



# The Key Reporter

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## Tales and Discussions of a Visiting Scholar

By Vincent G. Dethier

In retrospect my travels as a Phi Beta Kappa Visiting Scholar appeared as a composite adventure resembling both the journey of Belloc's "Four Men" across the breadth of Sussex and that of Chaucer's 13 pilgrims to Canterbury. The similarities were primarily philosophical extrapolations because obviously the concrete details were quite dissimilar. Those travels were accomplished on foot and on horse, mine by airplanes and automobiles. Those encompassed 5 days each and mine 32, with interruptions short and long. The tribulations suffered in those days past were those characteristic of the 18th century and of the medieval era. Mine, which were few, were modern, exquisite inventions of high technology. No other age, for example, could have engineered the series of events that stranded me for eight hours in Kalamazoo airport, an airport singularly bereft of even the simplest amenities.

The Four Men discoursed among themselves and with strangers at the inns they patronized. The pilgrims told tales to each other at the conclusion of each day's journey. Discussions and tales—they were the essence of my 32-day, 10,000-mile travels to nine academic institutions from Baltimore to Oklahoma, and from Lake Michigan to Kentucky.

A tale is variously defined as a speech, a talk, an account of some event or sequence of events, actual, legendary, or fictitious. My "tales," formally defined as lectures, were neither legendary nor fictitious. They were accounts of research in my fields of interest, the history of the development of ideas and hypotheses in those fields, the application of scientific method and inductive reasoning to the acquisition of knowledge, and the relevance of that knowledge to a general understanding of the natural world. I hope that the sense of joy that these pursuits afforded me was not lost in the telling.

In the broadest sense I call myself a biologist, a biologist who is interested primarily in animal behavior, its underlying neural machinery, its evolution, and the ways it relates to animals' adaptations in ecological settings. My principal experimental animals have been insects, but they have been studied not

for their own sake but as simple models that might lend insight to such broad issues as perception, learning, and motivation. One lecture dealt with matters of perception; another sought to clarify the legendary and elusive concept of motivation; and another dealt with the relationship of sensory physiology to art, architecture, and music. The ambience for the lectures that were designed for general academic and public audiences varied from a standard lecture setting to formally scheduled colloquia with pomp and circumstance, and, in *Vincent G. Dethier* one instance, with music. The more technical lectures were sponsored by biology, psychology, and psychiatry departments.

I enjoyed making these presentations because the audiences were not captive to the demand for course credits or shadowed by the threat of impending examinations. I enjoyed even more participating in discussions with small groups of faculty, both downy-cheeked and long of tooth; with students; and with more intimate groups at meals that ranged from lunches alfresco to formal dinners.

On one occasion, when conversation at a small student gathering appeared to be getting off to a cold start, a young foreign student broke the ice with the question, "How old are you?" Later when I asked him what prompted this unexpected question, he said simply, "Well, somebody had to say something and that was the first thought that came to my mind." On another occasion, when the discussion had turned to the physiology of the sense of taste, I mentioned the paradox of the durian fruit of the East Indies, which has a revolting odor and an exquisite taste. A Malaysian student, encountering for the first time since leaving home someone who knew at least one detail about his native land, burst into a torrent of conversation. At a buffet banquet, I noticed a student helper who appeared to be

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## 1988-89 Visiting Scholars Named

Phi Beta Kappa's Visiting Scholar Program, which was begun in 1956 to enable undergraduates to meet and talk with distinguished scholars in diverse disciplines, has named 12 participants for 1988-89. They represent the disciplines of American literature, art history, biology, chemistry, classics, economics, modern European history, music, oceanography, philosophy, political science, psychology, and sociology.

The new Visiting Scholars are as follows:

**Samuel H. Adler**, professor of composition, Eastman School of Music, Rochester University. Recipient of the Charles Ives Award and the Lillian Fairchild Award, he is the author of *Choral Conducting*, *Sight-Singing*, and *The Study of Orchestration* (Deems Taylor award), and the composer of some 275 works.

**Jerome Kagan**, professor of human development, Harvard University. Recipient of the 1987 Distinguished Scientist Award of the American Psychological Association, he is the author of *Change and Continuity in Infancy* and *The Second Year*, and the coauthor of *Birth to Maturity and Infancy: Its Place in Human Development*.

**Irving Lavin**, permanent member, The Institute for Advanced Study, Princeton, New Jersey. Currently president of the Comité International d'Histoire de l'Art, he is the author of *Bernini and the Crossing of Saint Peter's* and *Bernini and the Unity of the Visual Arts*, which was awarded the Premio Daria Borghese.

**William Carl Lineberger**, E. U. Condon Distinguished Professor of Chemistry, University of Colorado. A fellow of the Joint Institute for Laboratory Astrophysics, he is a member of the National Academy of Sciences, as well as a fellow of the American Physical Society and chair-

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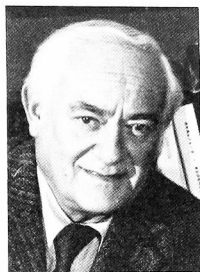


## The Legendary Armory Show of 1913

By Milton W. Brown

IN THE 75 YEARS since it was held, the Armory Show has taken on the aspects of a myth, and, like all legends, even young ones, the facts of its occurrence seem lost in a distant past. Yet, like all myths, it impinges so immediately on our consciousness and remains so vivid in its imagery and heroic in scale that it is difficult to identify the legend with the actual event.

For anyone who has not heard the story before, here are the bare facts. Late in November 1911, the painters Jerome Myers, Elmer MacRae, and Walt Kuhn, then exhibiting in the Madison Gallery in New York City, and Henry Fitch Taylor, the director of the gallery and a painter himself, discussed the plight of American artists and the problems of exhibiting their work. They decided to invite a group



Milton W. Brown

of sympathetic artists to join them in a major exhibition of progressive American art. On December 19 the enlarged group assembled to lay the foundations for a new society of artists, the Association of American Painters and Sculptors. Additional members were proposed and on January 2, 1912, they met again to elect a slate of officers.

The next day, when the newspapers carried the story of the formation of the new association, together with an attack on the National Academy of Design, J. Alden Weir, who had been elected president in absentia, resigned. This was an unexpected and serious blow, but within a week Arthur B. Davies was induced to take his place.

