THE KEY REPORTER

VIRGINIA CHAPTERS SPONSOR SATURDAY SEMINARS FOR HIGH SCHOOL TEACHERS

Nearly 40 teachers from Virginia's public and private schools traveled to Randolph-Macon College on a rainy weekend in February to attend a Saturday seminar on teaching topics in biology. The day-long session, sponsored by the college's chapter of Phi Beta Kappa, was the first in a series of three to be conducted this year by chapters in the state.

Zeta of Virginia persuaded four members of the Randolph-Macon biology department to offer free instruction in their fields of expertise to the assembled teachers, who traveled to Ashland for the seminar from points as far away as 100 miles. Topics for presentation were selected in consultation with the Center for Mathematics and Science in nearby Richmond, which also helped disseminate information about the seminar.

At the morning sessions, Art Conway discussed immunology, Bettie Davis talked about viruses, and Patricia Dementi discussed nutrition, with an emphasis on fast foods. In the afternoon session, Barry Knisley offered practical suggestions for how common schoolyard plants and animals can be used in field and laboratory exercises to teach ecological principles.

Eta chapter at nearby Hampden-Sydney College held a Saturday seminar on mathematics on April 4. Michael Berman, the chapter president, opened the session with a presentation on "Calculus and the Calc T/L," an introduction to a computer algebra system designed for teaching

CONTINUED ON PAGE 2

HOOK AWARD NOMINATIONS DUE BY JULY 1

Chapters and associations are reminded that the deadline for nominations for the 1994 Sidney Hook Award is July 1, 1992. The $5,000 cash prize recognizes a scholar for distinguished undergraduate teaching, research, and leadership in the cause of liberal arts education. Nominations should be sent to the Sidney Hook Memorial Award, 1811 Q Street N.W., Washington, DC 20009.

Doug Buerlein (photo credit)

Pictured at Phi Beta Kappa's first outreach seminar for high school teachers on February 15 are (from left), Patricia L. Dementi, associate professor of biology at Randolph-Macon College; Bette Nanavati from Chickahominy Middle School, Hanover County; C. Barry Knisley, professor of biology at Randolph-Macon; and Velma Weaver from Lee-Davis High School in Mechanicsville.

'92-93 SCHOLARS NAMED

The Society has named a panel of 13 Visiting Scholars for 1992–93. Members of the group will travel to approximately 100 college and university campuses to meet with students and faculty in formal and informal settings over the course of two-day visits. The Visiting Scholar Program was begun in 1956 to enable undergraduates to meet and talk with distinguished scholars in diverse disciplines. (For a glimpse of what the visits are like from a Scholar's perspective, see the article by Anne Firor Scott beginning on page 3).

The new panel is as follows:

ALLEN J. BARD, Hackerman/Welch Regents Chair in Chemistry, University of Texas at Austin. A member of the National Academy of Sciences and a fellow of the American Academy of Arts and Sciences, he is president of the International Union of Pure and Applied Chemistry, editor in chief of the *Journal of the American Chemical Society,* and the author of *Electrochemical Methods* and *Chemical Equilibrium.*

JOEL E. COHEN, professor of populations and head of the Laboratory of Populations, Rockefeller University. His books include *A Model of Simple*

CONTINUED ON PAGE 2

KEY NOTES

Ferrante Outlines Her Hopes for ΦBK
PAGE 2

The Education of a Visiting Scholar
by Anne Firor Scott
PAGE 3

Letters to the Editor
PAGE 4

Educating Performers
by James Sloan Allen
PAGE 5

Recommended Reading
PAGE 10

Clark Assumes AAAS Presidency
PAGE 13

SEMINARS FOR TEACHERS

CONTINUED FROM PAGE 1

calculus. Then Dan Yates of the Randolph-Macon faculty examined the question "What Is an Interactive Textbook?" After lunch in the college dining hall, Lee Cohen of Hampden-Sydney's math department discussed "Born Too Soon: Charles Babbage and the Barriers of Technology."

A third Saturday seminar to explore "The Changing Face of the Eastern Bloc" is being planned by the Epsilon chapter at the University of Richmond.

The seminar series is a direct result of the conference sponsored last year at Williamsburg, Virginia, on the subject "Phi Beta Kappa and Virginia's Public Schools" (see *The Key Reporter,* Spring 1991). With the endorsement of the 36th triennial Council, the Virginia model may be extended elsewhere in the nation where resources exist for the Society to foster excellence in schools by assisting teachers.

VISITING SCHOLARS

CONTINUED FROM PAGE 1

Competition, *Casual Groups of Monkeys and Men*, *Food Webs and Niche Space*, and *Community Food Webs*. He has been a MacArthur Foundation fellow, a Director's Visitor at the Institute for Advanced Study, and a recipient of the Ecological Society of America's Mercer Award.

HUBERT L. DREYFUS, professor of philosophy, University of California, Berkeley. He is the author or coauthor of *What Computers Can't Do: A Critique of Artificial Reason*; *Being-in-the-World: A Commentary on Heidegger's* Being and Time, *Division I*; *Michel Foucault: Beyond Structuralism and Hermeneutics*; and *Mind over Machine: The Power of Human Intuitive Expertise in the Era of the Computer.*

FREEMAN J. DYSON, professor of physics, Institute for Advanced Study. A member of the National Academy of Sciences and a fellow of the Royal Society, he is the author of *Infinite in All Directions* (Phi Beta Kappa Award in Science), *Origins of Life*, *Weapons and Hope*, and *Disturbing the Universe.* His honors include the Gemant Award and the Heineman Prize of the American Institute of Physics.

HELEN LEFKOWITZ HOROWITZ, professor of history and American studies, Smith College. Her publications include *Culture and the City: Cultural Philanthropy in Chicago from the 1880s to 1917*; *Alma Mater: Design and Experience in the Women's Colleges from Their Nineteenth-Century Beginnings to the 1930s*; and *Campus Life: Undergraduate Cultures from the End of the Eighteenth Century to the Present.*

DANIEL KLEPPNER, Wolfe Professor of Physics, and associate director of the Research Laboratory of Electronics, Massachusetts Institute of Technology. A member of the National Academy of Sciences, he was awarded the Davisson-Germer and the Lilienfeld prizes of the American Physical Society, as well as the Meggers Award of the Optical Society of America. He has written *Introduction to Mechanics* and *Quick Calculus.*

MARTIN E. MARTY, Cone Distinguished Service Professor of the History of Modern Christianity, University of Chicago, and senior editor of *The Christian Century.* His books include *Righteous Empire,* winner of the 1972 National Book Award, and *Modern American Religion.* He has served as president of the American Academy of Religion, the American Society of Church History, and the American Catholic Historical Association.

STEPHEN G. MILLER, professor of classical archaeology, University of California, Berkeley, and director of the Nemea Excavations in Greece. He has published *The Prytaneion: Its Function and Architectural Form*; *Arete: Greek Sports from Ancient Sources*; *Nemea: A Guide to the Site*

FERRANTE OUTLINES HER HOPES FOR ΦBK

"Although I'm an activist and always have been, pushing for justice and equity for women and minorities," among other causes, says Joan M. Ferrante, Phi Beta Kappa's new president, "I do not expect to lobby from the national office of Phi Beta Kappa" except to support and encourage initiatives for action that come from chapters and associations.

In a telephone interview with *The Key Reporter* concerning her goals as president—she is the fourth woman to hold the top office—Ferrante noted, "What the Society does, it does well, and I support all its current ventures." At the same time, she says she is eager to see the Society do more to support initiatives from its members that seek to tackle the issues that concern them.

Efforts to improve education everywhere, she says, find a natural constituency among **ΦBK** members, because they are "people who, really from childhood, have cared about education—whatever their current field." In a practical sense, however, the Society has "neither the resources nor the staff to do much more than bring people together" to encourage their efforts and to disseminate information about them.

Ferrante expressed particular interest in helping chapters work with schools in their areas to enhance the quality of secondary education. "We can't hope to have quality education in our colleges and universities," she says, "if we don't have quality education in our secondary schools." As a result she is very enthusiastic about the seminars for high school teachers that Virginia chapters organized following last year's conference in Williamsburg to discuss ways in which the Society could help the public schools.

She is also interested in other projects that might be developed, academies like the one established in Chicago (see *The Key Reporter,* Winter 1991–92, p. 10), lecture series for high schools, and mentor and tutoring programs drawing on **ΦBK** faculty and students. She says she is eager to have ideas and comments from the membership.

Meanwhile, Ferrante is approaching the end of a year of leave from Columbia University (where she is professor of English and comparative literature), during which she has been completing research for a book on women of letters in the Middle Ages. In working with the correspondence of men and women of the period, she notes that there is plenty of material but that "much of the women's correspondence has to be reconstructed from the male half of the correspondence" because the women's letters were not preserved.

Ferrante's interests also include music (she is a violist and pianist) and physical fitness, interests she shares with her husband.

and Museum (editor); and *Nemea I: Topographical and Architectural Studies.*

SIDNEY W. MINTZ, Straus Professor of Anthropology, Johns Hopkins University. Past president of the American Ethnological Society, he is the author of *Sweetness and Power*; *An Anthropological Approach to the Afro-American Past: A Caribbean Perspective*; *Caribbean Transformations*; *Worker in the Cane*; and *The People of Puerto Rico.* He is recipient of Yale University's William Clyde DeVane Medal for teaching and research.

DWIGHT H. PERKINS, Burbank Professor of Political Economy, Harvard University, and director of the Harvard Institute for International Development. Among his books are *Economics of Development*; *Agricultural Development in China, 1368–1968*; *China: Asia's Next Economic Giant?*; *The Economic Modernization of Korea*; and *Reforming Economic Systems in Developing Countries* (editor).

