that Boston society rejected Romanticism – with its emphasis on the exploration of the inner, anti-social single self.

That, basically, is the defect of Boston – its rejection of Romanticism. As such, the thesis is plausible, persuasively argued, and suggestively documented, although it repudiates, in effect, the simple equation, associated with the name of F. R. Leavis, of high moral culture and excellence in writing. On the whole, the application of the Leavis position to a problem of American culture is novel and illuminating. Coherently presented, it provides a significant moral basis from which to understand and criticize contemporary nihilism, the mechanism of our mass civilization, our scandalous advertising, our bogus scientism, our spurious art-as-entertainment, and the fragmentation of our national culture.

Yet *The Problem of Boston* has, for all its originality, distinct limitations which qualify its authority as a description of a distinctively American cultural phenomenon. One limitation is Green's Englishness – a perspective which prevents him from appreciating fully the extent to which Federalist Boston with its aristocratic Ticknors and Nortons was not in the mainstream of nineteenth-century American life. Dr. Green's preoccupation with Boston prevents him from realizing fully how much the advancing frontiers were more germane to the American character and American social and political

institutions than Wednesday evenings at Craigie House, where Dante was read and discussed by Longfellow, Lowell, Norton, and Howells. This preoccupation with Boston, to the comparative exclusion of the larger America, leads Dr. Green into suspect simplifications of the literary life of other urban centers – notably New York. Were all New York writers Bohemians – Cooper, Paulding, Halleck, Irving too? And, for a book all about Boston, the work strangely lacks a sense of place – of specific streets, districts, institutions, of the geography and terrain of the city as it was in the era of Ticknor and Norton, or is now. The way to learn about Clyde, Massachusetts, the hero of Marquand's *Point of No Return* tells his outsider-sociologist friend Malcolm Bryant, is to be brought up there. We cannot expect Mr. Green to have an insider's understanding of Boston cultural institutions in their historic character. But the point is nevertheless true that the outsider's view, whether he be a sociologist or a reader in cultural history, is bound to have its limitations.

Then too I have some serious reservations about the handling of the evidence and the symbolic uses to which Dr. Green occasionally puts it. Ticknor, for example, is held up as representative of the plain living and high thinking of the earlier Boston which aspired to the role of a responsible society. And while Ticknor fulfills adequately most of the uses to which Dr. Green puts him, the fact is that Ticknor, for all Carlyle's admonitions, opened neither his Byron nor his Goethe. As much a man of the eighteenth-century as Adams, Federalist Ticknor despised his "Romantic" contemporaries and the Transcendentalists. Is not this "limitation of intellectual sympathy" crucial in view of Dr. Green's final judgment of Boston's opposition to "Romanticism?" If, as Dr. Green argues, Boston culture suffocated its writers by rejecting Romanticism, it seems odd that Dr. Green's man of the hour should be Federalist, neo-classical, anti-romantic, and anti-Transcendentalist. Theodore Parker's observation that George Ticknor was "the arch devil of the aristocracy" suggests that Cooper may have been, after all, the more nearly representative democratic American gentleman of civilized tastes than Ticknor.

Then with respect to Dr. Green's discussion of the rise of the "Boston Aesthetes" other reservations come to mind. He discusses the four aesthetes as "taking off from" certain attitudes of Charles Eliot Norton. Strictly speaking, it would perhaps be more appropriate to describe them as contemporaries of Norton's (especially Adams and Henry James). Again, the choice of Norton as "the last great organizer and engineer of the arts as general education, the last great statesman of cultural responsibility," is, for all Norton's influence, bothersome. Norton was, after all, the man who warned Mrs. Wharton, when he learned that she was preparing a sequel to her society novel *The House of Mirth,* that "no great work of the imagination has ever been based on illicit passion." How the translator of Dante could have made such a judgment taxes the imagination. It renders Norton suspect for the purposes to which Dr. Green wishes to put him.

But more troublesome than Norton is the treatment of the four "aesthetes" who "triumphed over Boston's atmosphere" only by rejecting it, along with the notion of a responsible society. This argument, it seems to me, is too

narrow. It would have been more faithful to the record had Dr. Green considered the aesthetic interests of James, Adams and the others in the larger context of *fin de siecle* aestheticism in England and Europe. But to do so would of course radically qualify the conclusions about Boston which Dr. Green wishes to advance.

A great deal might also be said against the simplistic treatment of Henry Adams, Santayana and Berenson as "enemies of society," but I shall limit my objections to Dr. Green's treatment of Henry James, which I believe to be inexplicably wrong-headed.

In the first place, Henry James was not a Bostonian. He was born in New York in 1843, was privately tutored as a child in New York and Europe, spent only a year at the Harvard Law School, and eventually discovered his cultural identity in France and England. His unusually mobile family did not move to Boston until James was twenty, and they moved almost immediately thereafter out to Concord. Henry James was never himself a Bostonian but always regarded Bostonians as an unusual species. He wrote a novel, *The Bostonians,* to give form to his complex insights into the paradoxes of Boston character. But strangely enough, Dr. Green virtually ignores the novel except to quote an ironic comment about the view of the Bay. Edith Wharton later remarked in her memoirs that Henry James "belonged irrevocably to the old America out of which I also came." That America was Old New York, not Boston. And yet nowhere does Dr. Green acknowledge that Henry James was a New Yorker, that his stay at Harvard was short-lived, that he spent relatively little time in Boston. Besides that, I find it puzzling to see, in a "Leavisite moral critique," Henry James branded as an enemy of society, an immoralist who rejected his responsibility to society in favor of an escape to an unreal world where only art values mattered. James was preoccupied with aesthetic questions all right, but he gave artistic shape and form to the perennial moral questions which interpenetrate our social experience. It is a measure of James' triumph that he was able to see the moral sense as inextricably involved with the quality of consciousness and intelligence. Finally, I do not know what to make of the claim that James and the other aesthetes "all disliked the reckless experimentation and self-revelation of modern art." James might have disliked the recklessness of a D. H. Lawrence, but he did not dislike experimentation in art. His own numberless experiments, pursued despite increasing popular hostility, may in some sense be more genuinely heroic than D. H. Lawrence's adolescent posturing. And for self-revelation, where shall we find the like of James' talent to reveal the modern self in fiction?

There are other incidental limitations of the book – Dr. Green's failure to give due weight to cultural forces outside Boston which impinged on her writers – materialistic science, the Civil War, the decline of the "European tradition" as Jacksonianism and the Civil War defined the direction of nineteenth-century American democracy, the shift of literary importance to New York and later Chicago, and the very real, often cut-throat competition between American and British booksellers in the absence of an international copyright law. Some of these are mentioned, but most are given short shrift. On the whole, however, *The Problem of Boston* is a challenging and

worthwhile study. Its value lies in the application of broad humanistic scholarship and criticism to a specific failure in American culture. In its focus on the artist's responsibility to society, it provides an answer to the banalities of the mass media and the nightmare horrors of Hubert Selby and William Burroughs. It reminds us that in the best of all possible worlds the artist must return from his journey into the Self to the larger social world which awaits him, that the literary critic must eventually look up from the text he scans to the society wherein he must live and act, that he must "integrate contemporary knowledge," that he must "identify the culturally destructive forces at work in society" and "do battle" against them, that he must "conserve the values of the past," and "recreate, insofar as is possible, a responsible society."

The Art of Music in a Changing Society

by Peter Yates

Max Kaplan, *Foundations and Frontiers of Music Education.* Holt, Rinehart and Winston, Inc., 1966. $4.50

Max Kaplan is a good man to have at your side in a conference, when the argument gets down to cases, either persons or objectives. He has devoted his career to music, as a skilled, practicing, amateur violinist, as an organizer of civic musical activity and public concerts, as a sociologist of music and musical education, as a lecturer and adviser on the use of music and musical institutions in society, and as an educator and administrator. He has a disciplined mind, a character that will not bend to institutional pressures, the ability to organize detailed presentations of complex materials and ideas, and the capacity to speak his mind directly when the time is right and straight talk is needed. In an era of unprecedented expansion of society, its cultural, educational, and communications systems, he has the foresight to ask direct, comprehensive questions which are difficult to answer, the ability to answer some of them out of his acquired knowledge, and the willingness to present others which he leaves unanswered. Corollary to this present book on music education is his *Leisure in America: a social inquiry,* published in 1960.

Like nearly all who engage in the discussion of music, Max Kaplan is habituated to the music of the Western European tradition; when he speaks of music, it is this music he refers to. In another part of this issue Gordon Mumma tells the story of the *Once* group in Ann Arbor. A trained, professional horn player, who earned his living by playing in an orchestra, he voluntarily embraced poverty to help found a community performance group which disregards nearly all "standards" of the Western European musical tradition. The *Once* Festivals offer compositions by local composers and the work of other like-minded composers, performed by amateurs and professionals together; no emphasis is placed on the individual work, its success or failure, the genius or integrity of its composer; no criticism is ever publicly stated; the activity involves both performers and audience, but the pleasure of the audience is not consulted. The event is what occurs, though each work receives equal preparation. The program neither depends on nor

expects "masterpieces." The *Once* group has been invited to appear in music festivals in Europe and South America; it has performed in the east and midwest. Nobody makes any money by it. Gordon Mumma is also expert in electronics; he has developed sound systems which he is now able to sell, and he is becoming a consultant on the installing of such systems, most recently at Brandeis University. For the musical art of Gordon Mumma and of *Once,* the "foundations and frontiers of music education" discussed by Max Kaplan in his book are irrelevant and, when applied as criticism, an encumbrant nuisance.