The election of Davies as president not only made the Armory Show possible but eventually determined its character. Davies had unquestioned status as one of America's leading painters; useful connections with a group of wealthy women patrons; the necessary knowledge of art; a refined taste; and, despite his retiring nature, an unsuspected grasp of organizational procedure. It was he who gave the exhibition its final artistic character and physical form.

Davies was subsequently attacked for transforming the Armory Show from the original plan of an exhibition of progressive American art to a field day for European radicalism. But the intention of the association from its inception was to exhibit living art whatever its national origin. Despite the lip service paid to

this ideal, many of the members appear to have been more concerned with providing themselves with an opportunity to exhibit their own work. After much debate and search, the 69th Infantry Regiment's armory on Lexington Avenue and 25th Street in Manhattan was rented to house what the group hoped would be a spectacular exhibition of progressive American art.

The next crucial step was taken in the late summer of 1912, when Davies saw a catalogue of the *Sonderbund* Show, an exhibition of modern art then in Cologne. He sent it along to Kuhn, who was on a painting trip in Nova Scotia, with the note, "I wish we could have a show like this."

Kuhn left for Cologne, arriving on the day the show closed, but he managed to see it while it was being taken down. Excited and inspired by what he saw, he set out to assemble a similar collection for New York. He visited The Hague, Munich, and Berlin, contacting dealers and arranging for loans. Then on to Paris, where he found Alfred Maurer, Jo Davidson, and Walter Pach. All of them lent a hand, especially Pach, who introduced Kuhn to the latest art and the most advanced artists, as well as to dealers and collectors. Together they worked at rounding up the most daring examples of French art they could find.

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Late in October, Kuhn found that the affair was becoming too large to handle alone and he cabled Davies, who came immediately, arriving in Paris in early November. The two men spent the next 10 days in frantic activity, and after tying up all the loose ends went on to London to see the Grafton Show, an exhibition of Post-Impressionist art organized by Roger Fry. They were somewhat disappointed by the display, but they found things they wanted, especially the Matisse's, which they arranged to send to the United States. On November 21, they sailed jubilantly for home.

Shortly after their arrival in the States, they announced to the press that the core of their February exhibition would be a great collection of the most

radical art of Europe. Then followed the almost superhuman job of handling more than 500 foreign works and collecting almost twice that many American examples, converting the armory into a gallery, hanging the exhibition, preparing a catalogue, having it printed, and completing the endless smaller tasks necessary to mount such an exhibition. All of it was done voluntarily and with great dedication by this small group of 25 artists who made up the total membership of the association. Some of them were not exactly happy about the radical art from Europe.

When the exhibition opened on the evening of February 17, 1913, the thousands of invited guests who jammed the armory were treated to a dazzling display. The great space of the armory had been converted into a maze of rooms, the partitions covered with burlap and decorated with greenery, all of it brilliantly lit and capped by a dome of cloth streamers. The regimental band blared its repertory of tunes, the elegantly dressed crowd buzzed with excitement. John Quinn made a short speech, and the International Exhibition of Modern Art was officially opened.

As an event, the exhibition was a sensation. Press coverage was extensive and highly laudatory of the association and the job it had done. The show was hailed as a "miracle," a "bomb shell," and "an event not on any account to be missed." It was not until the critics took over from the reporters that the bricks began to fly. They ridiculed the Cubists and spewed venom on Matisse. The "crazy" art of the Armory Show became the talk of the town and, as publicity increased, attendance skyrocketed. New York had an artistic circus and no one wanted to miss it.

It is difficult to say how many people saw the show in New York. Although there has been a tendency to increase the figure with the passage of time, around 75,000 would be a fair guess. One newspaper reported 12,000 visitors on the last day. On Saturday evening, March 15, to the accompaniment of a band, a jubilant and spontaneous snake dance closed a momentous event in American art. A champagne supper followed, and then began the job of dismantling the exhibition and sending it to Chicago.

The collection that was shown at the Chicago Art Institute from March 24 to April 16 consisted of most of the foreign section plus a selected representation of American works, about 500 objects altogether. Chicago was titillated by the advance publicity but, being also provincially defensive, it assumed a hostile "show me" attitude. The general excitement was abetted by a concerted effort on the part of the faculty of the Chicago Art Institute's art school to ridicule the show in the galleries and to inflame the student body to burn in effigy Matisse and





Brancusi, as well as Walter Pach, who was in Chicago trying to explain modern art. But nearly 200,000 people came to see the exhibition, and perhaps a few of them took it seriously.

Reduced to about 250 examples from the foreign section, the collection then moved on to Boston, where it was shown at Copley Hall from April 28 to May 19. Kuhn thought that as an exhibition this was the best of the three, but Boston was never really aroused. The show was neither a financial nor a publicity success there. Other cities clamored for the show in whole or in part, but the instigators felt by then that the job had been done and they decided, in the words of Walt Kuhn, to "chop it off in Boston."

The Association of American Painters and Sculptors did not survive the brilliant success of the Armory Show. It never put on another exhibition; it was riven by dissension, which culminated the following year in the resignation of eight of its members. But, even from a purely physical viewpoint, the organization of the Armory Show, and its display in three cities, to some 300,000 viewers, was a notable achievement.

### *The Importance of the Armory Show*

The Armory Show may not have been the largest exhibition of art ever held in this country, but it was beyond question the most important. Rumors of strange and revolutionary developments in European art had found their way to these shores somewhat earlier. Alfred Stieglitz had been doing his part at the Photo-Secession Gallery, 291 Fifth Avenue, since 1908, when he hung a selection of Rodin drawings. He followed it in the same year by an exhibition of Matisse drawings, and for the next five years "291" offered America, or at least New York, the work of the avant garde, both foreign and native. It is also true that some American artists had discovered the new movements for themselves while studying abroad and had brought back the word. But this awareness of stirrings, of new directions, was limited to a fairly small group in the art world of New York. The importance of the Armory Show lies in the fact that it collected all these strands, arranged them into a grand design, and challenged the public to look.

The Armory Show shattered the complacency of American art, catapulting it out into public view; what the public saw was a new art that shocked rather than lulled. The "fakirs," the "madmen," the "degenerates" were abused, reviled, and jeered. The press and public laughed; the critics, with their standards crumbling around their ears, fulminated, but it was all to no avail. The greater the vituperation and hilarity, the greater the pub-

licity and attendance. The Armory Show had done its job. The *New York Globe* guessed that "American art will never be the same again," and it wasn't.