DONALD E. STOKES, dean, Woodrow Wilson School of Public and International Affairs, and University Professor of Politics and Public Affairs, Princeton University. He has been a visiting research fellow at the Royal Institute of International Affairs and was elected a fellow of the American Academy of Arts and Sciences. His publications include *The American Voter, Elections and the Political Order,* and *Political Change in Britain.*

RICHARD F. THOMPSON, Keck Professor of Psychology and Biological Sciences, and director of the Program in Neural, Informational, and Behavioral Sciences, University of Southern California. A member of the National Academy of Sciences, he received the Warren Medal for outstanding research in psychology from the Society of Experimental Psychologists, as well as the Distinguished Scientific Contributions Award of the American Psychological Association.

ALAN TRACHTENBERG, Gray Professor of English and American Studies, Yale University. His *Reading American Photographs: Images as History, Mathew Brady to Walker Evans* was awarded the Eldredge Prize for outstanding scholarship in American art by the Smithsonian Institution. Other books include *Brooklyn Bridge: Fact and Symbol* and *The Incorporation of America: Culture and Society in the Gilded Age.*

THE EDUCATION OF A PHI BETA KAPPA VISITING SCHOLAR

BY ANNE FIROR SCOTT

Let the truth be told: I accepted the invitation to be a ΦBK Visiting Scholar after one of my friends—a Scholar in 1986—was sent to the University of Hawaii. . . .

In the event, of course, exigencies of scheduling were such that I barely crossed the Mississippi. But if I didn't manage to visit any exotic places, I did get a bird's-eye view of life in an astonishing variety of institutions in these years of hard times and controversies over the nature of undergraduate education.

My observations, limited though they were, suggest grounds for both hope and concern. On the hopeful side, faculty and students appear to be plugging away at the difficult task of education without being deflected in any fundamental way by the financial worries of administrators, boards, legislatures, and parents and the increasing difficulty of raising money.

Everywhere I went I found gifted and imaginative teachers connecting with gifted and imaginative students. Despite all the gloom about our educational system, I thought I saw more people thinking about teaching and learning than would have been the case 30 years ago. Of course, as has always been true, there are good teachers and bad, good students and apathetic ones, important innovations and gimmicks. But the best faculty members and the best students at all the places I visited were superb.

Anne Firor Scott, receiving Duke Medal from President H. Keith Brodie in December 1991.

Many students, given a chance, seemed quite willing to talk with a degree of passion about intellectual and social issues. Particularly exciting to a long-time feminist was the enormous vitality being exhibited by women—faculty and students—who are responding to their newfound opportunities with energy and imagination. (In the nature of things a Visiting Scholar is exposed to the most interested and the most committed, whether faculty member or student; the other kind don't bother. There is a self-selection, too, in the faculty who choose to be active in Phi Beta Kappa, and of course a high degree of selectivity determines which are members.)

Having said this I must add that there was one major topic that was an exception to the willingness to engage: politics. The cynicism about the political system was disheartening; the number of students willing even to think about running for office, local, state, or national, was minuscule.

The down side of the educational environment as I experienced it is that few of the people most concerned (faculty members and students) seem to be tackling the following questions:

- Are there ways to accomplish our goals at less cost?
- If the days of lavish educational budgets are gone forever, or at least for as far ahead as any of us can see, what are the vital elements we must preserve, and what can we do without? In other words, what are the essentials of an undergraduate education?
- Given the tenure system, can anything be done to minimize the cost of the minority of faculty members who are just going through the motions while their minds are clearly elsewhere?
- What can we do to reduce the waste of trying to deal with students who don't want to be in college in the first place but have fallen victim to the almost universal American belief that higher education is for everybody who can possibly afford it?

Here and there a few people are trying to think about a very different educational pattern, but they are rare.

Beyond these general impressions

CONTINUED ON PAGE 4

EDUCATION OF VISITING SCHOLAR

CONTINUED FROM PAGE 3

each institution presented its own culture, its own personality.

My first visit was to a not very well funded state university in a state where the financial crunch is already critical. Like their university, many of the students are scrambling to support themselves. Outwardly they were indistinguishable from the students I know at Duke or those in more affluent institutions I visited later. (Watching them I was reminded that, in the 19th century, European visitors used to complain that there was no way to ascertain an American's social or economic status by examining clothing!) I was told that many of the students were the first in their families to go to college, and I could see a substantial number of older people on campus. Perhaps this accounted for the seriousness and pragmatism of classroom discussion.

Two days later I found myself at the other end of the educational spectrum: on a mountaintop in Tennessee where a very well endowed English-style liberal arts college attracts the affluent young from the Deep South. Faculty members lecture and students attend classes in academic regalia; graduating seniors kneel to be invested with their bachelor's degrees. So do honorary degree recipients. And the chancellor delivers speeches in Latin. Invited to *visit* a class on the Civil War, I was surprised to hear the professor announce that "our distinguished visitor" would now *teach* the class. What to do? I asked the class: "What have you learned about women in the Civil War?" Blank stares. The professor turned a little red. Fortunately I had just finished writing an essay on the subject. . . . This happened to me more than once: future Scholars should be prepared to teach on a moment's notice.

In contrast to the formality on the mountaintop, a Quaker college in the Midwest emphasizes its extremely close student-faculty relations. Classes are small and all the students call their teachers by their first names. I was mildly amused to notice that faculty comments about students were not very different from those in any college. The illusion that first names actually bridge the generations may be just that: an illusion. Still, the college is a lively and comfortable place for most of its inhabitants, although I gathered that making tenure decisions by consensus is no less stressful there than in places where Robert's Rules prevail.

From this highly informal, almost 1960s campus a short journey took me to a conservative Lutheran college where one student, required by her professor to come to my public lecture, begged off on the grounds that although she would certainly like to *hear* the talk, she could not be *seen* there for fear of being taken for a feminist!

Spring break found me at another Lutheran college, but a very different one where there was little visible fear of feminists. Indeed, the young women on the faculty seemed to be stirring things up in dozens of ways. From there I went to another state-supported institution catering to all ages and many styles of students. I was bemused and delighted to find myself speaking from a podium once used by Frances Willard . . . and delighted, too, to discover that the present inhabitants knew about her.

My final two visits provided yet another study in contrasts: the first was to a private liberal arts college in a southern city once made infamous by its repression of the civil rights movement. An outwardly very homogeneous student body contained a surprising number of radical students and faculty. I didn't stay long enough to unravel the contradictions between appearance and reality.

My last visit took me to the oldest coeducational college west of the Mississippi, where the whole campus is on the National Historic Register. Here I witnessed the experiment of "blocks"—students study one subject at a time, intensively. I would like to go back for a closer look at this unusual way of teaching.

All in all, even without Hawaii, the Visiting Scholar experience is a fascinating one. It turns out that the words "Phi Beta Kappa" are an open sesame to the goodwill and generosity of faculty and students alike, including those whose fields are far from one's own. It seemed easier to cross disciplinary lines in this enterprise than in any other I have undertaken. The public lectures—a chance to observe town as well as gown—were well attended by enthusiastic audiences who asked excellent questions. The concept of lifelong learning is alive and well in all the college communities I visited.

Finally, I learned that no matter what the Visiting Scholar manages to do for the colleges that welcome her, she herself learns a great deal, meets many wonderful people, and may even be led to wish to do it all again—this time knowing better how it should be done.

Anne Firor Scott, W.K. Boyd Professor of History Emerita, Duke University, was a Phi Beta Kappa Visiting Scholar in 1990–91. Her most recent book is Natural Allies: Women's Associations in American History *(University of Illinois Press, Urbana, 1991).*

LETTERS TO THE EDITOR

I was pleased to read in the recent Key Reporter *(Autumn 1991) the account of the* ΦBK *linguists' contributions in World War II.*

The article mentioned only the U.S. Navy's Japanese language school at the University of Colorado at Boulder. The U.S. Army had a similar school, from which I graduated in January 1945, the Army Intensive Japanese Language School, at the University of Michigan at Ann Arbor.

Although the Army did not require that all Japanese language scholars be Phi Beta Kappas, being one was one of the ways of being selected for the assignment.

The course of study at A.I.J.L.S. lasted a year, after which there was a six-month "graduate" course at Fort Snelling, Minnesota. A.I.J.L.S. was the forerunner of the Military Intelligence Service Language School at Monterey, California, and furnished its first cadre.

—Frank L. Hammond, ΦBK*,*
Pomona College, 1941
LCOL US Army, Retired

P.S. I also liked very much the little parable, "A Phi Beta Kappa Key Saga."

I am working on a book about the Navy's Japanese Language School in World War II and would like to hear from any Phi Beta Kappa members who participated in the program. A postcard with name, address, dates of Japanese study, college degrees, and naval (including USMC/R) wartime service information will be appreciated.

—Roger Pineau, Captain USNR (Ret.)
9402 Holland Avenue
Bethesda MD 20814

EDUCATING PERFORMERS

BY JAMES SLOAN ALLEN

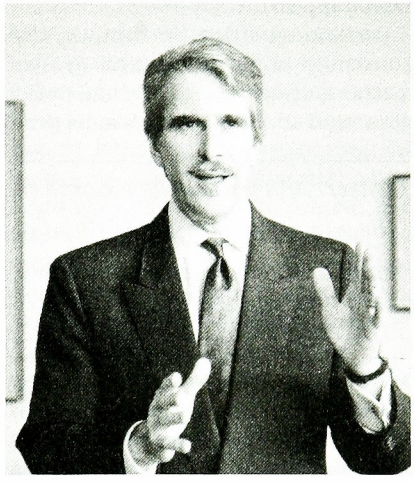
LIKE MOST MIDDLE-CLASS American parents, I wanted my children to study the arts, possibly to become proficient. I intoned all the shibboleths of general arts education—the arts broaden the mind, refine the sensibilities, enrich the self, fulfill our humanity, and so forth. I endorsed public funding for the arts, both within education and without. And I took satisfaction in seeing my children exhibit and enjoy artistic aptitudes.