To grasp what is happening to music throughout America and indeed throughout the world today, one needs to be able to embrace both systems. I believe that Max Kaplan is capable of doing so, but he does not do so in this book. If he were to attempt it, the resulting book might find a poor reception among music educators, scholars, theorists, and professional musicians. He doesn't dodge the issue; the significance of the alternative path has not yet imaginatively occurred to him. In the same way Arnold Schoenberg perceived but would not admit the alternative implications of the emancipated dissonance: the unavoidable diverging of music towards the extremes of just intonation and noise.

Max Kaplan recognizes three types of society. There is, first, the *Conquest Society* of feudal structure, in which the artist serves the upper classes; the lower classes produce their own art, which today we call "folk music." European pre-classic and classic music was composed in service to this society, for the church or court. The attitudes of *Conquest Society* still govern the ideas behind the present eruption of performance centers: a class art directed to the upper third of our society. The upper third includes many million persons, and nobody is denied entry; what is lacking is the social inducement. The barrier has already been broken in the popular use of our museums. Max Kaplan believes that musical education should bring about an even greater openness in the use of music and musical institutions. But his presentation reflects the current ambiguity between performance and participation. He insists that one of the goals of musical education, to be achieved by educational means already at work, is music for everybody, in performance, in participation, in school, at home, as a means of leisure activity, and as a way of life which embraces all the arts. He would elevate the barber shop quartet to serious musical consideration. At North Texas State University, jazz (the 20th century American folk art) is already a major element in the musical curriculum.

There is, next, the *Kilowatt Society,* where "the artist is free, in the sense of being cut off." Art becomes romantic instead of classical; the artist serves his own ideas and becomes a small production unit manufacturing novelties – fashionable when esteemed and otherwise inestimable. The composer (dramatist, poet) survives as a pariah, who, if successful, may become sainted, usually after his death. Or he merges with a larger organization, institutional or scholastic, as in a former era scholars and artists became monks or courtiers, and monasteries and courts the proprietors of knowledge on their own terms.

"In this climate of Kilowatt power, orchestras multiply, theaters open, audiences enlarge, composers unionize, and school music flourishes." By actual count, an increasing majority of the orchestras and theaters is amateur. Or – saying the unsayable – the uncommitted pleasure of amateur participation is steadily outrunning the repetitive, sterile correctness of professionalism, which is enshrined in the meaningless shibboleth, "high performance standards." On the class circuit male performers appear in a garb which is at once archaic, gentlemanly, and servile.

This is the society of the performance arts we live in today, restricted at the top by the survival of upper class art (which is what we are actually buying when we speak of "performance standards"). Only the creative artist is outside – the word, "creative," has been stretched to include all who have to do with performances, even impresarios; thus "creativity" – but the professional artist is more often than not hard put to earn a living. Quick success offers a gambler's incentive and may bring financial independence; the true artist does his work for its own sake and may find himself powerless outside his art. Real power is held by non-artists and semi-artists, who intervene to protect the class audience from the realities of living art. "The classics are 'living', too," such persons explain. It is here that the educator must take the side of the creative artist in his endless battle with the entertainment business. Instead, the educator aligns himself with uninformed society in its pursuit of quick success – any success.

The third type is the *Cogno Society,* which may apear when society grows aware of all that is needed for a true esthetic cultivation. It is therefore the Cultivated Society – but that term is dangerous: snobs always think themselves cultivated. The *Cogno Society* concerns itself with making music and the other arts as important for human existence and as well rewarded as science and business. A *Cogno Society* knows that when its artists are disregarded and desperate, it is itself alienated and desperate. If "drink is the poor man's religion," it is the successful man's estheticism. I don't think I need argue that point. There is, however, the alternative consideration, that when the artist has been well provided for, as in the USSR today – or in American schools, universities, and institutions – he'd better not rock the boat. Instead, students march.

I'm not arguing with Max Kaplan, who draws attention to these facts, but against the professional habit which turns attention from them. Too much that is done by the Music Educators National Conference and similar organizations of good intent is committee work, drawing up good resolutions, which nobody fights through into practice. This book is filled with lists of good ideas, but there is a gentlemanly reticence about why many of these things are not being done.

When Sister Marie Lourdes, supervisor of classroom music for 125 parochial schools, needed a set of progressive workbooks in her field, she didn't call a conference to talk about them; she wrote them herself.

Does the solution really lie somewhere in the midst of a plethora of ideas not really tried? Or are there too many ideas to be implemented? There is a

drawing from and appeal to conference but not enough prodding of the individual educator's conscience. Yet I may be unjust. Max Kaplan believes in improving the educational machinery whose inner workings he knows well; from so much deviant effort can come occasional decisive change. His patient tinkering may be more productive than anger. And he might ask, why be angry?

He is as much concerned as I am with the recreation – in the full double meaning of that word – of art in the community. Like myself he believes in the communal necessity and that it must exist in the community, as common as play and as skilled as any science. He knows the complacent social myopia which can understand no need for change. But he knows, too, that the assimilation of new ideas will be always like the slow snail feeding on the leaf it rests on.

Max Kaplan asserts three sources of knowledge, the assumptive – "One thinks of religion and philosophy as preeminent models for the assumptive approach . . ."; the analytic, "best illustrated by the sciences;" and the esthetic, "based on the essence of originality in putting together . . . in ways that have not been done before, but on the principle of beauty."

"Analysis and assumptions of many minds enter into the esthetic or creative process. But it has added a third element – subjectivity – whose essence, by definition, is that it cannot lend itself to generalization or objective verification. The nature of the esthetic as an art is that it is undefinable in any other terms of communication or meaning known to man. This is its strength and reason for being."

It seems to me that this definition of the esthetic causes needless difficulty. The esthetic is what the mind does in the presence of art. The savage limner was no esthete; his identification with the hunted creature he portrayed was of a closeness we retain symbolically in the communion of spiritual sustenance and food. Rediscovering the "picture," we perceive it esthetically. The mind thus forms esthetic habits, which we think of as "art," "standards," "form," and so much more habituated language. Education in art depends too much on this abstracted terminology, which blocks the immediate esthetic experience, "the shock of recognition." Artist, educator, critic, the individual perceiver must break through the habituation to recover the immediate experience.

"One danger against which the music educator is to guard is that he, as an agent of the esthetic, is dealing with social values; the second, that his case rests on social science. . . . The arts are related to both, but remain an independent category of human experience." The art hunter, like the food hunter, may seek his prey for non-esthetic purpose.

These quotations illustrate the problems of esthetic, social, and educational terminology with which Max Kaplan wrestles in seeking some program of musically useful education. The education is not to learn about music, as in most cases we learn about philosophy, but to make the education personally, and musically, useful, as we try now to do with languages, mathe-

matics, science, and – in enlightened areas – religion. The useful teaching of languages and mathematics now reaches down into some elementary schools. The useful teaching of science is split between research for its own sake and limited, repetitive, practical application. The useful teaching of religion has become the most decisive force of astonishment in the world today. Fundamentally we must look at our arts in the same way for the same reasons. That is the disparity between traditional music and *Once* – and let me say that individual tastes and preferences no more enter into the distinction than into the existence or non-existence of God.

Religion is starting over again from no better premise than the seeming inability to do without it; behind the most radical practices in art today one finds religious assumptions. Music is starting over again in search of new modes of differentiating the undifferentiated field of sound.

At this point, I'm sure, Max Kaplan, the skilled violinist, would draw back from the full implications of the *esthetic,* "putting together . . . in ways that have not been done before," and cling to his "principle of beauty" – to which we can no more nowadays admit a real existence than to the symbolic, anthropomorphic God. "And this is the real meaning of seeing God," wrote Gregory of Nyssa, "never to have this desire satisfied."

So Max Kaplan provokes debate from his first pages. His book is packed with information, in nine chapters, which I shall diagram, as the author himself likes to do in presenting information.

Chapter 1: Social Order and the Arts	Chapter 2: Sources of Knowledge, the Arts, and Social Order	Chapter 3: Musical functions and Music Education
Chapter 4: Social Roles and Music Education	Chapter 5: Relations to the Creative Person	
Chapter 6: Relations to the Audience and Society		Chapter 7: Music Education and the Community
	Chapter 8: Music Education as a Profession	
	Chapter 9: Planning and Research for Music Education (which is also a summary)	

One can see that column 1 is sociological, column 2 concerned with the creative aspect and its transmission, column 3 carries over the sociological and the creative into music education; chapters 8 and 9 transmit, in the creative aspect, the accumulated arguments of the three lines of thought.

It's a large order, a type of literary construction which Max Kaplan calls "dramatic," instead of "discursive." One needs the memory resources of a computer to assemble all the detail. But the material is there for useful reference, and as the diagram of chapters indicates, the presentation is not simply heterogeneous. One can spend much time, snail-like, digesting the path one travels. To help this process, chapter 9 includes 19 pages of unanswered questions, assembled under directive, categorical headings. The chapter starts with *A Plan for Planning* proceeds into the questions, which explore every twist and corner, exemplifies method in *Comments on the Shortage of String Players,* a practical topic with results capable of some measurement, and ends by pointing (with diagrams) *Toward a Sociology of Music Education.*

Some assorted quotations: "Unless music is constantly being created, on all levels of skill and achievement, it becomes a giant enterprise in imitation, performance, and archives-keeping."

"The terms active and passive do not relate to the presence of live musicians in a room. They relate rather to an awareness of what is happening."

"In a deep sense, of course, (this) entire volume has been an appeal for teachers with two ears tuned to music and a third ear tuned to the ground swell of pertinent social forces." ". . . and the theme we have chosen for exposition of the present work: *music education becomes stronger when it is seen and practiced within a totality of the whole art of music as it is integrated into the society.*"

". . . The tragic mistake would be to think of goals that are frozen. The Cultivated Society – or what name one cares to give an overall vision – must be conceived of as a dynamic, changing society. For if nothing else, this is the most important observation that can be made of the present-future: *we can no more assume that social change is on the periphery of permanent institutions, for change has become an integral value and will remain as the basic condition . . .*"

With the consequence that "Music educators who now feel triumphant and secure in the classroom will find themselves again on a frontier where the adventure is."