In the first place, the death warrant of the academy had been signed. The younger artists certainly were no longer interested in showing at the academy or being elected to membership, and its image as a national institution was destroyed. The press was delighted with the show because it supplied such lively copy, and the public was entranced by the carnival atmosphere. But most of all, the Armory Show influenced the artists of America. Those who had already become involved with the new tendencies were strengthened by confirmation that they were part of the wave of the future. The younger artists who saw the future for the first time were inspired to change directions.

Sales at the Armory Show may have surprised the public, but they actually reflected a profound change already under way in the world art market. In Europe, prices for Post-Impressionist art were climbing steadily, and although American collectors were late in entering the field, many were inspired by the show to buy the new art or at least to reexamine their tastes. Before long, new art galleries were opened to handle American as well as European modernists. It is no exaggeration to say that the face of American art was completely altered. Every feature—artist, collector, dealer, and public—all had changed.

### *A Description of the Original Show*

What was the original show like? First, it was staggering in size, filling the armory with about 1,300 works of art, including large-scale sculpture. Also, it was a daring display of a new and revolutionary art. But beyond that, it was a coherent and fairly comprehensive presentation of the development of "modern art." The exhibition was really two in one, with the radical foreign works embedded in a great, somewhat anomalous mass of American art. The intention had been to show the most advanced work in this country as well as abroad, but what was considered progressive here had little relation to the revolutionary art of Europe. As a result, although our critics "thanked the Lord" for "American sanity" and "honest craftsmanship," the Europeans stole the show.

Considering the fact that the men who selected the European works were neophytes on the outside looking in, the results were remarkably good. Endowed with hindsight, we can discern obvious gaps, but in the context of that time, the selection was excellent. It stands up very well against the two earlier and similar European exhibitions of modern art. The Armory Show was both larger and more

comprehensive than either the Cologne *Sonderbund* or the London Grafton Show. The Americans had learned from their predecessors, and, especially if one considers the built-in lag of American culture, the Armory Show was an astonishing feat. Perhaps John Quinn was right, in addressing the opening crowd, when he boasted that it was the greatest exhibition of modern art ever held here or abroad.

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The only weaknesses in the Armory Show were due not so much to unfamiliarity with the whole range of European artistic experiment as to faults of judgment or exigencies of circumstance. The Americans knew at least something of German Expressionism, but they considered the movement derivative and unimportant. Conversely, they expected to include the Futurists and even announced their participation to the press, but in the end the Futurists were excluded, possibly because they insisted on exhibiting as a group.

There is no question that the Americans judged the French school to be central and in this area there were no serious oversights. The *Fauve* representation included Matisse, Marquet, Rouault, Dérain, Vlaminck, and Dufy. Among the Cubists were Picasso, Braque, Picabia, Léger, Gleizes, Marcel Duchamp, Raymond Duchamp-Villon, and Jacques Villon. They showed Delaunay, the Orphist, as well as a large range of lesser, and less radical, artists like Segonzac, Friesz, De La Fresnaye, and Laurencin. The exhibition included the latest works of some of

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### **Martin Griffin of Yale Dies**

Martin I. J. Griffin, Jr., dean of undergraduate studies at Yale University and, since 1970, secretary of the Alpha of Connecticut Chapter of Phi Beta Kappa, died on January 10, 1988. He conducted the affairs of the chapter with graciousness and devotion and in recent months served Phi Beta Kappa with distinction at the national level as a member of the Council Nominating Committee.

He was elected to Phi Beta Kappa by the chapter at the University of Pennsylvania in 1954. Yale President Benno Schmidt praised Martin Griffin's "generosity of spirit," and Pulitzer Prize-winning author Paul Horgan called him "one of the most brilliantly civilized men I ever knew."

## The Armory Show

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the established radical artists and of some who had scarcely been heard of previously, like Picabia, the Duchamp-Villon brothers, and Brancusi.

The presentation was the conception of Arthur B. Davies, who sought partly to establish the legitimacy of modern art, but mostly to explain its development. Although he did not always have adequate examples, it was his intention to trace the evolution of French painting from Ingres through Delacroix, Corot, Daumier, Courbet, and Impressionism and Post-Impressionism, to the art of the 20th century. We may argue with some of his classifications and formulations, but basically his presentation tallies with the story of modern art as we accept it today.

### Retrospective Assessment

We have become accustomed to the art that once shocked America. Many of the show's scapegoats have emerged as blue-chip masters, as the public had been warned they might. The scandal of the show was Marcel Duchamp's *Nude Descending a Staircase*, which was derided as "an explosion in a shingle factory"; a prize was offered to anyone finding the nude, jingles were written, cartoons were drawn, people came to stare and giggle, and someone decided that the nude was not female but male. Brancusi's *Mlle. Pogony* also was susceptible to ridicule, and someone poured out his mock passion in a poem entitled "Lines to a Lady Egg."

But there was very little humor in the attacks on Matisse, whose art was the object of the most violent castigation, from the most ignorant of comics to the most erudite of critics. It was characterized, seriously and suddenly, as ugly, childish, revolting, indecent, immoral, and decadent. Matisse was accused of distortions of color and drawing that were too capricious for any logical explanation. The distortions of Cubism, curiously enough, although also unacceptable, were less disturbing; and in that area it was Picabia rather than Picasso who received most of the critical attention.

The "old masters" of modern art, Cézanne, Van Gogh, and Gauguin, on the whole were treated seriously if not always sympathetically, and some critics even complained that they were not very well represented. All of them, especially Cézanne, achieved recognition almost overnight as important artists. However, the great discovery of the Armory Show was Odilon Redon, whose esoteric fantasies were remarkably well received, thus vindicating the judgment of Davies and Kuhn. Other revelations of the Armory Show were the Duchamp-Villon brothers, who had been little known until then even in Paris.

One way to judge the success of an art exhibit is on the sales record, and by such standards the Armory Show was an unqualified success. Something in the neighborhood of \$45,000 was realized from the sale of approximately 200 foreign and 50 American works. Curiously, the prices for American works were much higher than those for European; especially surprising was the fact that almost all the most advanced works, including those of the Cubists, were sold out. Redon's work sold best; 13 of his paintings and pastels and more than 20 of his prints were sold. Everything by Marcel Duchamp and his brother, Jacques Villon, at the exhibition was sold.