Then the unexpected happened. Midway through high school, my youngest daughter declared her intention to become a classical musician. I was taken aback. I equivocated. I philosophized with her about how it is one thing to enjoy the arts as an avocation or for aesthetic appreciation but quite another to pursue the arts as a profession. The very rewards that entice us into art, I explained, may elude professional artists; for art can ask too much of them and return too little, consuming rather than sustaining their energies and resources, curtailing rather than widening the compass of their abilities, frustrating rather than satisfying their ambitions, and ultimately diminishing rather than enhancing their lives.

These were not my words exactly, but the gist. Not, to be sure, what my daughter expected to hear. Many are the parents who have laid similar misgivings before their artistically inclined children—as many are the thinkers who have probed the paradox that art can do more harm than good.

But I faced a special predicament in making the case with my daughter. I also happened to be an administrator and teacher engaged in the professional education of artists at the Juilliard School. How could I discourage my own child from trying to become a professional artist while I was facilitating the designs of other young people to do just that? To my daughter's critical eye, this betrayed contradiction, if not duplicity.

My purpose was not, of course, to discourage her. It was to alert her to the difficulties ahead, should she follow her avowed course. She needed to acknowledge, for instance, how elusive careers in the arts, especially the fine arts, can be. Of the tens of thousands of conservatory and university art-school graduates who enter the marketplace each year, I pointed out, only a tiny fraction immediately secure full-time artistic employment or professional management, promising engagements, or profitable contracts. Most of them take on other work while awaiting their Big Chance, which might never come. Some carve out complementary careers in teaching, administration, management, journalism, and so on, resigned to being artists part-time. Others go underemployed indefinitely and resent it (the numbers remain uncertain because many artists lead gypsy lives, and many never cease identifying themselves as artists, even if they hold "day jobs"—"I'm a singer," says the waiter. "I just do this between engagements").



James Sloan Allen

Then there are those who partake of transitory or unsatisfying successes. They embark on the fabled career only to watch it trail off in the vagaries of the profession and the public's hunger for fresh celebrity. Or they find their satisfactions simply wearing thin, as they tire of incessant travel or the ravages of commercialism and competitiveness, or as they sense their artistry desiccating from dependence on the public's tastes.

Mundane actualities such as these, bespeaking unrealized or misguided ambitions, should give pause to any aspiring artist. My daughter paused, but not for long. What else? she asked. I went on to describe what I characterized as the moral risks of the arts as a profession. Artists incur moral risks, I told her, when they allow the professional expectations and personal satisfactions of art to become supreme standards of value. This is how aesthetics devours ethics, setting art above everything else, severing artists from the common life and speciously justifying worldly irresponsibility, uncivil behavior, and impervious self-absorption. Don't let this happen to you, I warned, for this is the subtlest seduction through which art leads to bad ends.

Art lovers also can be seduced, as philosophers have always known. But professional artists, who live under the summons to artistic perfection, are most susceptible—and as Thomas Mann, for whom the moral risks of art were a favorite subject, ruefully wrote of artists in *Tonio Kröger:* "What is more pitiable than a life led astray by art?"

All this painted a rather bleak picture of my daughter's future, professional and human. But, as she quickly perceived, it was also incomplete. It left out all the light. She believed, as did I, that despite the probable hardships and misdirections on the path of an artistic career, there are no lives more enviable or admirable than those guided by the disciplined purposefulness, the inspiriting delights, and the humanistic benefactions of art.

No parental caveats about art as a profession should eclipse these life-giving possibilities. Inspired by them and braced by the triumphs of professionalism in elevating the quality of performance and in multiplying opportunities for artists to thrive on art, my daughter reaffirmed her desire to become a classical musician. She would take the risks, both mundane and moral. She entered Juilliard this past year, with my blessing. Now she is learning in earnest what it means to make art work for artists rather than against them.

MAKING ART WORK FOR ARTISTS

Making art work for artists not only as adept professionals but as versatile human beings has not long been the avowed mission of American conservatories. Take music conservatories as the model. Born to train American musicians on this side of the Atlantic and to foster an American classical musical culture (as Woodrow Wilson proclaimed at the founding in 1905 of what became the Juilliard School), American music conservatories, like their European forebears, originally chose to concentrate exclusively on artistic training. Education was left to other institutions. This made the con-

CONTINUED ON PAGE 6

CONTINUED FROM PAGE 5

servatory something of a hybrid—part professional school, like those for law and medicine, part vocational school, like those for technological training (reflected in the early organization of Juilliard, pairing the Juilliard Graduate School with the undergraduate Institute of Musical Art).

The mixed identity has bred some tensions over the educational role of all professional art schools, as democracy has brought mounting numbers and many types of students to institutions of higher learning, including conservatories, and as the arts professions have proliferated and grown increasingly complicated. Yet one uncertainty is dissolving: training in the arts is, by itself, no longer enough. The arts professions—uncompromising, complex, and unpredictable as they are—expect more, and adult life in late-20th-century America demands it. Conservatory students deserve to be educated, not just trained, whether they are to have careers in the arts or not.

Juilliard, reputedly among the most traditional and aloof of conservatories, coddling geniuses and dismissing the rest of humankind (notwithstanding the presidencies of such intellectually vigorous and cosmopolitan figures as John Erskine and William Schuman), unequivocally embraced that expansive educational mission half a dozen years ago upon the accession of a young president, Joseph W. Polisi, deeply imbued with it and committed to orienting conservatory education around the position of art and artists in the "real world." But educating artists is not easy, however keen the philosophical convictions, owing perhaps to artists' strengths more than to their weaknesses. To educate artists, you have to make the most of those strengths; and to do this you have to understand who artists are.

Discriminating Between Creators and Performers

This understanding begins with discrimination between the two orders of artists—creators and performers. Creators, or "creative artists," are the writers, painters, sculptors, composers, choreographers, and others who freely invent artworks. They, not performers, have inspired most theories of art, artists, and creativity; for they have license to see the previously unseeable, hear the hitherto unhearable, imagine the heretofore unimaginable, and they have the magical talent to lend these artistic form. There is much to be learned from creators, but there is not much to teach them, save "background" knowledge and a certain facility of execution (no mean task).

Performers, or "re-creative artists" as they sometimes label themselves, share with creative artists the gift of an unteachable talent for artistic expression, and, like all artists, they are afflicted with ambivalence over displaying that talent in public, relishing acclaim, apprehensive of rejection. Yet creative artists retain the prerogative of privacy (they may be nowhere in evidence when their artworks appear).

Performing artists, in contrast, live constantly under the critical eyes of teachers, critics, audiences, and peers, who tend to equate performers with performance—"How can we know the dancer from the dance?" Yeats asked. My daughter remarks, with a hint of pique, "Other performers don't really accept you until they hear you play." Then there is the adage never far from the performer's mind: "You are only as good as your last performance."

Conservatory students deserve to be educated, not just trained, whether they are to have careers in the arts or not.

Putting their very selves on display expressly for the purpose of approbation distends the emotional wires and flails the emotional nerve ends of performers, creating a psychological fragility in some, an indomitable vanity in others, and both in still others. The "artistic temperament" of performers thus issues less from depths of feeling, which may also be present, than from the exigent vulnerabilities besetting them in performance, where they are judged entirely by how well they execute an artistic action and where they are expected, repeatedly, to verify in public how good they are.

Whatever their innate talent, most performers, unlike creators, depend equally on teachable skills. It was to perfect those skills according to ascending professional standards that performing arts schools came into existence. They were called forth in the past century and a half or so by unprecedentedly challenging artworks and by the phenomena of the critic and the ticket-buying audience, both of whom were bound to be impatient with amateurism. While those standards and institutions were shaping the performing arts professions as we know them, they were also distancing performers from creators.

That distance is marked above all by the physical dexterity and discipline required of performers. Performing artists must make the fingers move with flawless precision, the voice hit the note perfectly, the body move fluidly, the limbs fly, breathing come at will, tear ducts submit to command. So demanding are the physical expectations of performance as to remove performers from the guild of artists and send them into the ranks of athletes.

Like athletes, performing artists are endowed with extraordinary physical capabilities, and they exhibit physical feats that turn audiences into fans and themselves into celebrities. Just as exceptional athletes earn the honorific of "artist," both also now have medical specialists to treat their distinctive and accumulating physical ailments and injuries. The very vocabulary of athletics applies to performers: for example, performing artists and athletes "play" at their work; they are "trained" through "exercise," "drill," and "practice"; they "compete" before judges or audiences; and they have "coaches," who prepare them for the game or the performance.

It should not be overlooked that athletic and performing arts coaches (and teachers) have the further affinity of frequently becoming mentors of surpassing influence over their "players." Mentors in music, using the privilege of tutorial pedagogy, can almost mold a pupil's every move and thought, determining not just what to perform and how and when to perform it, but how to conduct a career and a life. The efficacy of mentors in nurturing individuals' talents and self-confidence is to be prized. But performing arts mentors can also at times exert too much control, behaving as exclusive ushers into the profession and rendering their pupils excessively dependent on them, inhibiting rather than stimulating growth and nourishing insecurity, self-absorption, and a hunger for exclusive attentions.

