

# the **KEY** reporter

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## What Chapters Do: A Bulletin on Special Projects

"Ought females to share in civil government?" was one of the topics discussed by Phi Beta Kappa members at Yale a few years after the chapter was established in 1780. Not surprisingly the subject was decided in the negative. About that same time the members of the Harvard chapter were discussing, among other subjects, "Whether conversation with the fair sex be advantageous to a student." Unfortunately there is no clue as to whether the chapter decided affirmatively or negatively.

Debating was a popular intellectual exercise in the early years of the Society. The founding members of Phi Beta Kappa discussed a variety of subjects at their chapter meetings at William and Mary and other members carried on this tradition when chapters were established in New England. It gradually ceased to be important in the chapters' scholarly activities only after the middle of the nineteenth century.

Today, chapters seldom hold a debate, but a number of them sponsor symposia, coffee hours, seminars, a colloquium and the like. In most cases, the program is open to everyone on campus. Students and faculty get a chance to exchange ideas informally, and the chapter selects a topic that it thinks merits consideration by the college community.

Last fall the chapter at Wellesley College held its first Phi Beta Kappa Colloquium. The subject was "The Hero." The newly elected Junior members chose the subject and consulted with several faculty members of the chapter in the preliminary planning stages. When it came time to hold the Colloquium, three

or four student members of the planning group led off the discussion. The chapter rated the Colloquium "a success" and plans to hold a second one this fall.

A year before the chapter at Wellesley held its Colloquium, Occidental's chapter inaugurated a program of symposia, five per term. Responsibility for organizing and presenting the symposia was assumed by a joint faculty-student committee and a wide range of topics was discussed by both faculty and student members. The symposia were usually held on Fridays at noon and were open to the entire academic community. Attendance was voluntary, ranging from twenty at one symposium to over a hundred at another. Last year the chapter extended the program to once a week discussion groups sponsored by the newly elected members of the chapter.

The chapter at Emory has a different arrangement for exchanging ideas. It serves as host to Phi Beta Kappa members on the faculties of the various colleges and universities in the Atlanta area at an informal dinner meeting. The general objective is to bring together all college-oriented Phi Beta Kappa members in the area, especially those at colleges where there are no chapters.

What works well at one chapter may not be successful at another. Chapters vary enormously in their activities and no two chapters have the exact same kind of project. A considerable number of them, however, do offer scholarships and prizes—usually books—as a way of encouraging scholarly work. The

*(Please turn to back cover)*

## Twenty-Eighth Triennial Council to be held at Duke

The Twenty-Eighth Triennial Council will be held August 27-29 at Duke University in Durham, North Carolina. More than 300 delegates will attend the meeting. Council business includes recommendations for new chapters, a review of the activities of the United Chapters during the triennium, and the election of officers and Senators for the coming triennium.

Two distinguished speakers will address the Council delegates. At the Council Banquet on August 28, Dr. J. Carlyle Sitterson, Chancellor of the University of North Carolina at Chapel Hill, will talk on "The Responsibility of the Intellectual." At a special afternoon meeting on August 29, a discussion program on the problems of urban society will feature Senator Abraham Ribicoff of Connecticut.

Delegates will stay in the New Residence Halls for undergraduate men, a short distance from the Biological Sciences Building where the Council sessions will be held. Entertainment includes a trip to the campus of the University of North Carolina at Chapel Hill, a reception and buffet supper hosted by the Duke Chapter and the Wake County Association, and a cocktail party to be given by Duke University.

# ENCOUNTER WITH THE HUMANITIES

by R. F. Arragon

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*Originating with antique literature and including philosophy and music, the Humanities have been expanded to take in not only modern literature but the fine arts and music. At the same time the audience has been expanded even more radically with the rise of democracy and of democratic education. The Humanities are no longer simply the polish of an aristocratic elite. They are for all who can read or own a hi-fi or get hold of a print or photographic reproduction. We aim, as did ancient Athens, to give a democratic society the advantage of the education of an elite.*