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Overnight the United States became a market for modern art. The Metropolitan Museum of Art paid the highest price for a single work, \$6,700 for the *Colline des Pauvres*, the first purchase of a Cézanne painting by an American museum. Alfred Stieglitz bought the Kandinsky *Improvisation*, and a San Francisco dealer, Frederic C. Torrey, bought Duchamp's *Nude* sight unseen.

If people were buying, someone had to sell, and new galleries specializing in modern art began to spring up. Modern art began to find its way into museums and galleries in other cities. In New York itself, American moderns were shown at the National Arts Club and in such smaller and more intimate galleries as the Gamut Club, the Liberal Club, and Thumb Box Gallery, and at the Cosmopolitan Club. This new atmosphere and these new opportunities for artists were all direct results of the Armory Show.

The Armory Show was intended to shake American art out of its lethargy, to revitalize it, to make new opportunities for the artist, and to interest collectors in contemporary art. All this it accomplished. No doubt modern art would have come to the United States in one way or another, but it was the Armory Show that brought it to public attention, and with such dramatic force that it did not need to be done again. Also, the subsequent development of American art might have followed much the same lines in any case, but the Armory Show was so stunning that it still remains the symbolic event heralding a new era in American art.

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## Tales and Discussions

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Sudanese. When I asked her about home, she mentioned a small village that happened to be one I had once visited. She immediately sought out the host, who had himself been in the area, and we began to reminisce like old Africa hands.

On the more serious side, these discussions with students ranged from scientific specifics to matters of scientific education, curricula in general, the merit of knowing foreign languages, career development and opportunities, if and where to go to graduate school, what my educational background was, ecology pure and applied, and the like.

On two occasions I had long conversations with college presidents on topics ranging from curricular matters to student-faculty interaction and the goals of small liberal arts colleges compared with those of large universities. (During a career of more than 40 years I served on the faculties of one small liberal arts college and three Ivy League and two large land-grant universities.)

Discussions with faculty ran the gamut from science, research projects, grantsmanship, the pros and cons of overhead costs, quality of students, facilities for teaching modern science, the optimal ratio of scientific to humanistic courses, library facilities, opportunities for attending national meetings, and intramural politics. At one institution I was asked to give a seminar on writing, possibly because it was known that I had written some books in the field of biology for general readers and had taught remedial writing at my home institution. Finally, I visited classes in biology and psychology where I presented my views on specific subjects then being studied.

The foregoing paragraphs give some sense of the formal, semiformal, and scheduled informal assignments. If the list seems like a heavy load, it was. In the course of visits to nine institutions there were 42 scheduled presentations or discussions. What remained of the time, with an occasional break, was allotted to meals and tours (if I wished, and I did) around campuses and to noteworthy local points of interest.

Throughout my two-day visit at each institution I was treated royally, almost as though I were a font of wisdom bubbling forth vintage champagne. There are no words to praise adequately the warmth and depth of hospitality that I was accorded at every institution. My physical and mental comforts were coddled to perfection. The hospitality began in Washington, where the society's headquarters prepared all schedules and travel arrangements to the last detail. From that point on I was met at each airport without a hitch, transported hither and yon, and delivered punctually at





# Recommended Reading

## Book Committee

**Humanities** Frederick J. Crosson, Robert B. Heilman, Robert P. Sonkowsky, Lawrence Willson **Social sciences** Earl W. Count, Richard N. Current, Leonard W. Doob, Madeline R. Robinton, Victoria Schuck, Anna J. Schwartz **Natural sciences** Ronald Geballe, Russell B. Stevens

## Anna J. Schwartz

**The Fall of the Bell System: A Study in Prices and Politics.** Peter Temin with Louis Galambos. Cambridge Univ., 1987. \$27.95.

This scholarly history of the breakup of the Bell System, commissioned by AT&T's chief executive officer, describes the economic and political roots of the largest single corporate reorganization on record. Like all regulated monopolies, Bell's regulated prices were based on historical costs, averaged nationally, and a subsidy that flowed from long distance to local services. Firms seeking entry that could have made normal profits charging lower competitive prices could make far more under the Bell System's regulated prices. Yet the Federal Communications Commission did not see that by granting permission for entry into private line services and parts of the telephone equipment market, the discrepancy between regulatory and competitive prices created pressure for further entry. The core of the federal government's antitrust suit was regulated prices and limitations on entry. The author emphasizes that it was a shift in ideology in favor of competitive prices and free entry, not the dictates of technology or law, that prompted the

drive for divestiture. Under judicial, regulatory, and legislative fire, AT&T accepted a settlement fashioned by an assistant attorney general who imposed his own views rather than have the trial end with the judge deciding how to structure the telecommunications industry. Divestiture, however, did not accomplish the aim of separating the regulated and competitive activities of the company. The present role of competition and regulation in the reorganized entities is unclear.

**The International Telecommunications Satellite Organization (INTELSAT): Economic and Institutional Challenges Facing an International Organization.** Marcellus S. Snow. Nomos Verlagsgesellschaft, 1987. DM69.

This is a valuable, well-rounded study of INTELSAT, a financial cooperative of owners and users of satellite communications on a global basis, now consisting of 113 countries and over \$1.6 billion in net investments. The author provides a brief account of the technological background: the geostationary orbit; launchers; the capacity, physical size, and sophistication of satellites; earth stations; tracking, telemetry, and command. He concludes that of five conceptual frameworks

charged with investigating such uncivil acts on campus as vandalism, racism, anti-Semitism, and other "isms" that erode the fabric of academe, I was sensitive to conditions at the various institutions that I visited—for example, the differences in the climates of institutions where the students came from a homogeneous conservative population and those where the student body, drawn from urban centers, was more heterogeneous.

Hillaire Belloc's four men learned about themselves, humanity, life, and mortality during their five days together; Chaucer's pilgrims returned from Canterbury presumably shriven and blessed. I came away from my journeys educated, inspired, and hopeful for the future of academe. I arrived at each campus a stranger and departed as a member of a family. I hope I gave a fraction of the bounty that I received.