A Way With Words

by Justin Replogle

Chad Walsh, *The Psalm of Christ.* The Westminster Press, 1963. 80 pages. $2.95.
Chad Walsh, *The Unknowing Dance.* Abelard-Schuman, 1964. 32 pages. $2.00.

Aside from LP records, nothing in the United States has scattered art among the provinces so well as a generation of post-war writers willing to teach in colleges and universities. Writers may be almost anywhere, thanks to the

caprices of institution-founding politicians and church officials who, a hundred years ago, wanted their sons and daughters educated on local soil. Chad Walsh lives and teaches in Beloit, Wisconsin, and is, as his last two volumes show, a first-rate poet. The earlier book, *The Psalm of Christ,* may put off some by its narrow scope, forty poems suggested by the twenty-second psalm. Yet this limitation is not really forbidding. While still keeping to his subject, Walsh can range from such homey matters as fathers and daughters ("I might claim two noses, but their owners wouldn't thank me/ For the gift") to subjects of high piety ("O Thou who hast no nerves and canst not feel"). The stylistic range is even more impressive. All sorts of verse forms, rhythms, and diction show up – from songs to near slapstick, from the most correct oratorical persona to the most casually familiar. The whole varied performance recalls Pound's story about writing a sonnet a day for a year, for practice. A poem or two for each verse of psalm might serve as well, and be less limiting. Non-artists sometimes label such productions "mere technique," as though skill were a blight, and the best of all worlds would be free of it entirely. Musicians know better, who have combined high art with finger exercises, chromatic progress up the scale, and themes made on the name of a mistress.

Walsh's practice pays off in *The Unknowing Dance,* where, with less exclusive subjects, his extraordinary skill makes this an outstanding volume. Three sonnets, "Pompeii," "Where Living Caesars Aped the Perfect Folds," and "The Weary Dative and the Ablative," are as flawless as any I can recall by a modern poet. The reader might compare "The Weary Dative" with Auden's sonnet "Words." The subject of each is really "poetic skill." The message of each is "see what I can do." What the speaker talks about is secondary. Both are performances, Walsh's the better one. His ability to handle a much looser form (but just as difficult) shows up in "The Destruction by Fire of the Beloit College Chapel," where the debt to Auden (the twentieth-century master of this manner) is direct. Strong speech-rhythms and informality set against rather high-brow diction create the wit and colloquial language of the educated man ("blue books accreted like coral atolls"). Walsh has chosen a good model, and in the first half has equalled his mentor. But he lacks Auden's self-mockery. Decorum collapses in the middle when God is addressed in somewhat embarrassing fashion ("Where will you sleep tonight God") and subsequent meditation about mortal unworthiness becomes a bit too explicit, solemn, and long.

One high-flown poem shows the other side of Walsh's talent, the poet with singing robes on. "Ode to the Finnish Dead" relies heavily on emotive resources from past usage. "Soft Finnish Summer" evokes our feelings with standard tactile and seasonal associations. "The very walls/ Are eloquent" creates a familiar oratorical elevation ("the very houses seem asleep"). "Powerful emotions are about to burst forth," the poet seems to be saying. "I keep them back by allowing myself these old 'poetic' locutions associated with heightened feelings." High usage everywhere announces the seriousness of "poetry:" "Sank/ To earth," "flowered/ In winter beauty," "far northern tongue" ("by this distant northern sea"). But it all succeeds, no easy feat today.

Most poems avoid both high eloquence and low colloquial. Walsh seems

to be consciously perfecting a middle style of simplicity and unpretentious ease. His mastery, then, produces few dazzling explosions, but the reader can be considerably moved by the unusual skill that goes into making a poem like "Iowa Visit." The control here is perfect. The syntax so undistorted and the diction so apparently ordinary (but on examination so active) – create a seemingly effortless simplicity that is extremely difficult to come by. And the theme, man against vastness, is wonderfully restrained, without a message pretentiously stated or pretentiously avoided. "Population Explosion" is another poem like this. The rhythm, diction, and syntax combine to say exactly what Walsh wanted to say, and it looks as though it were the easiest thing in the world. That is skill. Walsh achieves his particular effect by setting a casual conversational idiom ("To love your neighbor was an easy thing,/ For first you had to go and look him up") right next to some much more fancy utterance ("The World's sad smell/ From ceaseless lungs maddens the twitching nose"), and making the whole thing appear deceptively direct, straightforward, harmonious, and clear.

Walsh gets his aesthetic delight from the mastery of traditional practices, and he moves away from stylistic extremes toward a middle-style of simplicity and lucidity. He often works with topical experiences and everyday incidents and the thoughts which grow out of them. His world is that of a middle-class academic, religious man, who has some knowledge of his own non-academic, unreligious impulses (not very strong), and almost no non-middle-class temptations (this will be thought a serious limitation by some). College-town life, largely untouched by shocking behavior and thought, by despair, serious evil, or furtive joys – this is his world. No complications or disappointments overwhelm, no lives shatter or sink relentlessly downward. Contentment is his dominant emotion. All will be well and all will be well. Thought to be a scandal by many who lack it, contentment is nevertheless an important subject, and in Walsh is highly attractive. Yet it is true that set between a cosmic Yes and No he never wavers much in choosing the former. Perhaps he sees the good world just a bit too persistently. "A Sleeping Beauty," for instance describes a faultless sexual awakening. Such unflawed delight does occur, of course, unsullied by personality struggles, sexual disappointments, beauty marred by grit, complexity putting a check on happiness, but not very often. In the long run, though, all this is secondary. The goddess of poetry insists on only one Way, a way with words, and Chad Walsh has that.

notes and discussions

Pattern and Innovation

A Miscellany of Information about
University Adult Education Programs
in the Arts.

Freda H. Goldman
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Two projects, both centered in Boston, Massachusetts, are subjects of this issue of *Pattern and Innovation.* The first story is about *Winterfest,* Boston's new arts festival; the second is about a program for musicians and playwrights conducted by Boston University at Tanglewood, the summer home of the Boston Symphony Orchestra. Neither, as will be clear at once, is strictly speaking university adult education in the arts, the primary concern of this department. Both, however, as will also be quickly obvious, have implications of value to us.

The Winterfest demonstrates a broadly based festival, that is the quintessence of the eclectic (democratic?) approach. To the many universities in the country who are themselves major sponsors of such community events, it offers a model of this kind of approach. The Boston University program at Tanglewood, although too professionally oriented to be called adult education in our context, is nonetheless continuing education for the professional performers and teachers who are the students. In addition, this program demonstrates an approach that is relevant to adult education – the union of the academic and the professional resources of a community for educational purposes.

But quite apart from the lessons they may have for us, both these events have enough intrinsic merit to be worth our attention. They are ambitious, seriously conceived and executed efforts to advance the arts in this country. As such, we present them here.

Winterfest in Boston

When after thirteen years, Boston's annual summer arts festival was cancelled in 1965, there was only stillness among the population. Letters weren't written, parades weren't staged, pickets did not turn up at city hall. So much for that, people thought. When you get right down to it, the "cultured" Boston population is as casual about art as the rest of the country; they can take it or leave it.

A few people didn't agree with this interpretation, or so the story goes, the mayor among them; they wanted to try at least one more community cultural fling. That was one reason for the origin of the first Boston Winterfest – a ten day-and-night cultural extravaganza staged last February during the depths of the New England winter. A second reason for the winter festival, it is also said, was a desire to show off the War

Memorial Auditorium, a new convention-cum-culture center, the largest hall ever built in Boston.

And Winterfest, as all Bostonians now know, turned out to be a grand affair. An unending number of local institutions staged events, representing every possible kind of cultural activity. Bostonians and their neighbors jammed the new hall and created a carnival atmosphere for the entire festival. All kinds of people came, for the keynote in the festival plan was comprehensiveness. High art and popular; performance and conversation; serious talk on civic responsibility and demonstrations of fun and games – all these were offered side by side. And people – young and old – flocked to all of it. There could be no question about the appeal. The press was commendatory. The city proud. The sponsors happy.

Some people worried. That hot dogs and popcorn accompanied the food for thought and nourishment for the spirit was not to everyone's taste. The noise of skin divers, some said, was not always muted in time for the chamber music performance.

But everyone agreed that people never before reached by cultural efforts attended Winterfest. Whether they stuck strictly to the "fun and games" elements, as some critics maintained, or whether they were indeed induced to reach into the arts showcases, no one knows for sure, for no systematic effort at evaluation of such matters was attempted. There is no question, however, as one reporter put it, that Winterfest "sparked new interest in cultural affairs and linked them with the city."

The general satisfaction with the way things went last year is evident in the plans for the second Winterfest held in February. The basic idea and format were repeated almost exactly. Thus the details below on the first Winterfest provide also a summary of the next one; they were collected by interviewing the executive director of the Cultural Foundation of Boston, the architects of Winterfest, and by examining a scrapbook of the newspaper reporters' accounts, written during and after the event.

The First Winterfest

The fundamental notion underlying the organization of Winterfest has already been indicated. According to the sponsors, the aim was that there should be something for everyone. This way, it was hoped a new audience would be touched – especially among the young. The eclectic approach also made it possible to introduce the city to the citizens – to publicize to a wide cross-section of the population the whole range of urban resources, the odd and the ordinary, as well as the nationally admired. The mixture, the sponsors feel, has charm and excitement.