The mentor's authority therefore warrants balancing. Discussion classes provide a portion of this balance. Another part comes with an additional ingredient of the performer's training and profession common to athletics: teamwork. However intensely performers study individually, they usually consummate their artistry collectively, in ensembles—the pure solo is a rarity. Like an athletic team, the performance ensemble members are interdependent; they must play together to win, be the end victory or applause or the intrinsic pleasures of playing.

A final bond between performers and athletes is forged by "competition." Winning competitions is the raison d'être of athletics. But competitions are also pivotal to the careers of most solo musicians, and every audition in the performing arts is also a competition: performers "try out" for a part or an orchestral chair much as athletes do for a team. The spirit of athletic competition also envelops the performer's relation to the works performed. A performance is a test of capacities between what the creator has created and what the performer can perform.

The Role of Active Memory in Performers

The competition between performers and creators betokens another cause of the breach between them, which leads from athletics back to art. Not only do performers possess physical skills uncommon to creators, they also rely on a mental capacity that creators hardly use: active memory.

Active memory once dominated schooling, and mnemonics once pervaded Western culture. This is no longer so. Nowadays, memory plays a peripheral role in schooling—chiefly in the study of foreign languages. Socrates anticipated the decline with his prediction in the *Phaedrus* that memory would atrophy and thought itself would falter once the written word gained sway.

In recent times, both active memory and the written word have lost ground to educational principles exalting originality and individuality while discounting mental exertion, and to computers whose "memories" are faster and more reliable than those of humans. Memorizing has become degraded in schools. But not for performers. Performing artists probably depend on active memory more than anyone else today. Who but a performer has to memorize anything like the score of a symphony or a concerto, the choreography of a ballet, or the role of Hamlet?

Unlike sheer rote remembering or reenacting a routine task, the performer's memorizing entails studiously fixing a sequence of symbols and signals—notes, words, movements—in the memory systems of the mind and the body so that actions will flow unconsciously (among dancers and singers, the "physical memory" guides performance as much as mental memory, through actions that physically feel right). This is why performers practice and rehearse so much. Practicing and rehearsing carry the symbols and signals from the conscious to the unconscious memory.

Navigating this course effectively calls for more than mindless repetition; it often exacts arduous concentration bent on comprehending the work—its aesthetic structure, style, and logic, its emotional content and intent. This concentration may be more intuitive than intellectual, and the intuitive or cognitive patterns of performers tend to match their art forms—musicians responding most alertly to sounds, dancers to visual configurations, actors to emotional images (predispositions that ill-suit many performers to conventional classroom instruction).

Yet the intuitively self-taught performer is rare. Professional performance requires too much careful practice. And this is where good performance teachers come in. They make practice pay off as an analytical exertion of mind and memory that constitutes nothing less than learning how to learn.

The imperatives of memory stay with the professional performer always: prescribing the learning of every work; informing the scrutiny of its structure; directing the search for mnemonic guideposts (more difficult to find, by the way, in modernist music, dance, and drama than in those of more conventional form); haunting the nightmares of every performer who worries about forgetting, as all do; and disabling those afflicted by that acute disorder, stage fright, which is, in part, the pathological fear of a deep memory loss during performance (a malady whose grip can strangle the most established careers, as it nearly did that of Laurence Olivier). These imperatives of memory also link today's performing artists with their earliest predecessors, the poets and storytellers of the oral tradition whose memories were the sole carriers of the literary culture. These imperatives also introduce other differences between creative and performing artists that are germane to the education of performers and to general education at large.

Performers' Preoccupation with Action

Impelled by the imperatives of originality rather than memory, creative artists are curious about the big aesthetic questions, as are the philosophers whose speculations they have long aroused: What is art? Whence does it come? What does, or should, it do? Stirred by this curiosity, many creative artists have penned theories and manifestos expounding upon the metaphysics, psychology, and aesthetics of creativity.

Most performers do not take these intellectual flights, any more than athletes do. Intellectually modest and generally reticent (barring actors, singers, and conductors, whose vocations elicit loquacity), performing artists tend to be indifferent to abstract ideas (and, not uncommonly in the classical arts, to aesthetic innovations as well). For just as performers depend more on physical skills and memory than on imagination, they are attracted more to action than to thought.

It is a commonplace that learning how *to do* something in action is not the same as learning *about* something in fact or theory. The natural sciences formally draw the distinction as that between theoretical and experimental scientists: theorists speculate about nature; experimentalists test the theorists' speculations empirically. As theorists are to creative artists, free to imagine, to discover, to invent, so experimentalists are to performers: both "perform" actions, artistically or experimentally.

Removed one step from all of these, incidentally, are the critics and scholars who know much about the arts and sciences but neither create nor perform as artists or scientists. They tend to view artists, particularly performers, as vessels, and artists typically view them as irrelevant—hence

CONTINUED ON PAGE 8

CONTINUED FROM PAGE 7

the reciprocal condescension of, for example, musicologists and musicians on many college campuses.

It is easy to fault performing artists for becoming preoccupied with the "how to" of practical training. They can fixate on how to perform the works, or parts of works, in their repertoires, blind to everything beyond moving their fingers or speaking their lines or passing across the stage. This blinkered vision will likely compromise them as artists no less than as human beings.

But there is no denying that preternaturally gifted performers can perform at least selected works very well indeed without knowing much more than how to do so, as child prodigies prove. ("What goes through your mind when you play?" I once asked a celebrated 13-year-old soloist. "Nothing," she said.) And for this they have been idealized since Mozart first picked up his violin. These gifts, most conspicuous in music, are among the deepest mysteries of art. They are also among the toughest obstacles to educating performers, since education seems superfluous to genius.

Still, the image of the conservatory student as a stunted creature akin to an idiot savant is more stereotype than fact. Most of these young people differ from their contemporaries in liberal arts colleges only in the degree of their artistic talent, the strength of their self-discipline, and the clarity of their professional concentration—as well as in the abundant hours they daily spend in the practice room or the rehearsal hall. Many performers are astounding in their capaciousness: artistically gifted, intellectually astute, social spirited, boundlessly energetic, infectious in their passion for performing, they excel in every arena they enter.

Because performers want to *do* things, however, not just to think about them, they ask of every instruction, every book, every idea, "What is the use of that?" Good teachers since Confucius and Socrates have known that this query can reduce education to stupefying practical training, tepid bromides, or cheap "relevance." They also know that the vice of vocationalism is the same in any profession, including their own: a narrowing of perspective that shrinks the professional as well as the human horizons of practitioner and profession alike.

These teachers further know that the virtue of vocationalism does the opposite. It instills a potency of practical-mindedness that transcends any profession. Rousseau pithily spelled out this virtue in *Emile*: "It matters little to me whether my pupil is intended for the army, the church, or the law [he might have included the arts and academe]: Life is the trade I would teach him."

JUILLIARD'S EDUCATIONAL PHILOSOPHY

At Juilliard, several educational strategies aim to set the virtue of vocationalism against its vice. These do not always avail. But through them runs a single principle: practical-mindedness means learning how to learn, not just learning the work at hand. In keeping with this principle, performing arts teachers and their colleagues (e.g., those in "ear training" and "literature and materials of music") facilitate interactions among the various parts of a performance, ranging from mind and memory to physical movement.

"Bow the strings hard, not gently, here," Leonard Bernstein instructed members of the Juilliard orchestra during a reading of Mahler's Seventh Symphony. "These measures are not supposed to be pretty; this is the music of a nightmare; you should sweat when you play it, and shiver when you hear it." Mastering these interactions exceeds mere training and technical facility. It comes close to fulfilling the mandate of the artist framed by Henry James in "The Art of Fiction" (although he had creators, not performers, in mind): "Try to be one of the people on whom nothing is lost," because "the province of art is all of life, all feeling, all observation, all vision."

Contrary to myth, there is no excuse for a life to be led astray by art [at Juilliard].

James's mandate and the principle of practical-mindedness bear the heaviest pedagogical burden outside of performance studies in the liberal arts. At liberal arts colleges, teachers may rely on scholarly expertise, erudition, and the sanction of grades to motivate students, investing minimal effort in pedagogy (to the detriment of many a class). In conservatories, liberal arts teachers soon learn that pedagogy is, if not everything, then close to it. Expertise and erudition fall on deaf ears as musicians furtively practice fingerings, dancers stretch their legs, actors mouth their lines, and all contrive excuses to be absent, scoffing at grades.

Given a choice, most performing arts students would shun liberal arts classes altogether; and many of them candidly, not to say aggressively, argue that if they had wanted to study the liberal arts they would have gone to college along with all those drifters and malingerers who lack professional purpose. To win these students' attention, much less their interest, liberal arts classes have to be pedagogically calculated and unacademic in aim, while intellectually substantive.

To shoulder these burdens, liberal arts teachers at Juilliard collaborate, formulating interpretations of the classic works they teach in the core humanities classes, sharing pedagogical techniques, and regularly conducting classes together. Some teachers have become ingenious at, for instance, relating a topic to the performer's vocation—demonstrating how writing a clear English paragraph, say, or discerning signs of character in a novel, tracing the arc of its plot through crescendos to climax, denouement, and perhaps a coda, and detecting order within the disorder of its literary form can sharpen a performer's perceptions of art generally and beget interpretive options for performance.

Students respond by their individual artistic lights. "Reading Virginia Woolf showed me strange conflicts between emotions that I can use on the stage," states an actor. "*Madame Bovary* taught me the difference between a sentimental performance and an honest one," grants a pianist. "Writing and rewriting have helped me see how a musical score is put together," says a violinist. And a percussionist remarks of a grammatical insight: "A colon works like a drumroll: it prepares you for the cymbals' clash; a semicolon is more like a modulation."