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within which to evaluate the organization, the most broadly applicable model is that of neo-classical economics. The economic issues are the cost structure of a communications satellite system (is it a natural monopoly?); the extent to which the agreement that INTELSAT should operate an overall regime of average-cost pricing limits the pressure for competitive prices; and the role of excess capacity. Other topics covered are the effects of telecommunications liberalization within individual INTELSAT members on the organization itself, the effects of launch failures in 1986, and the linkages between telecommunications and economic development. The most important challenge the organization now faces is the inevitable competitive entry by separate, privately managed satellite systems. The author argues that INTELSAT's best defense is to price flexibly according to marginal cost on a service-by-service basis, and to depend on competition to discover where its cost and technological advantage lies.

**The Economics of Education and the Education of an Economist.** Mark Blaug. New York Univ., 1987. \$45.

In this collection of essays written over a 20-year period, Mark Blaug, Emeritus Professor of the Economics of Education at the University of London, traverses the path he has followed in assessing the validity of the theoretical basis of his subject as well as of educational policy. Once a firm believer in the economic significance for individuals and government of human capital theory and the calculated rate of return on educational investment, he is now agnostic. He now is also ambivalent about an alternative hypothesis—"screening," or credentialism—which suggests that the function of education is to select individuals in accordance with their native abilities, not to improve their marketable skills. Educational policies that Blaug has opposed in advanced countries include the movement to postpone secondary and advanced schooling to later life, subsidies to higher education that benefit a privileged minority, and the proposal in Britain to abolish private schools. In the Third World, he faults the over-expansion of higher education and underinvestment in primary education.

**Crisis and Leviathan: Critical Episodes in the Growth of American Government.** Robert Higgs. Oxford Pacific Research Institute for Public Policy, 1987. \$24.95.

For Robert Higgs, government as Leviathan connotes the wide scope of activities by government authorities rather than private citizens in deciding how resources will be allocated, employed, and enjoyed. By this measure, government has grown much bigger since the 1890s than is implied by the quantitative measures of its tax collections, outlays, and employees. The author traces successive episodes through the 1980s that led government to preempt rights and activities previously in the private domain. Once a crisis ended, popular beliefs adjusted to accept the expansion of the proper role of government in economic affairs. The author is scornful of business for its failure to support free markets and of both political parties for abrogating private economic rights. There was no Reagan revolution, he contends, because conservative politicians lacked a commitment to restrain government powers.

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## Tales and Discussions

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points of departure. Accommodations, whether guest house, B and B, or motel, were invariably comfortable and not infrequently luxurious. At one college there was a carafe of fine sherry in the living room; at another a collation awaited my late arrival. The mind was left free to dwell on those things that constituted the purpose of my visits.

When it was all behind me, recollections of individual visits began to merge into a composite image in which incidents stood out and general impressions began to take shape. I came away with sharply etched perceptions of the unique opportunities that each type of institution had to offer, for example, the particular advantages of the small liberal arts college and of the big university. Everywhere in the smaller institutions I was impressed with the dedication of the faculty to the teaching and inspiring of students. I remembered my own days in similar circumstances and empathized with the struggles, especially by scientists, to nourish the spark of research and to conduct it under straitened circumstances of time and facilities.

I found the varied cultural atmospheres of particular interest. Having not long ago chaired a commission on civility

## Recommended Reading

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Richard N. Current

**The Great Triumvirate: Webster, Clay, and Calhoun.** Merrill D. Peterson. Oxford, 1987. \$27.95.

Neither Daniel Webster nor Henry Clay nor John C. Calhoun ever realized his presidential ambition, yet as a group the three rank higher in the pantheon of American politics than any president—except for Andrew Jackson—who held office during the period of their prominence, 1812–1852. Although known to contemporaries as a “triumvirate,” the three cooperated only in opposing Jackson. Their collective biography amounts to a political history of their time, and here the story is retold in a magisterial volume based on primary sources rather than previous biographies.

**Slave Culture: Nationalist Theory and the Foundations of Black America.** Sterling Stuckey. Oxford, 1987. \$27.50.

As slaves in the United States, people from various African tribes came to share a generalized African culture. Ironically, few American advocates of black nationalism—not even W. E. B. Du Bois—appreciated the depth and vitality of this “Africanity.” Only Paul Robeson was fully aware of it. Yet, according to Stuckey, black Americans had—and have—more to gain from cultivating their own heritage than from assimilating the Europeans’. Another black-studies authority, Robert Farris Thompson, has characterized this book as “an essential classic of African-American scholarship.”

**Melting Pot Soldiers: The Union's Ethnic Regiments.** William L. Burton. Iowa State Univ., 1988. \$29.95.

During the Civil War some ethnic leaders recruited regiments of their fellow immigrants—Irishmen, Germans, Scandinavians, and others—in the hope of fostering ethnic self-consciousness. But most of the soldiers in these regiments turned, instead, to the common goal of Union and freedom, and the longer they served, the less tribalistic and the more patriotic they became. “The best-kept secret of the ethnic regiments is how truly American they were.” This study has persuasive relevance for the current debate over the efficacy of the melting pot.

**The Hispanics in the United States: A History.** L. H. Gann and Peter J. Duignan. Westview/Hoover Institution, 1987. \$28.85.

“Hispanics” is an artificial term, the authors point out. Those to whom it refers—the Mexicans, Puerto Ricans, Cubans, and Central and South Americans in the United States—did not originate it to designate themselves; the Census Bureau applied it to them. Between and within the various groups there have been marked differences. Discussed here, with due attention to the differences, are immigration, legal and illegal; assimilation and resistance to it; and such questions as affirmative action and bilingual education. No advocates of the “new ethnicity,” the authors conclude with the hope that the United States “will continue to live up to its national motto, *e pluribus unum*.”

**The New York Intellectuals: The Rise and Decline of the Anti-Stalinist Left from the 1930s to the 1980s.** Alan M. Wald. Univ. of North Carolina, 1987. \$32.50; paper, \$12.95.

The “New York Intellectuals,” comprising dozens of well-known writers, most of them

Jewish, began as Trotskyite opponents of the Communist party. Many of them later moved from the far left to the far right—for example, Sidney Hook and Irving Kristol, one-time Marxists who eventually became Nixonites and then Reaganites. Some of the intellectuals rationalized their shift in retrospections that did not entirely fit the facts. Writing from a Trotskyite point of view, Wald makes a brilliant effort to correct the record and to explain it.