Here, for background, are a few statistics:

Ten full days (during spring school vacation) were set aside for Winterfest. Performances and displays were on view from 10:00 A.M. to 10 P.M. each day.
Overall attendance reached 550,210 admissions. Fifty thousand people came on the first day alone.
Eighty-two events were presented.
More than 100 displays and demonstrations were staged.
Sixteen seminars and workshops were held.
Fifty leading businessmen were on the Winterfest Committee.
Business concerns pledged $125,000 of the $250,000 budget.
The rest came from tickets, advertisers, and local foundations.
Tickets were kept low in price – one dollar for general admissions (children's programs were free), with a few special seats at $3.00.

The range of events was varied and all encompassing.

Among the *music* performances were such local groups as the Boston Symphony Orchestra, the Zimbler Sinfonietta, Harvard University Band Concert, the Civic Symphony, LaSalle Strong Quartet, Boston Schools Symphonic Band Concert, and the Eureka Brass Band.

Displays included paintings and sculptures arranged by the galleries and art museums, as well as materials from the historical museums, the library, camera club, architects' institutes, and the like. In addition, there were displays by civic clubs, the Fire Department, baseball hall of fame, the YWCA, Boy Scouts, and many other popular groups.

Demonstrations were conducted on crafts, scuba diving, cooking, and guitar playing.

Among *special performances* were the New York Ballet Co., Tartuffe (Loeb Drama Center), a program of Gilbert and Sullivan music, the North End Pupeteers, Haitian Dance Company, Film Festival, children's theatre, and ethnic folk dances.

There were *seminars* on urban design, on how to create an exciting nightscape for Boston, on new developments in Biblical studies, East-West trade, health service, and medical education.
Finally, several *original works* were commissioned for presentation at Winterfest, which were later turned over to the Boston Public Library.

The relative popularity of the different events is not known. According to reporters (sponsors did not attempt to sample attendance), the folk festival was probably best attended (50,000 persons!). But huge audiences turned up also for the Leonard Bernstein Concert (he was given an award), all the children's events (no school that week), and game events like the police dog show, ski show, and karate matches.

Looking Ahead to the Future

No one sees Winterfest as a replacement for the suspended summer festival, which offered open air performances over the summer along with displays of works of local artists. As a matter of fact, a serious effort has been made by the Cultural Foundation not to duplicate that festival, in the expectation that it will be possible to reinstitute it along with the Winterfest. The Cultural Foundation believes there is room for both events, and is addressing itself to find ways to revive the summer festival.

The Cultural Foundation of Boston

The Cultural Foundation was established in 1964 to sponsor Winterfest. But its role has been steadily expanding since then, so that Winterfest is now merely one of its projects. Its central function, as it has been evolving, is to act as a service organization to the city's cultural agencies and citizens. In addition to organizing Winterfest, and staging such events as the projected Dedication of the New Government Center in 1968, the Cultural Foundation offers practical help to all kinds of local cultural institutions – it finds trustees for their boards, helps to produce special events, even gives occasional small grants.

Although it performs a similar function, the foundation stresses the fact that it is not a community arts council in the generally accepted sense. It cooperates with and seeks the united efforts of local artistic organizations, but its board is self-selective and independent. Structurally, it is not representative, but autonomous. Its key function, as our foundation spokesman defines it, is to be a bridge between the arts and the business community. The president is a prominent businessman, and so are many members of the board.

Financial support comes from city funds, from local foundations (in an effort not to compete with other local institutions, no appeals have been made to national foundations), and from business. The Cultural Foundation of Boston, Inc. is located at 1646 Prudential Tower, Boston, Massachusetts 02199.

Boston University at Tanglewood

Our second story is about Boston University's project last summer at the Berkshire Music Center, during the summer residence of the Boston Symphony Orchestra. A series of programs that offered talented artists an academic related program, were set up by Boston University's School of Fine and Applied Arts. These were directed by Boston University faculty, but deeply integrated with the Boston Symphony Orchestra and visiting artists. The strategy was to use the professional staff of the orchestra (many of whom are also on faculty at the Boston University School of Fine and Applied Arts), as well as other artists-in-residence at the Berkshire Music Center, as teachers for carefully selected groups of students at various levels of professional development. Although the major program was in music, a program was also organized for playwrights on the same format, this is one in conjunction with the Berkshire Theatre Festival, a new company performing at the Berkshire Playhouse in Stockbridge, Massachusetts.

All participants lived in dormitories rented by the Berkshire Music Center for its summer students. The center is located in Western Massachusetts at Tanglewood, and Erich Leinsdorf, conductor of the Boston Symphony Orchestra which maintains the center, is its director. Each year during a summer session, in addition to the Orchestra's Berkshire Festival concerts, the chamber music concerts, and the recitals of visiting artists, the center offers an educational program for aspiring musicians; it provides continuing professional training and artistic experience under the guidance of eminent musicians. According to Leinsdorf, the Berkshire Music Center's program is concerned not simply with instruction in technique, but centrally with the total education of the musician.

The Boston University program described below is a new part of this long-range effort.

The Music Program

The core of the Boston University music program was individual professional instruction along with opportunities to perform. Separate programs were offered for four different groups of students: composers, high school juniors, advanced college students, and trained pianists. Except for the pianists' section, all participants were at school for the full eight weeks of the orchestra's residence. In all cases, participants were chosen on the basis of background screening and auditions. Their musical tutors were professional musicians; they performed in musical ensembles and in a student orchestra; they met in numerous seminars; and they attended all the performances of the Boston Symphony Orchestra, the chamber music group and visiting artists. And since the students also lived on "campus," the experience in each case was described as intensive, extended, varied, and highly professional.

The four programs varied in form as follows:

For twenty gifted high school juniors, there was a full term eight-week in-residence program. All these students came highly recommended by the musical faculty and the principal of the high school where they are studying; each was contemplating a career in music.

For fifteen advanced young musicians, a full scale college level program was developed, featuring individual instrumental instruction, along with ensemble playing.

For three highly skilled (beyond the masters level) "almost pro" composers, there was a composition and orchestration program. In this program, each participant had to be sponsored by one of the composers-in-residence, who accepted him as a student. The composers who taught were Roger Sessions, Gunther Schuller,

Donald Marino – all in-residence at Tanglewood. In addition to individual study with their sponsor, the student-composer participated in a detailed study of the Boston Symphony Orchestra, and in conjunction with the Festival of Contemporary Music, supervised performance of their own compositions.

For twenty advanced pianists, a four week in-residence workshop was held in piano. These students were all performers (and/or teachers) with skill already developed. They surveyed piano methods, and studied stylistic and technical aspects of piano works of Beethoven and Bartok.

No formal evaluation was conducted, but everyone knows the program was successful. The carefully selected students turned out to be as talented as they promised; teachers, students, and professionals were equally pleased. In consequence, the program will not only be repeated this summer, it will be significantly expanded. Instead of sixty students, there will be about 150. And in addition to enlarging the participant quotas in each of the present programs, there are plans to add a fifth program – for music teachers. In the new program, as in the others, technical instruction will be accompanied by seminars. For the seminars, twenty members of the orchestra will act as a panel to talk with the teachers about what works for the best kind of music teaching. Focusing on the problems related to teaching their own instruments, the panel will analyze teachers they found good in their own careers, and as former students, indicate what they experienced to be good teaching. New insights on teaching are anticipated as the "pros" and the teachers talk over experiences and feelings of students that relate to attitudes and behaviors needed by a good teacher.

Another possible new program for next year is a seminar in vocal studies for advanced seniors, to be directed by Phyllis Curtain who will be on the Tanglewood staff. The approach in the new and the repeated programs will remain as before; to provide an environment wherein the aspiring "almost pro" may continue and deepen his training, while he is still in school and during the critical years when he works to find a place for himself in the professional world.

The Playwriting Program

A similar approach underlay Boston University's second program: "Writing for the Theatre." Although smaller in scope, this program was similar in form. Two groups of students were selected: playwrights, and students of playwriting.

The playwrights were in the stage of development that in another age might have been spent in apprenticeship. At Tanglewood, they were put in communion with professionals in the theatre, and received guidance from them. In addition, they found a laboratory where their work was prepared for production, and a stage whereon their plays could be tested in performances.

Four playwrights participated in the "Symposium for Playwrights." They were chosen from a dozen nominations made by highly experienced theatre people – e.g., John Gassner, Harold Clurman, Arthur Pitman. The nominees were all "near pro" playwrights – i.e., they had written plays, but were not yet fully launched in the theatre. The program specifically did not offer technical instruction in playwriting; nor were students expected to write a new script during their course. Their learning centered on working with a producer on the script they had already written, to refine it and to prepare it for production, using actors from the Berkshire Theatre Festival Company, they staged their plays in part or in whole. For the four weeks of the program they were in continuous dialogue with each other, with actors, directors and writers (in addition to Harold Clurman, who was the director of the program, there were such members of the theatre as Gene Frankel, William Gibson, George Tabouri, etc.).

Talk sessions on writing and theatre (on theory or on production of a specific script) were held together with the other group in the writing for theatre program – the "Seminar in Theatre." In this program were a dozen young students from all parts of the country, selected on the basis of their serious professional goals (they had to convince the screening committee that they were headed toward a role in theatre either as a teacher or as a writer), and evidence of their technical competence.

Originally, it had been expected that the two groups would have separate programs, at least for part of the time; but since the total group was quite small (together there were fewer than twenty persons), everyone just took part in everything. For the entire time, therefore, all participants and teachers talked and worked theatre all day long. According to reports, the impact of this complete immersion was highly vivid.