More substantive than applications of the liberal arts to performance, though, are applications that go the other way, from art to life: articulating a response to an artwork or a book is analogous to making sense of anything. What happens, Juilliard students may be asked, when you listen to Beethoven's Ninth Symphony or

see *Swan Lake* or watch *Othello* or read Goethe's *Faust*? Are you elated or puzzled, enlightened or troubled? Nevermind what your response should be; take a close look at what it is. It holds clues to both you and the work. What were the expectations you brought to it, the emotions it aroused, the dissatisfactions it provoked, the pleasures it supplied? And how exactly did it achieve its effects?

Whether performers articulate answers or not, to grapple with the questions is to begin crossing the bridge of criticism, linking subjectivity and objectivity, feeling and thought, reaction and form, self and incident—a passage that teaches them to be critical observers and thoughtful interpreters not of art alone but of everything. To borrow Nietzsche's words from one of the books Juilliard students read, *On the Genealogy of Morals*: " 'What really was that which we have just experienced?' and moreover 'Who are we really?' " Learning to interpret experience intelligently, alert to the wiles of bias and the seductions of self-interest, is the essence of a liberal education. Performers will only add, "What is the use of that?"

Uses of a liberal education are not hard to come by when interpretation is shown to serve action. It serves action in performance all the time. It serves action in life when practical-mindedness translates the emotions and ideas provoked by art or anything else into experiential insights and willed behavior. Astutely taught, both intellectual and anti-intellectual performers are able to complete this translation. And unlikely as it might seem, nothing better facilitates their doing this than reading and talking about classic books: a dancer, demoralized by a friend's duplicity, finds the cause and cure of her malaise in Dante's image of treachery as the undoing of the trust essential to self-confidence and social relations; a shy midwestern violinist, beleaguered by unruly roommates, takes courage from Nietzsche to transform his resentment into an ultimatum that they get out (they submit, granting him respect, and he becomes a new man); a cellist, having lived within music since childhood, is jarred from his insularity by Tolstoy's scolding accusation that if art exists only for artists it benefits neither them nor anyone else, and instead wreaks unpardonable damage; and my daughter awakens to the guile of an actor's romantic overtures by studying Castiglione on *sprezzatura,* the "art of concealing art."

For virtually every classic reading (Western and non-Western, I might add) in Juilliard's six-year-old humanities curriculum, there is a student who puts it to experiential use. Trivial uses? Perhaps. Limited historical perspective? Yes, deliberately; historical perspective comes later, in elective courses. But the particular uses to which students put their readings are not the aim and measure of teaching. That aim and measure reside in getting these unapologetically vocationally minded students to read, discuss, and comprehend challenging books in reference to lived experience. These are not trivial ends of education. They are elemental and generic. They are what Rousseau meant by learning the "trade" of life.

The Utility of Art

Elemental and generic as learning that trade may be, it has compelling utility to performers as it bears on the uses of art itself. These uses are everywhere evident at Juilliard, in classrooms and conversations as well as in performances. Contrary to myth, there is no excuse for a life to be led astray by art here.

It is true that most young performers take up their art primarily for the emotional pleasures of its beauties and for the psychological gratifications of applause. And no wonder. No other profession offers quite this heady blend of satisfactions—assuredly, none so thrives on ceremonial public acclaim. But the forces attracting performers to private pleasure and public adulation are at least partially offset by opposing forces. These arise from the performing arts as the most social of art forms.

Their insistent sociability—performers usually perform together, and virtually all performances involve audiences—imparts to the performing arts an inherent quotient of social significance and responsibility. Because young performers do not instinctively recognize these social functions of art in their preoccupation with pleasure and professional interests, they are obliged at Juilliard to start thinking about them. Classes immerse students in the literary and intellectual tradition that has assessed the power of art and scrutinized the profits and perils that art holds for both artists and audiences. Students have to weigh that power and decide how it should be used. If they conclude that art exists solely for their pleasure or for its own sake, then they must justify dedicating their lives to it and expecting others to support them.

Outside the classroom, students are encouraged to test and to expand their conceptions of art by, among other things, serving as mentors to younger students and performing for audiences that have something special to gain, such as those in rural communities, schools, hospitals, and nursing homes, because these audiences, moved by more than aesthetic appreciation, have something special to teach performers about the social responsibilities of art.

These responsibilities have to do with what I would describe, hazarding the inevitable clichés, as the good that art bestows by educating the senses, the emotions, and the imagination, extending their reach and magnifying their ability to open unique and vital sources of meaning in life. All art contributes to this education. But the performing arts do it actively, socially, irresistibly. And therein lies as clear an ultimate end of educating performers as we are likely to hit upon: preparing performers to be educators of the senses, the emotions, and the imagination and to secure and share the rewards of art without suffering the losses to which a life in performance can subject them.

I commend my daughter's ambition to become one of these performers/educators. More challenging now than ever, it is an ambition carrying risks to match every happy prospect. It is not, to be sure, an ambition for everybody, not even for all who wish to pursue it. But whether my daughter and her fellows succeed professionally or not matters less than that they are properly prepared to try, and that whatever other bounty this preparation yields, it enables them to prove enduringly to themselves and to others the sublime power of art to do good. More than this, no aspiring artist, or parent, should feel the need to ask.

James Sloan Allen, vice president for academic affairs at the Juilliard School, is the author of The Romance of Commerce and Culture *(University of Chicago Press, 1986). He is currently writing on the uses of the classics and on the Tolstoyan question, "What is art?" This article originally appeared in* The American Scholar *(Spring 1992).*

RECOMMENDED READING

Jean Sudrann

The Rhetoric of English India. *Sara Suleri. Univ. of Chicago, 1992. $24.95.*

Suleri, in this extraordinarily fine study, dismantles stereotypes of India which British colonizers created to help them read the nature of the society they sought to rule and through which, she believes, they armored themselves against their own anxious sense that these readings were, in fact, misreadings. With her focus on British texts, from a parliamentary speech by Edmund Burke in 1783 through E.M. Forster's *A Passage to India* (1924), Suleri finds a constant tension between belief in "the idea of Empire" and acute awareness of its failures. The sources she analyzes also include the mid-19th-century journals of Fanny Parks and Harriet Tytler, the photographs of India and its people commissioned by Lord Canning with later additions and commentary by the India Office, and Rudyard Kipling's *Kim*. She ends with two postcolonial Indian writers whose works attempt to unravel the story of their own subcontinental roots from their immigrant perspective: V.S. Naipaul and Salman Rushdie.

Suleri argues that the rigid dualism between "them" and "us," so prominent in recent colonial cultural studies, overlooks the necessity to include in Anglo-Indian history "both imperial and subaltern materials" because both colonizer and colonized were forced daily into "necessary intimacies." She convincingly demonstrates the often painful operation of those intimacies, blurring dividing lines and compelling Englishman and Indian alike into that mutual terror, fear, and guilt that are the subjects of this dense, witty, and richly allusive study.

Marvelous Possessions: The Wonder of the New World. *Stephen Greenblatt. Univ. of Chicago, 1991. $24.95.*

Using the methods of literary criticism to explore nonliterary materials and drawing on his rich knowledge of the medieval and Renaissance worlds, Greenblatt examines the records of early voyagers to the New World of the Americas, from (the fictitious) Sir John Mandeville to Bernal Diaz, chronicler of Cortez's Mexican exploits. Greenblatt points out the historical and emotional freight carried in the striking repetitions of "wonder" and "marvel" used to convey the recurrent experiences of the hitherto "unimaginable," and calls attention to the "lies" that falsify reality.

The falsifications, sometimes illustrating simply the ignorance of the writer, more often bear witness to the ambiguity of the book's title, *Marvelous Possessions,* which, yoking together church and state, the political fact of the Old World, also points toward the struggle between religious and secular means and goals in which both the explorers and their stay-at-home patrons are engaged. The travelers' moments of wonder, Greenblatt argues, are at the heart of their discourse. They are moments of "compelling emotion," balancing the travelers between revulsion and delight, anger and fear, in confrontation with the unknown.

To these moments, as impossible to understand as to forget, each witness ultimately responds in terms of his own personal and historic context. The response of Mandeville to "abjure possession" is matched by Columbus's ability to make "wonder . . . an agent of appropriation." Diaz, by contrast, rejects his self-recognition in the alien "other," thanking "Our Lord Jesus Christ" for his gifts of "grace" and "courage" enabling him to join the savage destruction of the fabled city of the Aztecs.

Legacies and Ambiguities: Postwar Fiction and Culture in West Germany and Japan. *Ed. by E. Schlant and J.T. Rimer. Woodrow Wilson Center/Johns Hopkins, 1991. $13.95.*

The 14 essays of this collection are the result of a 1988 conference sponsored by the Woodrow Wilson International Center for Scholars to compare the emerging literature of West Germany and Japan from the war's end through the Occupations and into the present. Carol Gluck's overview deals with the paradox implicit in the comparison: the striking similarity between the histories of the two countries equaled only by the striking dissimilarity of their cultures. The essays that follow describe and evaluate the content and the forms of these literatures as they addressed—or were silent about—postwar problems: generational conflicts, left- and right-wing politics, attempts to come to terms with the past, and effects of censorship.

To this mass of information, readers must add their own judgment of often quite different assessments of similar materials. Only then are readers fully prepared for the final essays by two contemporary authors of great distinction: the Japanese Odo Makato and the German Peter Schneider. For both men the crucial issue is an understanding of the past that will enable a living future. Neither finds an easy answer. Makato's image of American prisoners of war, Japanese citizens, and Korean forced laborers perishing together at Hiroshima suggests an ideogram of the sense of simultaneous guilt and victimization with which both men struggle. Schneider's final sentence marks the courage of both authors: "No German, of any age, can claim to enjoy the grace of being born too late."