Leonard W. Doob

**Democratic Liberalism in South Africa: Its History and Prospect.** Ed. by Jeffrey Butler, Richard Elphick, and David Welsh. Wesleyan, 1987. \$35; paper, \$12.95.

A splendid, coherent collection of 24 essays provided by outstanding scholars in South Africa (both Afrikaners and English speakers), Canada, and the United States—but, perforce and alas, with no African or Asian contributors. History is the predominant discipline represented, with substantial additions from the social sciences and law. In the current ghastly turmoil of South Africa, those of us deeply concerned with the country's future and those of you with profound or glib political opinions concerning it can find here a traditional, provocative strain of thinking that is creatively destined, one hopes, to survive with modifications in an inevitably new political society.

**Survey Research in the United States: Roots and Emergence 1890–1960.** Jean M. Converse. Univ. of California, 1987. \$50.

An unquestionably definitive history and evaluation of polling during its first seven decades. The crucial problems of surveys, such as sampling and the wording of questions, are impartially and judiciously analyzed. Key figures—Cantril, Field, Likert, and Lazarsfeld in quasi-academic spheres, and of course Gallup and Roper in the so-called real world—are portrayed in graphic detail so that their theoretical differences as well as their personal squabbles become intelligible. Anyone in government, business, or the universities and above the age of 10 (maybe 13) who might affect or be affected by that kind of sometimes scholarly, sometimes biased research will learn something of value from this landmark book.

**A Generation Divided: German Children and the Berlin Wall.** Thomas Davey. Duke, 1987. \$29.95.

A sensitive, calm, exceptionally yet unobtrusively well written account of the author's contacts in 1981 with children between the ages of 10 and 12 who were living in both Berlins and were therefore separated by that Wall. In their own words they reveal how they had perceived and reacted to this division of a Germanic culture and how they had begun to acquire and modify the views of their parents and other adults who in turn also reflected the conflicting issues of our times and who, often but not always, sought to cope with Germany's Nazi past. Noteworthy among the Eastern children has been the diffusion of news and ideologies in the West through Western television, which has been viewed avidly, and through the Lutheran church, whose communicated values transcend political differences. Not necessarily typical but also not dormant is this outburst of a 12-year-old East German girl: “I don't care who's capitalist and who's socialist. That doesn't matter to me, as long as there isn't another war.”

**A Godless Jew: Freud, Atheism, and the Making of Psychoanalysis.** Peter Gay. Yale, 1987. \$17.95.

A gentle, broad-gauged, tangent-prone essay attempting to reply to questions Freud himself posed in a letter written in 1918, “Why did none of the devout create psychoanalysis? Why did one have to wait for a completely godless Jew?” In fact, the author, an historian with psychoanalytic training, explores at great length Freud's intellectual background in the Enlightenment and his relation to contemporary philosophers and theologians; he refers sufficiently to the unorthodox views of his parents. Freud, it is clear, was proud of being an “aggressively secular” Jew, but he was not religious as he consciously worshiped “reason.” Being able to trumpet psychoanalysis as a science, we are finally told, was possible because Freud was a militant atheist and also “less than welcome” in anti-Semitic Viennese society; hence calling his doctrine “a Jewish science” is “without foundation.” Freud, in short, has not been definitively psychoanalyzed in this book; rather, he has been embedded in his cultural context.

**The Hard Facts of the Grimms' Fairy Tales.** Maria Tatar. Princeton, 1987. \$19.95.

An eclectic, sprightly analysis not only of the Grimms' collection of 210 German stories but also of other folk and fairy tales and their diverse translations and modifications for non-German societies. Bettelheim's diverse psychoanalytic, sociological, and literary interpretations are relevantly noted and subtly criticized. “Conventional wisdom” about the absence of “violence and cruelty” in the original, pre-Disney versions is convincingly punctured; truly happy endings are rare. The book, consequently, contains examples of “the graphic descriptions of murder, mutilation, cannibalism, infanticide and incest that fill the pages of these bedtime stories for children.” It also reproduces drawings in some of the editions as well as the original and complete translations of the Grimms' immodest and somewhat misleading prefaces. We are thus told “something about the way in which the mind draws on the double movement of language between literal meaning and figurative expression to fashion stories that dramatize psychological realities.”

Robert B. Heilman

**The Order of Battle at Trafalgar and Other Essays.** John Bayley. Weidenfeld and Nicolson, 1987. \$15.95.

Some 20 book reviews, not journalistic throwaways but critical essays, seek essences rather than apply current fashions of discourse. They are vigorous and urbane, rarely arcane. The subjects include Keats and Hardy, but most are about Russians, especially of our century.

**My Strange Quest for Mensonge: Structuralism's Hidden Hero.** Malcolm Bradbury. Andre Deutsch, 1987. £5.95 (U.K. only).

This “novel”—a deadpan, witty, parodic survey of French intellectual fashions exported since 1945—concentrates on deconstruction and its leading thinker, “Mensonge,” who enacts the theory of “The Death of the Author” by literally disappearing. Even his only book (on fornication) is hard to find.

**Little Wilson and Big God.** Anthony Burgess. Weidenfeld and Nicolson, 1986. \$22.50.

The first volume of Burgess's autobiography (1917–59), unlike Joyce's pruned and ordered





*Portrait*, is packed with all the detail, sensory and factual, that can gush from a merciless total recall. Burgess is colorful and candid, incisive and ironic, pictorial and dramatic. The language is extraordinarily rich.

**The Literary Guide and Companion to Southern England.** Robert M. Cooper. Ohio Univ., 1985. \$28.95.

In his superior version of the literary guidebook, Cooper replaces the usual laconic notes ("Dickens slept here") with genial essays, from a paragraph to several pages in length, about writers and their relationships in many places where they visited or lived. Good regional maps.

**The Cambridge Encyclopedia of Language.** David Crystal. Cambridge Univ., 1987. \$39.50.

**The Story of English.** Robert McCrum, William Cran, and Robert MacNeil. Penguin, 1987. \$12.95.

Both excellent books are written in a fluent general style. The first has short essays on innumerable subjects ranging from animal communication, artificial languages, aphasia, and *Basic English to dialects, linguistics, semiotics, sound changes, and the languages of the world.* It has very useful glossaries, tables, indexes, illustrations, and inset examples. The second book starts with the earliest roots of English; traces its growth through migrations, invasions, fusions, and changes; records its achievement of international primacy through exploration, conquest, commerce, and its own infinite variety; and observes that, like an earlier world tongue, Latin, it may break down into regional languages. Fine visual aids: 156 illustrations and 34 maps.