Participants and sponsors agreed that the program achieved these results:

> For all students, it was a concentrated experience in theatre. Playwrights and "fledging" writers got to know and understand theatre arts and crafts; they were exposed to artists in the art of both performing and professing. Four good playwrights were advanced in their careers; everyone believes that at least one of these will be outstanding.

Both programs – the music and the theatre – will be carefully scrutinized as they continue to develop. The cooperative effort of a university and a major artistic institution to advance the education of talented beginners is sufficiently rare, and sufficiently promising, to earn the attention of all persons concerned with the arts.

To us in adult education, there is added interest. We welcome a chance to observe the effectiveness of a procedure we value – using the non-academic, professionals in the community as teachers, and the community's resources as data in the educational process. We know much about this approach in civic affairs. We are only beginning to explore its potential in the arts.

Seminar on Arts Council Administration

An Opening for Discussion on
Arts Councils and their Relationship
to Education and the University

by Ralph Kohlhoff and Joseph Reis

Last August a ten day seminar was held in New York on administration of a state arts council. Representing in effect a crash training course in arts council creation and operation, it was co-sponsored by the Arts Council of America and New York University. The necessity for such a course was precipitated by the federal government's having allotted a grant of $25,000 to each of those states which did not have a tax-supported arts council. These grants were to facilitate research into the cultural resources of each state and to promote a public education program that might lead to a state arts council financed by legislative appropriation with matching federal funds.

In 1965, before the establishment of these grants, there were twelve to fifteen state arts councils in existence. At the time the Seminar was being held, every state in the Union with the exception of Mississippi either had a state arts council or a committee actively working toward the legislative action necessary to bring one into being. The gathering momentum of the arts council movement was dramatized by the fact that the majority of students attending the course were directors or future directors of twenty-two state arts councils which did not exist in January, 1965.

The focus of the Seminar was on the political practices and skills necessary to get initial state support and, once the council is in operation, to maintain this support. With a faculty which included well known artists, political scientists, historians, as well as many of the pioneers in the development of the arts council movement, the course was designed as primarily a series of daily lectures and panel discussions. In addition, during breaks and in the evenings small groups of the student participants worked on state arts council administration problems which they had been assigned before the Seminar convened: what should be the ideal membership of an arts council, the basic policies of such a

council, and a hypothetical two year program which would see these policies carried out. The problems assigned all groups were identical but to increase objectivity the problems were geographically set in states other than those represented by members of the group. The results of these group efforts were presented formally during the last two days of of the course.

From the beginning of the Seminar it became apparent that the possible solutions for the identified arts council problems came largely from the precedents that had been set by the pioneers of the movement. It was also equally apparent that great diversities in attitudes and ideas regarding the movement existed among both the faculty and student participants.

The greatest divergence of opinion concerned the relationship of the Arts Councils to public education and state universities. References to education and universities came up in almost all of the lectures regardless of the fact that the topics had not been designed to deal specifically with education's relationship to the councils, and the lecturers' manner and tone in referring to these relationships soon revealed a dichotomy of attitudes toward them.

In his lecture on the arts and governmental process, Alan Weston, Professor of Public Law and Government at Columbia University, found that the creation of state arts councils by legislation was unprecedented with this important exception: the arts have been included for a long time in the curricula of public schools and state institutions of higher learning. His optimistic viewpoint was that in America the government is quite capable of doing unprecedented things and that Americans were learning to take the unprecedented in their stride.

He predicted success for efforts to gain the necessary state legislative sanctions for instituting state arts councils and believed that once this was accomplished the councils would receive increasingly larger appropriations for carrying on their programs. In addition, he predicted a general governmental trend toward increased patronage of the arts. He felt, however, that the politicians would grant a larger share of this patronage through increased grants to public educational institutions to enlarge their art programs. The reason? It is the government's view that public education is the democratic institution most capable of improving the quality of life for all citizens. Historically, art has been identified with aristocracy, one of the reasons why so few traditional arts institutions have been created in America up until recent times. Weston proposed the creation of a new "Democratic Ideology For the Arts" that would provide the benefits of the arts not only to a rising middle class but to the socially-economically deprived Americans as well.

On the other hand, William Taylor, a Professor of History from The University of Wisconsin, in his lecture on the historical environment for American art, held a more pessimistic viewpoint. Drawing on the

identical background of American government and society used by Weston, he stated that history mitigates against the development of "true" art in America. Americans, he said, do not engage in art because of an inner need; we are a nation in a hurry, a nation of importers and borrowers; the tradition of art in America is businessmen going to Europe to buy huge collections. Art in America, he continued, is seen as property and constitutes a paid-for symbol of status.

Like Weston, Taylor recognized that the precedent for the development of the arts council was the inclusion of the arts in the education system. He agreed that the knowledge of and attitudes toward art of most Americans are a result of public education, and that most of our artists stem from this system and are employed by it as teachers. These facts constituted a large share of the foundation for his pessimism. As he emphatically stated, "Nothing represents America's tawdry feeling for art more than art education in our schools." In his estimation American art education was universally bad and demeaned "true" art.

Thus, in two early lectures on different subjects concerning arts councils, there appeared a dichotomy of viewpoints toward education and the University, one positive and the other negative.

As the lectures continued there were more illustrations of a negative nature. Mrs. David Levene, a member of the New York State Council on the Arts speaking on the function and operation of such a council, insisted that councils must be created as autonomous bodies. From her experience in New York she had learned that state governmental settings made it too easy for a proposed arts council to become a part of a state department of education. Because of the "stultifying" atmosphere for art found in educational institutions, she felt that this kind of arrangement should be avoided at all costs. Although she admitted that one of the prime functions for an arts council should be education, she hastened to define that education as more than mere public school popularization or vulgarization of the arts. With this view of education before the seminar, Robert Steadman, an expert in governmental administration, warned the participants to "beware of the universities." He explained that most state universities wielded great political power in state legislatures, and that if this was not taken into account, an arts council might awaken to find itself funded as an agency of the state university or possibly as an independent organization controlled by university personnel.

In the discussions concerning the politics of bringing arts councils into being, it was stressed that many kinds of people must be wooed to help obtain the needed legislative action. Society leaders, members of the professions, politicians, businessmen and labor were all mentioned as indispensable. The only institutional group tagged as inimical to the movement were educators!

When the seminar discussions turned to the consideration of continuing

political problems which must be faced after a state arts council is established, the experiences of the New York Council remained the point of reference. The feelings about public education on the part of some members of the seminar remained antagonistic.

When two governmental agencies on the state level both see a particular task as being within their jurisdiction and seek state funds for accomplishing that task, the natural result is political conflict. Mr. John Hightower, director of the New York State Arts Council, illustrated how he and his staff carried on a successful campaign to become the administrators of a state program of aid to museums. Both the Arts Council and the State Department of Education felt they should aid museums and both submitted bills to the legislature to request state appropriations. Both bills were turned down in the regular session of the legislature, but subsequently the Arts Council emerged from the political battle with the necessary funds, received through a supplemental budget prepared by the governor. It was the governor's personal support which brought the victory to the Arts Council in its competition with the State Department of Education.

It must be emphasized again that the seminar had not been designed to discuss basic issues of arts council policy and philosophy. It was rather to determine practical methods for handling the political problems which were part of creating arts councils and of operating them within state governmental settings. It is obvious, however, that the kind of arts council a state will have is in a large part determined by the councils' relationship to other existing institutions concerned with the development of the arts. It is also obvious that an arts council's relationship to those other institutions constitutes a basic issue of policy.

As the speakers at the seminar discussed the politics of arts councils' development based on the precedence of the first state arts council, it became apparent that the basic policy espoused was that of New York's council, which considered public education inimical to "true" art development and saw educators and state universities as the chief political enemies of the movement. This policy was not presented formally but rather came to the surface through remarks and illustrations in discussions of other subjects. One New York representative, when asked if he felt that a state university through its adult education programs could cooperate with an arts council to develop the arts in their state, replied that it could not. He explained that he felt cooperation would be impossible because the arts council and the state university could only be competitors for state funds; that arts councils and universities were incompatible because of the bureaucratic nature of education; that the mediocrity of educational philosophy made it unlikely that any arts development of high quality could result from university programs; and that arts councils should be concerned with only art of the highest professional quality. These comments, in general, reflected the policy of arts council management which have developed out of the

experiences and personal attitudes of the pioneers of the movement in New York State.

Not all faculty members shared these attitudes and several held different views on education and the university and their relationship to the Arts Council movement. Robert Corrigan, Dean of the School of Arts at New York University, held that the arts council movement illustrated the need for the creation of university programs to train the new leaders necessary to carry on this revolutionary development of the arts in America. It was his belief that training for leadership was critical to the success or failure of arts councils. Excellent as the Seminar was, it could not, he said, be a substitute for the kind of rigorous imaginative two year program that could be provided by a university with its vast intellectual resources and facilities.

In his lecture to the Seminar, Saul Bellow, the noted American writer, stated that, at least in his discipline, the only place that an artist in America was free to be truly creative was within the "bosom" of the university.

Milton Carman, the director of the Ontario Council for the Arts, declared that the rationale of his arts council was based on the decision that their task was to promote Mass Culture on a high quality plane. Confronted with this problem they decided that the only feasible "mass" instrument available to them was the public education system. This system included the elementary, secondary, higher, community, and professional education systems. It was understood that much art education was unsatisfactory but that the educational institutions were the most possible avenue of approach to realize the societal benefits of the arts. The solution then was to improve the educational programs of these institutions. To do this the council agreed that the only intelligent basis for policy making and program creation was to know accurately what realities existed in the arts in society, what potentialities existed for the arts in society, and on the basis of adequate information about the present and possibilities for the future decide upon courses of action. For this reason a great share of the Council's funds were put to use to pay for empirical research into the arts with emphasis upon how to utilize and improve the educational systems.