A Story of South Africa: J.M. Coetzee's Fiction in Context. *Susan VanZanten Gallagher. Harvard, 1991. $29.95.*

In this treatment of J.M. Coetzee's novels, Gallagher follows the novelist's search for appropriate forms of fiction by which to explore South African corruptions of history, language, and power and to give voice and life to the rich human diversity silenced and unacknowledged under authoritarian rule. Coetzee, Afrikaner by birth and student of contemporary literature and linguistics by choice, has been charged by his critics with a tendency to allegorize and thus distance South African problems, and to universalize his themes.

Gallagher's study effectively counters these charges by showing,

for example, how *Waiting for the Barbarians,* with its unnamed Magistrate as protagonist and its setting between civilized Empire and the wastelands of nomadic Barbarians, points directly at South Africa even while suggesting Rome. The great virtue of this book springs from Gallagher's perceptive location of Coetzee's work in the context of South African history and current events, thus revealing the extent to which his novels are indeed a rewriting of that country's history.

Elizabeth Bishop: Questions of Mastery. *Bonnie Costello. Harvard, 1991. $29.95.*

To read Costello's study of Bishop's poetry with Bishop's *Collected Poems* in hand is an exhilarating experience. Costello's finely tuned readings show Bishop always in process—technically and thematically—as, making poetry out of "intense physical sensation," she tries to solve the problem of catching the "meaning" of the ceaseless temporal flow of particulars without freezing the momentary into the symbolic. Bishop's interrogation of things earthly lead her to hold meaning in suspension ("Faustina"), to challenge conventional views of spring's resurrections ("A Cold Spring"), or simply to celebrate a catalogue of earth's plenitude ("Travel Questions"). Sometimes Bishop permits memory to memorialize the past by creating a permanence in which change can abide ("North Haven"), or she releases imagination to open the senses to a mysterious joy that accepts what Costello calls "nature's easy tolerance of mutability" ("The Moose").

Costello's conclusion that Bishop's "wish to master reality" always remains balanced by her questionings and curtailings of that desire reemerges in the openness and flexibility of the critic's analyses whose wisdom in never attempting to locate an immutable "figure in the carpet" in the poetry is, in itself, a wholly fitting tribute to the poet.

Exotic Memories: Literature, Colonialism, and the Fin de Siècle. *Chris Bongie. Stanford, 1991. $37.50; paper, $14.95.*

Bongie's study links the novels of Joseph Conrad with the works of Paul Gauguin, Jules Verne, Pierre Loti, and Victor Seganal to explore the effects of the New European Imperialism on those European authors who, losing identity in the mass culture created by the Industrial Revolution at home, looked to the East for an exotic alternative culture. Ironically, that exotic alternative was already evanescent, and the works of the Eastern voyagers became a record of loss: the voyage abroad finds no exotic harbors; the ruler of Tahiti is dead; European gunboats have come into the Turkish harbor; the Imperial Palace of Peking is emptied of both people and secrets. Finally, Conrad fully defines the loss by awarding his eponymous protagonist, Lord Jim, an Edenic Patusan that his readers already know is doomed. Patusan is memorialized, mythified, and left with no suggestion of future revival.

Despite the maddening overuse of trendy parentheses—"(his)tory," "re(at)tains"—occasional overreading of his texts, and overquotation from secondary sources, Bongie defines an area of colonial literature that deserves attention, especially for the light his argument throws on the current literature of postcolonial lands.

Robert P. Sonkowsky

Eros, Imitation, and the Epic Tradition. *Barbara Pavlock. Cornell, 1990. $29.95.*

In epic poetry from Homer to Milton, love/*eros* is found in conflict with heroic and societal values. Pavlock describes the variety of this tradition in Homer and Apollonius, Vergil, Catullus and Ovid, Ariosto, and Milton. She shows the relationship between corresponding episodes in their poems and the rich complexity of erotic conflict in heroes *and* heroines. Very well written. For all lovers of literature.

The Etruscans. *Ellen Macnamara. Harvard, 1990. $12.50.*

Roman Painting. *Roger Ling. Cambridge Univ., 1991. $80; paper, $27.95.*

The first book is a slender, well-written introduction to Etruscan civilization for the nonspecialist. It is necessarily archaeological and art historical, with 92 illustrations, many in color, including many fine photos of artifacts in the British Museum. A short list of further reading is suggested.

The second book is a folio-size, profusely illustrated history of Roman wall painting from Greek antecedents through the late empire. Centering on the first, second, third, and fourth styles at Pompeii, Ling includes both wall and ceiling decorations; surveys both Rome and the provinces; discusses techniques of plastering and painting, as well as the painters and their patrons; and concludes with a brief statement of the influence that Roman painting has had down to modern times.

A Poetics of Transformation: Prudentius and Classical Mythology. *Martha A. Malamud. Cornell, 1989. $24.95.*

Malamud's careful, clear analysis of the poetry of the first great Christian poet, Prudentius, is based on sound knowledge of the text and the traditional elements that he is transforming. These include myths, puns, allusions, anagrams, allegories, and role reversals. Latin is translated. The result is a most illuminating volume that will fascinate not only students of late antiquity and early Christian literature but also students of literature in general.

Classical Scholarship: A Biographical Encyclopedia. *Ed. by Ward W. Briggs and William Calder, III. Garland, 1990. $75.*

Biographies of 50 scholars from Wolf's matriculation at Göttingen as *studiosus philologiae* in 1777 to the death of Momigliano in 1986. Their works are related to their times and personal lives. Judgments are passed on the quality of their work. The biographers themselves display some of their own likes, dislikes, and pietistic and iconoclastic tendencies. Not your run-of-the-mill biographical dictionary. Surpasses Sandys's old *History of Classical Scholarship.*

Cicero the Politician. *Christian Habicht. Johns Hopkins, 1990. $22.95.*

Cicero the Senior Statesman. *Thomas N. Mitchell. Yale, 1991. $32.50.*

Both these lively books treat Cicero's life from his consulship in 63 B.C. to his death in 43 B.C. Both are balanced accounts, neither bashing Cicero nor overlooking his failures, especially political ones. Both bring scholarly, fresh perspectives. Habicht's book derives from six lectures. Mitchell richly delivers more details in exquisite style. Both appreciate the Ciceronian bequests to the West, Habicht even stressing the positive value of the political one.

CONTINUED ON PAGE 12

CONTINUED FROM PAGE 11

The Translator's Turn. *Douglas Robinson. Johns Hopkins, 1991. $14.95.*
Propertius: Elegies. *Ed. and tr. by G.P. Goold. Harvard, 1990. $14.50.*
Apuleius: Cupid and Psyche. *Ed. and tr. by E.J. Kenney. Cambridge Univ., 1990. $44.50; paper, $17.95.*
Ovid: Heroides. *Tr. by Harold Isbell. Penguin, 1990. $7.95.*
Lucian: Satirical Sketches. *Tr. by Paul Turner. Indiana Univ., 1990. $12.95.*
Jesuit Theater Englished: Five Tragedies of Joseph Simons. *Tr. by Richard E. Arnold, Edward W. Burke, Philip C. Fischer, Richard F. Grady, and Marcus A. Haworth. The Institute of Jesuit Sources, 1989. $34.95; paper, $24.95.*

The first book can be a consciousness-raising experience for translators and readers of translations. And how many of us, if we are going to be educated people, are *not* readers of translations? Robinson introduces readers to the complex field of translation theory and attempts to break away from what he considers the dominant approach to translation in the tradition of Augustine and Luther, in which the translator poses an ideal of equivalence between original and translation but falls short of the ideal. Robinson poses instead an approach that responds to various audiences and employs varied techniques but never permits the translator to pretend invisibility or neutrality or to apologize for falling short of equivalence. To different degrees each of the translations listed above illustrates both that dominant tradition and some of these varied techniques.

Goold seeks a "graceful and accurate" translation (i.e., equivalence) with no apologies. The format of the Loeb series to which this book belongs, with Latin on the left-hand page and English on the right, invites comparison with the original. Propertius's poetry is put into prose. "Accuracy" in this instance assumes a "message" abstractable from the original. Goold's excellent notes and index seem intended to assist the reader toward accuracy.

Kenney says nothing about the translation in his excellent, scholarly introduction, perhaps because he views the translation as integral to his commentary and, like a commentary, intended to assist those who know Latin, rather than to stand on its own. This is the first title in a new series called the Imperial Library, having the same text-opposite-translation format as the Loeb, but with an extensive commentary. The translation again is in accurate, idiomatic English—like Goold's, an excellent crib—but the fleshing out is left to the commentary, which is a superb help toward appreciating a rich and complex piece of artistry.

Isbell's treatment of Ovid's letters from heroines is in the verse of a practiced poet and goes beyond mere instrumentality even if Isbell does, perhaps in alignment with custom, apologize for his "treason" in being "less than perfect." The translation successfully plays the game of representing the elegiac couplet of the original with 11- and 9-syllable lines in English.

The reprint of Turner's 1961 Penguin translation by Indiana University Press is welcome and timely. It is written in crisp, idiomatic, conversational English, not hobbled by slavish imitation of Lucian's Greek syntax. Turner does give something of a nod to the tradition of apology by observing that he has "sacrificed" some of the "musical" or "literary" character of the original. The glossary of names and brief notes are helpful.

The five Jesuits themselves make no apologies for their versions, in readable idiomatic English, of the 1656 edition of the *Tragoediae Quinque* of Joseph Simons (1594–1671), but editor and fellow Jesuit Louis Oldani does on their behalf. The translations are not "the last word." He even apologizes for the original: "Jesuit school drama was not expected to be great art." Yet the translators, while reducing Simons's Senecan meters to prose, are not literalists, and they seem to take a hint from the original author's prefatory admonition to the reader that these tragedies were intended for the stage, for the translators supply vivid directions for music and action. All in all an excellent introduction to the kind of university drama produced in the 16th, 17th, and 18th centuries, with helpful notes and glossary.