**Russian Comic Fiction.** Ed. and tr. by Guy Daniels. Schocken, 1986. \$7.50.

Thirteen tales (nine from the 1880s) by six authors including Gogol, Dostoyevsky, Chekhov, and Tolstoi are mostly satirical. Some are farcical, but more often they are Aesopian, Gulliverian, or Orwellian shots at targets, especially "slobs," as the editor says in a lively and useful introduction.

**Johnson's Dictionary and the Language of Learning.** Robert DeMaria, Jr. Univ. of North Carolina, 1986. \$25.

Taking an enlightening new approach to Johnson's *Dictionary*, DeMaria examines the 116,000 illustrative citations and finds that they not only serve linguistic ends but have educational and didactic purposes. They even reveal Johnson's humor.

**The Mental World of Stuart Women: Three Studies.** Sara Heller Mendelson. Univ. of Massachusetts, 1987. \$25.

A brief summary epilogue follows an enlightening portrayal of the "mentality" of 17th-century women through compact biographies of a bluestocking duchess who advanced scientific theories and dressed spectacularly, a bereaved countess who took refuge in devotion and good works, and Aphra Behn, the playwright and woman of letters. Stylistic infelicities occasionally mar a lively, objective account.

**H. G. Wells: Desperately Mortal: A Biography.** David C. Smith. Yale, 1986. \$29.95.

This admiring biography is tirelessly complete, and at times pedestrian, in giving a very full record of Wells's life, time, and works. The summaries of Wells's numerous works, from fiction to treatises in many fields, have great reference value.

**Literary Theories in Praxis.** Ed. by Shirley F. Staton. Univ. of Pennsylvania, 1986. \$39.95; paper, \$16.95.

This college textbook—a type rarely mentioned here—is of general interest as a guide to nine modes of 20th-century literary criticism: "new," phenomenological, archetypal and generic, structuralist-semiotic, sociological (historical, Marxist, feminist), psychoanalytical, reader-response, deconstructionist, and humanist. Staton provides a brief explanatory introduction (usually clear, but at times darkened by the jargon of the type) for each mode, and illustrative essays by some 40 critics.

**Letters from Casablanca: Stories.** Antonio Tabucchi. Tr. by Janice M. Thresher. New Directions, 1986. \$14.95; paper, \$7.95.

Eight stories by a contemporary Italian writer embody moral and psychological problems for the reader to solve. The indicated solution is that there is no clear demarcation between apparent acts and dreams, desires, and illusions.

#### Frederick J. Crosson

**The Literary Guide to the Bible.** Ed. by Robert Alter and Frank Kermode. Harvard, 1987. \$29.95.

This large (almost 700 pp. quarto) collection

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## Visiting Scholars Named

(continued from page 1)

man of the society's Division of Atomic, Molecular, and Optical Physics.

**Lynn Margulis**, University Professor of Biology, Boston University. Her publications include *Origin of Eukaryotic Cells*, *Five Kingdoms*, *Microcosmos*, *Origins of Sex*, and *Gardens of Microbial Delight*. She is a member of the National Academy of Sciences, a fellow of the American Association for the Advancement of Science, and cofounder of the Society for Evolutionary Protistology.

**Ray Marshall**, Rapoport Centennial Professor of Economics and Public Affairs, University of Texas at Austin. He served as secretary of labor in the Carter administration. He is the author of *Choices for American Industry*; *Unheard Voices: Labor and Economic Policy in a Competitive World*; and *Labor Economics: Wages, Employment and Trade Unionism*.

**James J. McCarthy**, Alexander Agassiz Professor of Biological Oceanography and director of the Museum of Comparative Zoology, Harvard University. Currently associate dean of the Faculty of Arts and Sciences, he is the editor of *Global Biogeochemical Cycles* and serves as chairman of the International Geosphere-Biosphere Program of the International Council of Scientific Unions.

**William H. McNeill**, Robert A. Millikan Distinguished Service Professor of History, Emeritus, University of Chicago. Former president of the American Historical Association, he is the author of *History Handbook of Western Civiliza-*

tion; *Rise of the West: A History of the Human Community*; *A World History*; *Plagues and Peoples*; *Pursuit of Power*; and *The Great Frontier*.

of essays not unfairly describes itself as presenting a new view of the Bible, standing between the historical-critical and the theological. It is not a close commentary on the texts of the various books (like, say, the *Jerome Biblical Commentary*) but, rather, is composed of discussions of their literary form and its implications for reading. It takes the King James version as primary referent because of its importance, although there is extensive recourse to other translations. Most of the essays exhibit no sense of reverence for the text discussed, but they are intelligent, informed, and insightful in unfolding its structure and meaning. The volume concludes with some general essays on genres, translations, canonicity, and the like. This elegant guide will illuminate every reader's approach to the Bible.

**Nothing Is Hidden.** Norman Malcolm. Blackwell, 1986. \$34.95.

Following Wittgenstein's counsel that his later work could best be understood by considering it as a criticism of the *Tractatus*, Malcolm here treats some 15 theses of the latter as a point of departure for developing the position of the *Philosophical Investigations*. The last third of the book is a delineation of what he takes to be some basic misunderstandings by Searle and Kripke, and a comparison of Witt-

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*tion; Rise of the West: A History of the Human Community; A World History; Plagues and Peoples; Pursuit of Power; and The Great Frontier.*

**Martha Nussbaum**, David Benedict Professor and professor of philosophy, classics, and comparative literature, Brown University. She is the author of *Aristotle's De Motu Animalium and The Fragility of Goodness: Luck and Ethics in Greek Tragedy and Philosophy*. She has been a visiting fellow at All Souls College, Oxford University.

**Orlando Patterson**, professor of sociology, Harvard University. Recipient of the Distinguished Contribution to Scholarship award of the American Sociological Association, he is the author of *The Sociology of Slavery: Jamaica, 1655-1838*; *Black in White America: Historical Perspectives*; *Ethnic Chauvinism: The Reactionary Impulse*; and *Slavery and Social Death: A Comparative Study*.