Carman said he believed that society was racing with technology. A world of leisure was rushing upon us that required a new kind of life in which leisure, in order to have meaning, must be productive. The arts should be for everyone to participate in and appreciate. This requires education on a vast scale and the employment of the minds of many experts. It requires empirical research and the use of those tools which have been developed through technological advancement such as scientific research methods and problem solving strategies. Science and art are not antithetical, he said, but can work together. The institution which has the resources capable of

providing the necessary research for the arts council and other cooperative educational institutions is the University. For this reason the Ontario Arts Council worked very closely with the University of Toronto, which was developing a huge center for research into education including the arts and creativity.

On the basis of these illustrations it can be seen that the faculty differed in their opinion about arts council policy toward education and the university. In their positions as leaders of the first arts councils they might be said to represent arts council policy of the past up until the present, a past which is made up of four or five state arts councils who will soon be a minority group if the forty or more other states are successful in establishing their own councils.

Despite great difficulties facing them there is a strong possibility that this may happen. Since students at the seminar will be directing the majority of state arts councils, it becomes a matter of great interest to know what were their reactions to the policy opinions expressed by the faculty.

During the eight days of lectures any observation of their reaction was primarily confined to social conversation and to their participation in the small group meetings. At the general sessions, because of the format of the seminar, the students felt it was their task to learn as much as possible about the "mechanics" of administration from the faculty and not to argue with them about those policy issues that happened to come up in the lectures.

In their private conversations the students reacted quite strongly whenever an anti-education, anti-university viewpoint was expressed. In their remarks it became apparent that they did not personally agree with anti-education policy. One of the directors of a mid-west arts council summed up the possible reasons for this very well when he defined the new arts council director group as "the children of the public education and university system." It was his opinion that the majority of the new directors were in their early thirties or younger and thus only a few years out of that university and art education which had originally sparked their interest in becoming arts administrators.

He also observed that in the majority of states represented by the students the principal art institution and art development programs were situated within the state education system, and that it was in these institutions that the majority of state artists were trained and great numbers of the professional artists of those states employed. Very few of these new leaders, he said, could accept blanket indictments of these institutions as fostering mediocrity and harboring less than professional quality artists, especially when the indictments were made by people who had never been to those states and thus knew very little about them or their cultural resources. From remarks like these it also became apparent that very few of the new leader group were cowed by the authority of art institutions in New York, committed as they

were to decentralization of the arts through the creation of independent arts institutions in their own states.

The viewpoints of these new directors, heard at first only in conversations, were made much clearer the last two days when the group presentations were made. While the format of the lectures had avoided "policy," the problems tackled by the small groups repeatedly emphasized it.

The first group, with participants from Idaho, Iowa and Michigan, felt that arts council members should be selected on the basis of their love and knowledge of the arts. While they agreed that powerful and influential people in business should be represented, they insisted that professional art managers should constitute a strong element. A manager could be the present director of an arts institution such as a museum but most likely he would be an educational administrator in the arts such as the head of an art department in a state university or college.

In terms of program policy the chief assumption was that the council's main role should be to support indigenous artistic efforts. To achieve

that aim at least 50% of the available funds should be devoted to assisting artists and groups of artists and art institutions. The remaining budget should be used to help public educational institutions to support art education programs. This group also felt that newspapers, radio, and television should be used to tell everyone about the money that would be available and how they might apply for it. Ideas would be accepted from any source and all requests would be acted upon by the council. The report of this first group clearly revealed that the university and education were seen by them as prime allies in an arts council's program development.

One participant took the leaders from New York to task for having an extremely provincial attitude toward the arts in America. He thought them naive in their assumption that they possessed intellectual superiority over the artistic talent of this country. Such an "establishment," he felt, fostered and promoted cultural elitism.

Another group report of representatives from Florida, Pennsylvania, Arizona and Wisconsin, recommended that a fifteen member council be instituted. Of these fifteen members, five would be from educational institutions including the state university, which would be represented by a high level administrator; five members would represent the various professions; and five members would represent established art interest groups such as the Junior League and The Association of University Women.

This group felt that the arts council funds should be used to encourage the public schools to promote greater general interest in the arts by developing the interest of children and through this interest to reach the parents. The primary program would try to bring experiences and training to all the children and especially to those in rural areas. Exhibits, classes and theatre performances would tour grade schools and high schools throughout the state, involving the children

during the day and adults in the evening. Local community action groups would be mobilized to develop indigenous art programs for elementary, secondary and adult education. The prime support would come from the State Department of Education, State Department of Recreation, University Extension and adult education agencies. The integrated program would seek funds through an arts council, through Title III provisions for elementary and secondary schools and Title IV higher education funds, as well as Title I funds for poverty area schools.

This group spelled out most clearly the feeling that public education was the best way to develop art in a democracy. Public education, they insisted, not only develops indigenous artistic talent but also the future audiences which will support professional artists. This group also stressed the idea that children's education must be integrated in some way with adult education because it is the adults who have the power to demand and implement the development of arts programs in community life.

In all of the group presentations there was a common agreement that arts councils should work closely with public education and with universities. While the particular forms for this relationship varied – some groups emphasized arts councils helping educational institutions and some emphasized educational institutions helping arts councils – the underlying principle remained the same. Carrying this principle of relationship beyond the individual state level, one group went so far as to suggest that the arts councils should ally themselves with their respective state universities and then join together in regional alliances to inspire revolution in the arts aimed at bringing down the present institutional order of the art world which they felt fosters authoritarianism and cultural elitism inimical to true independent creativity. This group suggested that the mid-west with its great wealth and the intellectual talent in its expanding universities represented the most logical location for such a regional experiment, especially in view of the fact that mid-west universities were now spending literally millions of dollars on their art programs and were committed to arts development on a large scale. The second year of existence for the arts councils in these states was suggested as an excellent time to call a regional conference. Representatives from the mid-west arts councils and state universities would come together at that time to draft a cooperative regional plan of arts development. It was felt that the collective resources of those institutions would enable them to succeed in changing and challenging the art world in America.

It was very clear in these group presentations that the majority of representatives from twenty-two state arts councils believed very strongly in the advantages of a close relationship among arts councils, education, and the university.

Summary

The seminar in arts councils administration had been designed to help new arts council directors to establish and maintain a council in their

home states. The focus of the conference was on the political problems which these arts councils face. All participants agreed on the importance of the political dimensions and the ramifications of the politics involved in the arts council movement. Out of these political considerations arose a great diversity of opinion, however, on the philosophy and policy of arts councils management.

In these crucial areas there was no open airing of issues, but the difference in positions was clearly implied in both the formal and informal remarks of the participants. Some individuals were strongly anti-university and anti-education; others reflected a concern for close cooperation with universities and public educational institutions. What was lacking was discussion of these opposite points of view. This was not the fault of the seminar, it had not been designed to accomplish this. What it did accomplish, though, was to reveal an issue of critical importance to the development of the arts in America.

In the evolution of democracy the American government more and more is coming to realize that the qualitative aspects of life for its citizens is an important matter of concern and that the arts can play an essential role in enriching societal life. The government has subsidized the arts through public education and the university and is now supporting the development of the arts council movement. The aim of all three is to make the benefits of art available to even larger numbers of Americans.

Despite these common aims a danger exists: some of the opinions expressed at the seminar indicate plainly that leaders involved in one arts institution see the other arts institutions as competitors and not allies, a discord that could, for example, erupt into jurisdictional disputes in federal offices about what money should be given to what institutions for what art programs.

It is our feeling that the university and the arts councils need not, nor should not, see themselves as competitors but rather as allies working toward great goals. The enormity of the task of arts development demands that they work together. In such a system of cooperation, each through its own unique institutional structuring can draw upon financial and intellectual resources that will enable them to accomplish art developments that neither could do alone.

What is needed then is an open discussion of the relationships of education and the university to the arts council movement. This discussion should be as intellectually critical as possible, not with the aim of deciding who should dominate arts development but, rather, of how to improve both education and the arts councils and establish cooperative rapport between them.

The time to begin these discussions is not in the future, when institutional policy may become frozen and communication more difficult, if not impossible, but right now.

Training an Audience for Dance

by Marcia B. Siegel

Of all the performing arts in America, dance is most desperately looking for an audience. Dance, probably the oldest of all art forms but the last to become established in this country, has yet to be included in that glamorous, entertaining and enlightening experience most people have in mind when they speak of "the theatre."

The arrival of professional dance in America occurred in a series of events around the period of the Diaghilev Ballet's first tour (1915-16) and the establishment of the Denishawn collaboration (1914). In the 50 years that followed, an extraordinary concentration on the training of dancers and choreographers brought American dance through the the entire gamut from classicism to happenings. Today the excellence of American dancers and choreographers is unquestioned even in tradition-steeped European capitals. Yet our own audiences are still so small that we can support only a handful of professional ballet and modern dance companies, who work only part of the year. It is time to turn our attention to training the other half of the partnership that is necessary to produce theatre: the audience.

Dance is particularly difficult to express in words. Hence, it has not developed the kind of historical and critical literature that has extended the influence of other art forms outside the theatre to reach students and other members of the public. Dance cannot be adequately captured and mass-communicated via some other pocket-size or living room-size medium. Even the written recording of dance is still in its infancy, so that accurate revivals of classic dance works of the past are not common. Dance is truly an experience of the particular time and space in which it actually happens. It is precisely this experience which we must find a way to convey, in order to attract new patrons into the theatre who will have some notion of what they are about to see.

I heard recently of a professor who attended a dance concert and didn't like it at all. He couldn't understand what was going on; he was terribly bored and irritated; and he sat during the entire concert squirming in his seat.