Earl W. Count

Circa 1492: Art in the Age of Exploration. *Ed. by J.A. Levenson. Yale, 1991. $59.95.*

The National Gallery of Art recently assembled for exhibition in Washington, D.C., a worldwide loan of what the peoples of the world were valuing when Columbus et al. were expanding Europe's world view. It was a magnificent venture. The loans have returned home; this magnificent book perpetuates the venture.

Art is an ideogram of world view. Here the delegates are grouped in three demesnes: Occidental Europe (with the Islamic world and the African west coast as outliers of sorts); the Orient (China, Korea, Japan, and a nod to India); the Americas (chiefly the Aztec and Inca, with the Caribbean Taíno and the eventual southeastern United States as outliers).

"Age of Exploration"—of inquiry—applies only to Europe, which was just emerging from its medieval self-reorganizing. The iconesque saintly figures grew limbs, colors were shaded, third-dimensional perspective and proportion colonized the study of space. The navigator measured space—distance—in units of time. The artist, in capturing event, fixed an instant of time as a timeless eternity. Thus both the navigator and the artist transfigured the Occidental world view.

Occidental depiction manifested a quite legible dynamic. To paint event you must populate your picture and furnish it a background. As all scientists know, it was art that initiated their intellectual venture. European artistry hinted this coming fact—circa 1492.

Chinese shipbuilders and navigators markedly outdid the Europeans of that time, but their voyages were only for trade—they did not explore. The Chinese also excelled in ceramics. Their architecture was imaginative; apparently it did not pose the engineering problems of a Gothic cathedral. Their emphasis was brush stroke on fabric surface, the heritage of centuries. The ideal to strive for was a maximum of aesthetic eloquence with a minimum of stroke. In Chinese paintings, nature did not subsume a setting for humans; rather, the reverse. A human figure would be tiny and inconspicuous: nature is the measure of all things, including humans. Third-dimensional perspective was uninteresting. In the 15th century, European artists still focused on humans, but China had been Taoist, Confucian, Buddhist for centuries, and the Chinese did not depict gods.

In the Americas, the Aztec did not paint or draw, they sculpted, featuring their gods. Onto one and the same statue were crowded as many attributes as possible. They did not seek natural proportionality. Dimension seems to have had another code of standards: the attributes that were most significant were most conspicuous.

You may browse through this tome as you might have strolled through the gallery. The commentary by each author is authoritative. At intervals there are brief lectures on the cultural seedbed that bore these visual utterances. The exhibits themselves are handsomely rewrought in Italy.

Five centuries now have followed upon the most momentous human error in history. Yet the age of exploration has only begun. The National Gallery has memorialized the future.

Religion in Ancient Egypt: Gods, Myths, and Personal Practice. *Ed. by Byron E. Shafer. Cornell, 1991. $35; paper, $10.95.*

This book is about the world view of one of the few monumental facts of human history. It perdured rather evenly for three to five millennia, then moldered as newer, more dynamic world views superseded it. Yet residua survive.

The editor and three authors of this monograph are a prestigious group. David P. Silverman delineates the gods, male and female, then moves from deities to divinity. The Egyptian mind embodied abstractions in deities, which might take many shapes: human, animal, human body with animal head, human with headgear emblematically adorned with an animal, as occasion warranted. The living king was Horus; after death he was Osiris. Living, he was responsible for the orderliness of the (Egyptian) world. His elaborate entombment is to be read accordingly. Silverman treats particularly the pharaoh Akhenaten (Amonhotep IV: 1353–1336 B.C.), whose abortive attempt to install a supreme sun worship and the ensuing countermeasures were altogether Egyptian.

A personalized pantheon without a miscellany of myths is hardly imaginable. Because the rationale of myth details a sequence of events initiated by the act of a supernatural, it is purposive. The sequence bespeaks the character of the initiator, whose character is usually unquestionable. Leonard H. Losko offers his own translations of several cosmogonies and cosmologies, which underwrite kingship. The pharaoh is responsible for sustaining the (Egyptian) world order. The documentation is richer in the later centuries; the earlier require some retrojective inference, so a history of Egyptian cosmogenetic thought is still but a promissory note.

Gods and myths were the "decorous" yet sustaining prerogatives of priests and social elite—a powerful minority. To what extent gods and myths related to the tillers of soil and bearers of new life remains mostly speculative. Did the millennia change them? Anyway, while religious thought and practice exist in their own right, they but float, if unsecured, in the social matrix. "Religious beliefs," John Baines remarks

> were essential and largely unquestioned presuppositions underlying the conduct of life. These beliefs related additionally to the character and the organization of society. Society interacted with religious beliefs, but these beliefs cannot be interpreted in exclusively social terms. The connection between the two was, however, closer in Egypt than it usually is in lands where world religions hold sway, because Egyptian religion belonged to a single society (p. 123 f).

Egypt eventually became Hellenic, Christian, finally Moslem. It joined the rest of humanity—and it ceased to be a guru of fresh insights.

Anna J. Schwartz

Reform in Eastern Europe. *Olivier Blanchard, Rudiger Dornbusch, Paul Krugman, Richard Layard, and Lawrence Summers. MIT, 1991. $17.95.*

This concise program for transforming former Communist regimes to market economies was prepared under U.N. auspices. The authors call for immediate measures to eliminate fiscal deficits and to control money creation, to decontrol prices in order to give appropriate signals as to what goods should and should not be produced, and to reduce the overhang of excess purchasing power. The authors' next priority is to privatize state firms. They would create holding companies to sell shares in the firms to workers and foreigners, leaving some shares for pension funds to set up a retirement system. Restructuring the economy is a longer-term task that requires putting in place a system of laws, rules, and institutions such as financial and labor market structures, to enable new firms to find needed funds and workers.

Clark Assumes AAAS Presidency

Eloise E. Clark (ΦBK, Mary Washington College) was elected president of the American Association for the Advancement of Science in December 1991 and began her term in February 1992. Clark is vice president for academic affairs and acting president at Bowling Green State University.

The Economic Consequences of Immigration. *Julian L. Simon. Basil Blackwell, 1989. $39.95.*

How many and what kinds of immigrants should the United States admit each year? According to this study, which is based on an exhaustive analysis of the economic effects of immigrants on natives, the answers are more immigrants than at present, and people chosen more for their economic characteristics and less on the basis of family connections. The author does not recommend unlimited immigration. How many people in the short and long runs would choose to immigrate if the door were completely open is unknown, and positive effects at current admission levels might turn negative at multiples of those levels.

If You're So Smart: The Narrative of Economic Expertise. *Donald N. McCloskey. Univ. of Chicago, 1990. $17.95.*

Illustrating his theme by wide-ranging quotations from the humanities and natural sciences, the author of these witty essays, who is an economic historian, argues that all disciplines, including economic science, rely on a combination of four rhetorical devices: fact, logic, metaphor, and story. The Two Cultures are not separate. Science is literary, requiring metaphors (which is what economic models are) and stories. Literature is scientific, requiring fact and logic. These reflections should have broad appeal.

Junk Bonds: How High Yield Securities Restructured Corporate America. *Glenn Yago. Oxford Univ., 1991. $21.95.*

CONTINUED ON PAGE 14

CONTINUED FROM PAGE 13

This scholarly investigation dispels misconceptions about the consequences of financing by junk bonds—the pejorative term for high-yield corporate bonds that are unrated or rated below BBB by Standard & Poor's or below Baa by Moody's. By 1987 about a quarter of total corporate debt consisted of high-yield bonds, of which less than a third had the status of junk through poor performance. The high-yield market allowed small, growing, non-investment-grade companies—there were about 22,000 with sales exceeding $35 million—to raise capital funds. Whole industries like cable television, entertainment, cellular communications, and health care experienced growth through the use of high-yield financing. Such financing also made possible hostile, controversial takeovers that served to restructure some poorly run firms. The author traces political opposition to takeovers and high-yield financing to entrenched corporate interest groups.

Yago also covers the role of high-yield finance in leveraged buyouts (LBOs), that is, the use of debt to make a business private or to finance a change of corporate control. Most LBOs were sponsored by third-party equity investors—the other parties were managers and shareholders of the corporation—who took on a significant amount of debt, with plans to repay the debt from the acquired company's operations or from asset sales. Most LBOs studied were friendly. Critics of LBOs argue that they will fail because of inordinate levels of debt service. This study, however, based on a systematic examination of LBOs at the plant and firm levels, demonstrates that LBOs are associated with positive performance in productivity, employment, and research and development—critical indicators of industrial competitiveness.

Diverging Paths: Comparing a Century of Scandinavian and Latin American Economic Development. *Ed. by Magnus Blomström and Patricio Meller. Inter-American Development Bank, distributed by Johns Hopkins, 1991. $21.*

This book compares economic development over the past 100 years in four Scandinavian and four Latin American countries that have similar characteristics—each small in area and population and rich in natural resources—but contrasting outcomes, the northern countries having achieved sustained growth with an equitable distribution of wealth, the southern ones having built a record of unsuccessful formulas for development and great inequality. A separate chapter treats each of the eight countries; a ninth one summarizes industrial policy in Scandinavia.