**Donald L. Robinson**, professor of government, Smith College. He is the author of *Slavery in the Structure of American Politics, 1765-1820* (Anisfield-Wolff Award) and "To the Best of My Ability": *The Presidency and the Constitution*, and the editor of *Reforming American Government*. He serves as director of research for the Committee on the Constitutional System.

**Robert E. Streeter**, Edward L. Ryerson Distinguished Service Professor, Emeritus, University of Chicago. Coauthor of *The Province of Prose*, he has since 1976 been one of the principal editors of the journal *Critical Inquiry*. He served for 20 years on the editorial board of *Modern Philology*.

## Recommended Reading

(continued from page 7)

genstein with Descartes on the concept of certainty. Few philosophers can claim closer relation to and accord with the later Wittgenstein, whose views, although widely influential, have not yet been grasped with precision.

**The Genesis of the Copernican World.** Hans Blumenberg. Tr. by Robert M. Wallace. MIT Press, 1987. \$40.

The extraordinary impact of the Copernican revolution (even giving rise to the modern meaning of this word) has not been confined to the development of science, but has profoundly affected our deepest comprehension of our position in the cosmos. We may live in a post-Copernican world in terms of cosmology, but the heliocentric reversal continues to reverberate in our minds and souls. In a truly magisterial work of thoughtful historical inquiry, moving from ancient to contemporary thinkers, Blumenberg analyzes the way in which the revolution was embedded in a series of larger changes in man's understanding of himself. The astronomy is wholly descriptive (not mathematical), but no one who reads this will look at the heavens in the same way afterward. Very long (700 pp.) but rewarding.

Russell B. Stevens

**The Nemesis Affair: A Story of the Death of Dinosaurs and the Ways of Science.** David M. Raup. W. W. Norton, 1986. \$14.95.

Raup is clearly a proponent of the view that evolution, particularly extinction, has taken place substantially less gradually than is generally accepted. He examines two facets: the evidence for an irregular, even cyclic, or "punctuated" history of the disappearance of biological species over time and, with that, several of the more credible explanations for these apparent mass extinctions. In the course of this concise and lively account, he provides yet another insight into the personal interactions of scientists—as he would say, "the ways of science."

**Exotic Plant Pests and North American Agriculture.** Ed. by Charles L. Wilson and Charles L. Graham. Academic Press, 1983. \$71.50.

**Pests and Parasites as Migrants.** Ed. by Adrian Gibbs and Roger Meischke. Cambridge Univ., 1985. \$39.50.

To be fair, both these volumes are expensive and rather specialized; they will appeal only to the more technically minded. At the same time the collected papers in each deal authoritatively with an issue that is central to the successful prosecution of agriculture and the maintenance of human and animal health—that is, the continuing threat of pests and parasites that are introduced into geographical regions where they have not hitherto occurred. Such is the biology of invasions that control or eradication is customarily very difficult indeed.

**Time's Arrow, Time's Cycle: Myth and Metaphor in the Discovery of Geological Time.** Stephen Jay Gould. Harvard, 1987. \$17.50.

Gould has undertaken what is, at the very least, an intriguing analysis of three great works of the past: Thomas Burnet's *Sacred Theory of the Earth* (1680), James Hutton's *Theory of the Earth* (1780), and Charles Lyell's *Principles of Geology* (1830–33). In so doing, he makes clear the pervasive importance of the discovery of "deep time," a realization of the incomprehensibly immense spans of time represented in the evolution of the universe, our galaxy and solar system, and our geological and biological world. In the author's view, Burnet has been unfairly evaluated, whereas Hutton and Lyell have received undue acclaim. More important, perhaps, Gould's assessment is presented with style and vigor and affords new insights, whether the reader agrees or disagrees with a given point. It is a thought-provoking volume.

**The Blind Watchmaker: Why the Evidence of Evolution Reveals a Universe without Design.** Richard Dawkins. W. W. Norton, 1986. \$18.95.

The term "fascinating" is too often used, but I believe it can fairly be applied to this analysis of the mechanisms of biological evolution. Yet it is not easy reading in the customary sense of that term; the concepts contained therein are often decidedly difficult. For once I agree with a dust-cover quote from another reviewer, namely, that "Dawkins is a born writer with an unmatched gift for the brilliant metaphor, the inspired syntactic switch, and the relevant zoological detail."

**A Scientist at the Seashore.** James Trefil. Scribner, 1984. \$16.95.

**Life in the Cold: An Introduction to Winter Ecology.** Peter J. Marchand. Univ. Press of New England, 1987. \$18.00; paper, \$9.95.

In actual content these two small volumes have little in common. The first is an explanation, mostly in physical and mechanical terms, of an array of everyday phenomena to be seen on the beach. The second chronicles the mechanisms by which biological organisms cope with the low temperatures and generally meager food resources of winter. But at the same time they exemplify a different and often attractive way of looking at the natural environment. That is, rather than framing a study about a set of phenomena or a group of organisms, these authors have chosen a dimension—"seashore" and "cold"—and strung their discourse along that particular dimension. Often enough, new insights thereby derive.

**The History of Scurvy and Vitamin C.** Kenneth J. Carpenter. Cambridge Univ., 1986. \$39.50.

An optimist would rejoice in the eventual conquest of scurvy and its elimination through relatively simple dietary adjustments; the pessimist would be distressed at the decades of fumbling and missed cues that delayed the discovery for so long and thereby permitted such vast human suffering. Carpenter has brought together into this single volume a detailed account of what scurvy meant to past generations, how erratically the path to its effective treatment was trod, and the steps by which the puzzle was eventually solved.

**The Dinosaur Heresies: New Theories Unlocking the Mystery of the Dinosaurs and Their Extinction.** Robert T. Bakker. William Morrow & Co., 1986. \$19.95.

For whatever reasons, certain groups of animals seem always to spark a special interest—in grandchildren and grandparents alike. Of none can this be more truly said than the dinosaurs and perhaps more particularly the remarkable speed with which they fell from a state of dominance to extinction at the end of the Cretaceous. Although this book may not fully "unlock" all the mysteries involved, as its subtitle claims, Bakker introduces an impressive array of heresies when he argues for animals of swift movement, large brains, and warm-bloodedness. His evidence therefor is both detailed and persuasive.

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