The professor apparently never knew that he was a lot closer to understanding than many people ever get. There are, after all, many things you can do if you are bored in the theatre. You might read your program, take a nap, inspect the decorations on the auditorium ceiling, try to figure out the light plot, or mentally review all the things you have to do next week. It is highly significant that this professor, convinced that he did not like or understand dance, reacted in such a physical way. He responded kinesthetically. If his intellect hadn't felt neglected, he might have turned that kinetic rapport from distaste to enjoyment.

The fact that this dissatisfied viewer was a college professor only

underlines the difficulty of making a non-verbal art appeal to an extremely verbal society. We in this country place a high value on the verbal and symbolic media of communication, and a correspondingly low one on the more direct, non-verbal means. The education of a child begins in his pre-school years, with the learning of language; when he enters school reading and writing are his first formal learning experience. Soon he learns mathematics, which is also a language, though a symbolic one. From the age of about seven until he dies, the individual spends his life in an environment of words and symbols. Almost everything he learns about the world comes from books, newspapers, radio and television, and other forms of the spoken or written word. Almost every step he makes toward realizing his aspirations – getting a better job, gaining status in his community, providing for his children – is achieved through his ability to communicate and compete on a verbal level.

Since the society places such a high premium on verbal and symbolic communication, it is not surprising that the arts should often separate on this level as well. Serial music is an attempt to systematize musical sound by arranging it in predetermined patterns. It is not usually what we would call musical or melodic; one feels one could get as much pleasure from reading a serial score as from hearing it performed. We were taught in college to look for inner meanings in works of art; we read Eliot, Joyce, Melville like mystical charts. The Ingmar Bergman films of the 50's had to be "read" in the same way.

Around the middle – or "Long Woolens" – period in the development of American dance, Martha Graham infused movement with intellectual and symbolic meaning. Audiences who saw her Greek tragedies and psychological epics could recognize that something highly significant was being said about human behavior even when they could not follow every permutation of the plot; they could identify characters and emotions. Although Graham's choreographic ideas influenced a whole generation of dancers, she has only recently attained the status of national hero herself, with the Aspen Award in 1965 and a big grant from the National Arts and Humanities Council last spring. Apart from our appalling lack of recognition for true artistic genius, this overdue tribute is unfortunate for two reasons: first, because Graham is no longer doing her greatest work, and second, because she no longer carries the burden of artistic influence in the dance world. At a time when choreography has grown away from the intellectual approach of Graham, even rebelled against it, Graham is at last being presented to the world as the best of American choreographers. The vintage Graham pieces of the 1920's, 30's and 40's were daring, prophetic and brilliantly avant-garde, but with the curious elasticity of time, her work now is almost passé. Graham now is the Establishment of American dance; her disciples – those who have stuck with her ideas – are only pale reflections or decadent imitations of her genius.

Dance's growing audience is understandably confused. Not only must a new patron overcome the novelty of the dance medium itself,

but he finds when he gets to the theatre that what is happening on the stage is nothing like what the national publicity has prepared him to see. Beginning in the 30's, the artists of the modern dance expressed their concern for human relationships, social problems and the mythological-historical backgrounds of society. Above all they were involved, and their work reflected that involvement. Today's "cool" choreographer is influenced by the Bomb, by Oriental philosophy, by conformity encroaching on all sides. His work rejects earlier preoccupations with self and society as romantic. He concentrates instead on the basic verities of movement as a means to each individual's attainment of his own truth and his own particular sensory experience. There are no plots, no heroic characters, few symbols of any kind, no explicit probing of human relationships and problems. There is, boldly and without apology, just movement spread out for the spectator to make of it what he will. For us that is more difficult than applying intellectual analysis to a work.

How can the literary-minded viewer respond to a work like Paul Taylor's "Epitaphs?" The music is an authentic down-South street band, hopelessly out of tune, naive, dominated by wandering oompahs from an untutored trombone. The dancers are not dancers at all, but wraiths in skin-tight black, head to foot, with little round reflectors all over their heads and in the palms of their hands. They shuffle on, one, two, three at a time, do a few aimless kicks, swing their forearms in a faintly seductive manner, collapse into each other's arms with limp wrists, shuffle off. I haven't the faintest idea what it means. But it is the funniest dance I have ever seen. It still was, the fourth or fifth time I saw it. At first I tried to find clues: Epitaphs – cemeteries – street bands – funerals – shuffling – minstrel shows? This only made the dance less funny, so I stopped thinking altogether.

Taylor provides even fewer clues with his made-up title for "Scudorama." A sky punctuated with scudding (?) clouds, a panorama (?) of social behavior moving across a discordant and complex jazz score. The stage pulses with menace, with half-recognized desire, with "conformity" and "alienation" danced in quotation marks. We see fragmentary references to things we know and fear, but nothing holds these fragments together, except the thread of movement that projects (but does not portray) feeling.

Non-literal movement is a central concept to many modern choreographers. When a ballet choreographer wants to show despair he usually employs some tired pantomimic device such as a fist to the forehead. Graham would use a variation of the contraction – a sharp drawing in of the muscles in the central part of the body. In "Scudorama" someone impassively flings a huge striped beach towel to the ground and we are seized by something that is no less despairing for its lack of specificity. Seized by something, that is, unless we are busily obscuring our feelings by trying to figure out what the significance of the beach towel is, and why the dancer who flings it is dressed in street clothes, and who he represents.

Similar in feeling to "Scudorama," though on a more personal and less social level, is Merce Cunningham's "Winterbranch." It is difficult to perceive the dancing in "Winterbranch" at first because of the jarring John Cage score, the sensational lighting effects and long periods of darkness, the catcalls and other messages of disapproval that invariably issue from the outraged audience. But at some point a viewer can accept all of it, as he accepts the daily assault committed on his senses by a subway ride or by living next to a new building under construction. What the dancers do in this environment is only a projection of the anxieties, the combat, the frenetic energy and sudden depletion of our own lives. The effect of the dance is incomplete without each viewer's sensual participation, and participation is inescapable. Even those who walk out on "Winterbranch" have gotten the message; 300 years ago they probably would have rejected Marlowe's depiction of blood and gore as stuff too strong for the theatre.

Cage and Cunningham are very much creatures of the 20th Century. Often they seem to be presiding over some experiment in basic psychological research, expectantly watching their subjects, the audience, for a response, but, with scientific impartiality, not prejudging or predetermining what that response will be. They work hard to attain their objectivity. They want to prevent their own highly-developed intellects from triggering too quick and too pat a response in their intellectually sensitized audiences. Cunningham's chance dances are created by random devices such as throwing dice to determine how many times a movement will be repeated. The backstage apparatus for his "Story" consists of a stopwatch, a blackboard, and a rack full of grotesque costumes which the dancers probably haven't seen because a new wardrobe has just been acquired from the Salvation Army and other repositories of impossible cast-offs. At two minutes and fifty-four seconds into the dance, he directs a chart on the blackboard, and a dancer selects an outfit and goes on. He does his variation, largely improvising on movements worked out beforehand, and comes off when the clock tells the next dancer to enter. Sometimes more than one dancer is on at a time; then they either circumnavigate each other completely or work as if in a planned ensemble, with the incredible sense of awareness that all Cunningham's dancers have for each other.

Cunningham has spoken about the freedom this method sets up for the artist, and about his desire to experience every dance, every movement, as if he were doing it for the first time. This is frighteningly far from our world of patterns and schedules. In order to appreciate it we have to expose ourselves by discarding our pre-packaged responses and intellectual camouflage.

Murray Louis is often preoccupied with the movement possibilities of the human body as an element of design. He explores the dynamics and shaping of movement within a context that also uses light, color and decoration to create its visual effect. His dances do not have a strong emotional connotation; what we feel is pleasure, the kind of expectant delight generated by the constantly changing patterns of a

kaleidoscope or a mobile sculpture. In this quality Louis has much in common with his artistic father, Alwin Nikolais, but Louis still sees the dancer, the human body, as the focus of his designs while Nikolais increasingly fuses the dancer into the design, subtracting some of the distinctively human characteristics to bring off his spectacular concept of total theatre. Louis' theatre is still a dancer's theatre, and perhaps more than any of his contemporaries he shows us the enormous kinetic range of which the dancer is capable.

In his Duet from "Calligraph for Martyrs," for example, the opening silhouette of a strange two-headed, Buddha-armed body is gradually illuminated to reveal two men, fused into one. During the entire dance they maintain this inextricable relationship, solemnly folding and entwining themselves into new shapes. We become sharply aware of the planal relationship of limbs and trunks, of the changing, contrasting energies flowing through the dual body. And we realize at last that the possibilities are not only fascinating but endless. The dance could go on forever.

Louis ventures often into humor, seldom into the dark areas of human experience. His serious works are curiously uncomplicated, asexual, unaware of Issues and Problems. His dancers (and particularly he himself dancing) have the beautiful innocence of children concentrating on an intricate game.

It might be worth noting that all three of these important choreographers, Taylor, Cunningham and Louis, are also superb clowns. Taylor projects the stylized rituals of commedia dell'arte into the 20th Century. Cunningham often portrays the bitter-sweet humor of a Chaplin character, and Louis renders campy variations of burlesque. This kind of clowning, whose history is long and honorable, is based on visual recognition, and it survives today almost exclusively in dance. The Chaplins, the Buster Keatons, and even the pantomimists have given way to the comics – Fred Allen, Sid Caesar, Berle and all their descendants – who with the advent of talkies, radio and then TV began to make use of the spoken word to transmit a more accessible but perhaps less universal message.

If choreographers, then, are taking a new approach to their dance-making, how can we develop audiences who will be able to respond in kind? Obviously, the tools of the verbal society should be employed – but what is the most effective way to do this?