The editors extract six lessons from the comparison, of which the following are noteworthy:

Agrarian reforms came early in Scandinavia, but not until the 1960s and 1970s, if at all, in Latin America. Scandinavia's advanced educational system emphasized math and science, while Latin America educated only the elite and neglected technical education. Scandinavia used its export sector as an engine of growth, and industrial policy favored large firms able to survive international competition, while Latin America after the Great Depression turned to import substitution and protected and subsidized inefficient medium-size and large firms. The editors conclude that Scandinavian economic development is relevant for Latin America.

The Economics of the Dollar Cycle. *Ed. by Stefan Gerlach and Peter A. Petri. MIT, 1990. $37.50.*

The dollar cycle with which this conference volume deals is the extreme rise in the exchange value of the dollar between 1980 and 1985 and its subsequent sharp decline. The authors and discussants attempt to explain the causes of the shifts in the dollar's foreign exchange value, and the consequences for the United States, Europe, Japan, and the developing countries.

One explanation of the appreciation of the dollar and the U.S. trade deficit is the growth of the federal budget deficit, the effect of which was to reduce total private and public saving. The rise in government and private spending increased the absorption of goods and services relative to domestic production. Capital inflows from abroad filled the gap between spending and output; the surplus on capital account in the international balance of payments was matched by an equal deficit on current account. What was not in line with theoretical expectations was the rise in the dollar exchange value. According to theory and historical experience, deficit spending should have depreciated the dollar. In this country, however, contractionary monetary policy accompanied the fiscal stimulus, so that adjustment could not come through price rises here to reduce spending. Instead the dollar appreciated, raising the demand for foreign goods and services. At the same time investment in the United States became more attractive thanks to deregulation and tax incentives, which encouraged a flow of foreign funds into capital markets here.

Richard N. Current

The Quest for Authority and Honor in the American Professions, 1750–1900. *Samuel Haber. Univ. of Chicago, 1991. $39.95.*

"What the professions do (and this helps to account for much of their excitement and attainment) is to bring into the modern world ideals and standards that are premodern—both precapitalistic and predemocratic." These values have persisted despite the changing functions and fortunes of lawyers, clergymen, professors, engineers, and doctors. To account for such persistence amid change in the history of these groups is the aim of this thoughtful and thoroughly informed book.

John Charles Frémont: Character as Destiny. *Andrew Rolle. Univ. of Oklahoma, 1991. $29.95.*

Frémont is best remembered as an explorer, one who made five expeditions to the Far West. He was also the first Republican candidate for president, a Civil War general, and a developer of railroads and mines. His most recent and revealing biography finds the key to his character in the circumstances of his parentage and birth. His mother, a Virginia planter's daughter, left her husband for a French Canadian who pretended to be a royalist émigré from France and who never married her. Frémont grew up to be "a complex and grandiose personality enmeshed in constant turmoil throughout a long, controversial life."

Women, Family, and Utopia: Communal Experiments of the Shakers, the Oneida Community, and the Mormons. *Lawrence Foster. Syracuse Univ., 1991. $37.95; paper, $16.95.*

In the mid-19th century the Shakers practiced celibacy, the Oneidans a

form of "free love," and the Mormons polygamy. "For many years, most historians and popular writers have tended to treat these groups as though they were colorful freaks in a circus sideshow." Foster has studied them, however, for the light they throw on family life, marriage, and sex roles in a time of rapid change and social unrest. All three groups, he indicates, were concerned about the "inequities in women's position in America," and he takes pains to point out the women's reactions to each of the movements.

Army Surveillance in America, 1775–1980. *Joan M. Jensen. Yale, 1991. $29.95.*

The army did little spying on civilians at home until World War I. Then, during the ensuing Red Scare, the head of the Military Information Division worried about the possible "enemy hidden in the masses" and concluded that tanks, as recently used by the Germans in suppressing riots, would be "an ideal weapon" for civil disturbances. Army surveillance expanded during World War II, the cold war, and the Vietnam War. In 1972 the Supreme Court upheld the program, despite objections on First Amendment grounds. "Civilians need to know enough about internal security policies to be able to criticize them and to dissent from them," Jensen concludes. She provides the basic knowledge needed.

Boston against Busing: Race, Class, and Ethnicity in the 1960s and 1970s. *Ronald P. Formisano. Univ. of North Carolina, 1991. $34.95; paper, $12.95.*

Many Boston schools, though academically poor, served as "community socializing agents" and "commanded deep affection and passionate loyalty." The effort to preserve their "localist, ethnic, and communitarian values," particularly in Irish South Boston, resulted in violence and "racial hatred" during the struggle over school desegregation. "This did not mean, however, that the self-righteous cosmopolitans seeking to change localist life-styles were necessarily morally superior." The opponents of busing had a more complex motivation than simple racism, as Formisano demonstrates, while fully sympathizing with the plight of Boston's blacks.

Leonard W. Doob

Personal Identity, National Identity, and International Relations. *William Bloom. Cambridge Univ., 1990. $42.50.*

A gentle, opinionated, loosely documented essay supporting "identification theory," which proposes that, to attain "psychological security," human beings identify with, protect, and foster the actions and values of significant figures in their social environment. There is, however, "no correspondence between national characteristics and international conduct." The theory is somewhat breathlessly formulated, applied to historical events exclusively in Europe and the United States, and related to writers who have toiled in the same vineyard as Freud and Habermas. Today, as we witness significant reorganizations of whole nations and of many but not all of their citizens, it is comforting to observe an effort to discover a rationale behind passing events and to embrace them in yet another weltanschauung.

Ecology, Economics, Ethics: The Broken Circle. *Ed. by F. Herbert Borman and Stephen R. Kellert. Yale, 1991. $26.50.*

A superb collection of 13 essays by scholars from disciplines suggested by the book's title that do or should concern themselves with sustaining (a concept more fashionable than conserving) life in all phases on this planet. The essays are not a smattering of facts and ideals; they reflect a common concern for forests, endangered species, markets, and ethnic minorities. The "crushing environmental problem of our time" requires the perception of "the link between ecosystem function and human welfare." Perspective is the goal epitomized by the challenge of triage. In addition, "Will People Cooperate?" a chemist asks, and can they? Such questions must be raised and answered affirmatively if some degree of sustainability is to be achieved.

Symbolic Action Theory and Cultural Psychology. *E.E. Boesch. Springer-Verlag, 1991. $44.*

A gentle "observation" by a sensitive German Swiss, a part-time and partially oriented psychoanalyst, concerning why any or some of us think and act the way we do. Devoid of systematic evidence and formal principles and usually but not always of jarring jargon (exceptions: "polyvalence of goals and processes," "proxic

CONTINUED ON BACK COVER

THE KEY REPORTER
PHI BETA KAPPA
1811 Q Street, N.W.
Washington, DC 20077-8936
Address Correction Requested

Nonprofit Org.
5-Digit ZIP + 4
U.S. Postage Paid
Permit No. 5353
Riverdale, MD

RECOMMENDED READING

CONTINUED FROM PAGE 15

action," "fantasm"), this scholarly book includes references not only to a wide range of writers outside the reach of most non-European readers but also to staples like Freud, Piaget, Lewin, Lévi-Strauss, and Mary Douglas. Thai culture and authors are mentioned frequently alongside a magnificent, subjective analysis of *Guernica,* Picasso's stirring painting. Unabashedly Boesch's style enables him to report that "two persons go for a walk," and "the other day a German husband told me." Published in a series called "Recent Research in Psychology," this treatise turns out to be decidedly more autobiographical than its ostensible aim to contribute to cross-cultural psychology would dictate. As such it is delightful, though dignified and not popularized; it is truly a relief from the usual flow of deadly dull publications in that field.

Divided Families: What Happens to Children When Parents Part. *Frank F. Furstenberg, Jr., and Andrew J. Cherlin. Harvard, 1991. $18.95.*

A determined effort to summarize the slim research and official and nonofficial reports on the problem suggested in the book's subtitle and, of course, especially concerning the parents and stepparents with whom those children live and develop. The effort is timely and significant because the divorce rate and the number of unwed mothers in the United States are increasing. Considerable space is devoted to mirroring anecdotally one remarkable divorced couple and their two children. Generalizations and truly sound advice for divided families are admittedly quite elusive, yet this review suggests the relevant factors or variables to be disentangled as well as some tentative, emerging generalizations.

Group Psychology of the Japanese in Wartime. *Toshio Iritani. Kegan Paul, 1991. $45.*

A compelling history of the reactions of individual Japanese during their country's wars from 1931 to 1945. Being "blindfolded by the military" and hence by the mass media, they perforce could seldom rebel or express themselves. Asked to indicate the rationale behind one campaign, one sixth-grader explained, "The Chinese have been very rude to the Japanese, and our soldiers are fighting the war in Manchuria in order to punish them." The book is packed with similar data from Japanese sources while emphasizing the "illusion of invulnerability" that pervaded the society and the "terrible consequences" that resulted. Even popular songs are quoted; obviously, Pearl Harbor and Hiroshima and Nagasaki are not neglected. Efforts are made to relate some of the material and events to concepts and theories in Western social science. Discussed freely are the role of the emperor and the vestiges of social responsibility that continue to plague some contemporary Japanese.

THE KEY REPORTER

volume 57 ☐ number three ☐ spring 1992

Editor: Priscilla S. Taylor

Consulting Editor: Douglas W. Foard

The Key Reporter is published quarterly by the Phi Beta Kappa Society at the Garamond/Pridemark Press, Baltimore, Maryland. Send all change-of-address notices to *The Key Reporter,* Phi Beta Kappa Editorial and Executive Offices, 1811 Q Street, N.W., Washington, DC 20009. (Note that the ZIP Code for incoming mail is different from the 20077 code used only for postal returns.) No responsibility is assumed for views expressed in articles published. For nonmembers, single copies are $1.00; one year's subscription is $3.00.

ISSN: 0023-0804