Dance criticism is the most difficult and least successful of all forms of writing in the arts. Dance, even at its most literal, resists translation into words. Ballet critics could always fall back on relating plots, describing the scenery and counting the fouettés. With the advent of Tudor and Graham the floundering critic could explore psychological and symbolic meanings without discussing movement at all. Now, confronted with a theatre of unadorned movement that

he himself may not even understand, the critic can convey very little that is meaningful to his readers. He may even mislead the public through his ineptitude. Another type of critic does grasp the movement and conveys it in another form of art: poetry or poetic prose. This kind of exercise is more valid because it recognizes the futility of transferring dance itself to another medium and attempts indirectly to evoke a similar aesthetic experience in the reader. As an educational vehicle, however, it is about as helpful and objective as fingerpainting.

Dance needs, urgently, to acquire understanding critics who can speak of dance in its own terms, not in the borrowed and inadequate language of music, drama or painting. To this end the Effort-Shape system could be a revolutionary step. Developed by Rudolph von Laban, inventor of America's most widely used system of dance notation, Effort-Shape defines and classifies all movement according to its dynamic and spatial qualities. Its language is simple, precise and consistent. The widespread adoption and use of Effort-Shape analysis by critics could provide the objective verbal context which dance has always lacked. With or without Effort-Shape, the critic will have to come to terms with movement if choreography is to be saved from journalistic dry-rot.

On a more fundamental level, we must give more attention to bringing more people into contact with the dance experience itself. It would probably not be an outrageous generality to say that every child who goes through an American public school system gets some exposure to music, painting and drama. The number of schools requiring even a single semester of dance – *dance,* not calisthenics, rhythm band, twirling or maypole pageants – is a fraction too small to count. The reason? Not enough teachers, inadequate curriculum planning for dance courses, uncertain standards for teaching and teachers, or just plain Puritanism? Perhaps all of those need attention. Once dance training becomes as widespread in the schools as singing, art and Julius Caesar, there will be a broad basis on which to build a more highly developed sensitivity in college and beyond. Dance appreciation courses should have an equal status in the college curriculum with music appreciation and art appreciation. On the adult level, it was suggested 30 years ago by critic John Martin that the formation of non-professional community dance groups could help build audiences and increase kinesthetic responsiveness among the lay public, and this job, too, remains to be done.

Without a responsiveness to movement, a word-bound public brings all the wrong expectations to the theatre. Or they stay away from dance theatre altogether because they are afraid of it. We need to re-educate Americans to understand the most primitive and least complicated of all human functions. Today's choreography is sending a loud, clear signal, but if the audiences are not tuned in, they simply won't know how to read the message.

notes

Erotic Literature and the Reader

Leon A. Jakobovits,[1] co-director of the Center for Comparative Psycholinguistics at the University of Illinois reports on research conducted on readers' reactions to erotic literature in an article entitled "Evaluational Reactions to Erotic Literature."[2] The following summary has been largely excerpted from the article:

On the basis of analysis of a variety of erotic literature Kronhausen and Kronhausen in their book, *Pornography and the Law,* have suggested that there seem to be two general types: hard-core obscenity, works which contain unrealistic and so-called wish-fulfilling distortions; and erotic realism, works which contain non-sexual detail and even anti-erotic elements. Although these distinctions seem to be of a quantitative nature, suggesting differences in degree rather than in type, Kronhausen and Kronhausen feel that they reflect fundamental differences in composition and intent (or function) which make these two types of literature qualitatively different. They argue that the writer of erotic realism intends to depict the realities of life, such as they are, not excluding the sexual side which he considers an important aspect of human behavior. On the other hand, they argue, the main purpose of the writer of hard-core obscenity is to excite the reader sexually and to provide a psychological aphrodisiac, and this at the expense of credibility and the necessary limitations imposed by the requirements of a real world.

Using three of the distinguishing criteria which were identified (content, exaggeration and anti-eroticism), 20 short stories were specifically written for the study in such a way that ten had the characteristics of erotic realism and the others had the characteristics of hard-core obscenity. The results clearly showed that readers are capable of distinguishing between the two types of erotic literature when specific criteria for such distinction are provided.

The study also revealed that male and female readers react differently to the two types of stories. Females consistently rate hard-core obscenity as more interesting and sexually stimulating than males do, the latter finding erotic realism as more arousing than hard-core obscenity. Males found erotic realism stories significantly more realistic and unexaggerated than females. The author states that these findings are quite contrary to his subjective expectations, and he offers as possible explanation the previous research related to sex differences in "psychologic stimulation" (Kinsey, Pomeroy, Martin, and Gebhard, 1953) which suggests that on the whole "the male is conditioned by sexual experience more frequently than the female."

Both sexes were in agreement in their judgment of hard-core obscenity stories as quite unreal and exaggerated and both were agreed in finding erotic stories dirty and unrefined. However, erotic realism stories were considered only very slightly unrefined, whereas hard-core obscenity stories were considered quite unrefined.

The author states that the unresolved questions raised by the study deal with the personality factors which mediate reactions to erotic stories: attitude toward sex and sexual literature, degree and variety of previous sexual experience, education, marital status, social class, etc. He asserts that only by examining the role of these variables can we properly evaluate the sex differences found in this study.

Effectiveness of Art Education in American Schools and Colleges

Dr. Elliot W. Eisner, Stanford University Associate Professor of Art and Education, has just completed two studies about art education effectiveness in American schools and colleges. Both studies were supported by the United States Office of Education.

In the first, a three year study involving 4,000 students in forty secondary schools and colleges throughout the country, Dr. Eisner studied students' general information about art and their attitude toward it; the tests were designed to measure students' attitudes toward art and artists, satisfaction gained from art, and the students' estimates of their own ability in art.

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[1] See his commentary on page 269 of this issue.

[2] *Psychological Reports* 1965, 16, 985-984. Southern Universities Press.

Prof. Eisner found that in studying students from the ninth grade through the senior year at college that students increased their test scores at approximately the same rate, whether or not they had taken high school art courses. He also discovered that college seniors majoring in art education — the students who would be directing art programs at the elementary school level the following year — were able to answer correctly only a dozen more questions about art than high school freshmen in general. The rate of improvement was about two correct answers per year. He also found that girls know more about art at each grade level than boys and that they have a more positive attitude toward art in general, but both boys' and girls' attitudes toward art remained remarkably stable throughout the high school years. He concluded that junior and senior high school courses in art are not effective for students in general, nor do they produce the kind of art teachers we should have.

The second study involved 110 students in seven suburban and slum schools in the Chicago area. One half of the test group came from slum areas, with sixty per cent of their families on relief, the other half from upper middle class suburbs. Students in the first, third, fifth and seventh grades were asked to produce colored crayon drawings under relatively controlled conditions. Prof. Eisner found that the suburban children were about four years ahead of the slum children. It took the slum youngsters until the fifth grade to reach the competence the others had shown in the first grade, but by the time both groups had reached the seventh grade there was no difference in achievement.

Prof. Eisner concluded that elementary art instruction is for the most part ineffective in developing the kinds of competences measured by the scale used in the study. Current instruction methods do not seem to take advantage of or further the development of the kinds of abilities that culturally advantaged children bring with them when they enter school.

Plan for Arts Resources Development in San Francisco

In March, 1966, at the request of San Francisco's Mayor John F. Shelley, the firm of MacFadyen and Knowles undertook a comprehensive study of the status of San Francisco's art resources, which included sending questionnaires to a variety of arts organizations, and a series of more than a hundred conversations with arts administrators, artists, representatives of government agencies and city officials. A preliminary report was presented to the mayor along with the recommendation that an interested and representative committee be appointed to work this material into specific proposals. After the committee was formed and presented with the collated material, sub-committees were appointed to work on the specific problems of programming, facilities, and financing, and at a final meeting the whole committee met to formulate the proposals contained in the final report.

Primarily the report urged that an Arts Resources Authority should be established to direct the evaluation and coordination of the arts programs of municipal departments and agencies, and to provide guidance for the city's private arts organizations and institutions. It further urged that the Arts Resources Authority should have responsibility for the following tasks:

1. Support and encourage arts in the neighborhoods.

2. Advance the arts in elementary and secondary school education by increasing the participation of artists and arts organizations in education, by providing adequate facilities, by reevaluating teacher qualifications and training techniques, by coordinating financial support from private and public sources and promoting the establishment of special high schools for the performing arts and visual arts.

3. Promote the growth of the arts in adult education by initiating efforts toward the reappraisal and improvement of present teaching, by providing better facilities and working toward more adequate financing of arts instruction.

4. Support and encourage amateur and semi-professional arts programs by providing or making available facilities for rehearsal, by production and performance of the performing arts and filmmaking, and by providing studio exhibition space for visual artists.

5. Promote the development of professional arts programs to increase the availability of these organizations and their artists to the arts in the neighborhoods and for arts instruction in elementary and secondary education.

6. Work to solve the facilities crisis in San Francisco through renovation of the Opera House, construction of a new hall for use by the Symphony and the Ballet, and planning toward a major theatre which would be used by the Civic Light Opera and touring Broadway companies and an additional theatre complex for use by a resident professional theatre company.

7. Support and encourage professional visual arts programs by increasing their availability to the neighborhoods and elementary and secondary education, obtaining financial support from public and private sources for museum operations and acquisitions for their collections, providing necessary museum facilities through renovations, additions or new construction, and initiating a study by a panel of museum specialists to examine the feasibility of coordinating the programs, administrations and objectives of the museums in the city.

8. Promote more use of the arts on educational television through encouraging the participation in programming of the city's artists and arts organizations, and by coordinating financial support for educational television programs and facilities for their production.

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