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My purpose is to examine the claim of the late Ernst Cassirer, German intellectual historian and philosopher, that "art and history are the most powerful instruments of our inquiry into human nature" (*Essay on Man*). A similar perhaps not so extravagant claim is implicit in the classification of the study of these fields of thought and expression as "humanities"—a term originating in the description during the Italian Renaissance of the literature of Greek and especially Latin antiquity as the "more humane letters." Their devotees were the humanists, who directed their scholarship to the revival and popularization of the writings of Cicero, Livy, and Virgil and Plato, Herodotus and the Greek tragedians. In these, they found the expression of humanity (*humanitas*), the quality of civilized man, and therefore the means of cultivating this quality. Such literature, the *bonae litterae* of the gentleman and scholar in the universities of the 16th and 17th centuries, came to be the standard works, known as the "classics" since used in the classes of the schools. Today, they are among the "Great Books." They were not limited to what we call literature as *belles-lettres* (that of beauty)—epic, dramatic and lyric poetry, satire and oratory—but included history and philosophy. Note the definition used on the establishment of a professorship of "Humanities" at Columbia University in 1794, which included "the opinions of the ancient philosophers, the religion, government, law, policy, customs and manners of Greece and Rome; the whole designed to explain and elucidate ancient learning and to facilitate acquisition of liberal knowledge."

The emphasis among the Italian humanists, as in this definition, was more upon the good or moral (i.e., the liberal or liberating effects), the love of virtue, than upon the beautiful or what has come to be called since the 18th century the aesthetic, though Renaissance humanists did not neglect the importance of the study of classical languages and writings for encouraging the mastery of the means of thought and expression, chiefly on the model of Latin. Rhetoric was, however, not merely for effect. It shaped the thought—as well as the expression, and so the study of classical literature shaped the mind, opening up problems of politics and other fields for exploration and offering worthy models of thought and action.

The Socratic injunction "Know thyself" challenged Petrarch and other early humanists. To know thyself was not only to take stock of one's own capacities so as to make the most successful use of them for a career. It was also to understand the nature of man and to evaluate those qualities which made him worthwhile to himself and to others. To Petrarch the

pursuit of literature was an avenue to virtue, and a younger contemporary, Vergerio, after calling those studies liberal "which are worthy of a free man," described moral philosophy as "in a peculiar sense a liberal art, in that its purpose is to teach men the secret of true freedom." The cultivation of the pagan authors was justified by Leonardo Bruni on the ground that "Morals indeed have been treated by the noblest intellects of Greece and Rome." Neither then or later was there any serious difficulty in reconciling Homer and Plato, Cicero, and Virgil, Seneca and Plutarch with Christian morality. The moral purpose of teaching and reading literature became a tenet of the humanistic tradition which was never entirely neglected and has been revived by recent champions of the humanities as a remedy for the moral uncertainties in the present world.

The term "Good Literature" is, however, no longer confined to that of the ancients. At first, "modern" works were admitted only grudgingly, except as textbooks on grammar or rhetoric or handbooks in logic and philosophy. Erasmus's *Colloquies*, written, like most of the textbooks of the 16th century, in Latin, was an early exception. The writings of Burton and More and of some English poets were recognized as possible university materials but only in a light course for students not taking a degree. With the rise of scholarly interest in English and other languages in the 18th, and particularly in the 19th century, these literatures elbowed their way into American college curricula alongside Latin and Greek and by the last quarter of the 19th century were gaining the upper hand. They too were becoming "classics" and instruments of the purposes Erasmus had described in the 16th century: "Without languages and polite learning all branches of study are numb, speechless, and almost blind; states languish, and life loses its value; man is hardly man at all."

Erasmus's word "polite" suggests something more than the love of virtue and even the effective mastery of speech and writing, though the common present application to social relations is too narrow and artificial for the seriousness of this Dutch humanist's use of the word. Yet "polish" in the Renaissance did belong to social manners and to literary style. "Beside goodness," said Castiglione in *The Courtier*, "the true and principal ornament of the mind in every man are letters." They were the source of delight. Letters were not only "good" (*bonae*) but "beautiful" (*belles*). It was a long way to the modern distinction of art from craft and from practical life as the manifestation of pure form, art for art's sake, the aesthetic as a special category of feeling; but an important step had been taken in the distinction of ornamental beauty from goodness in literature.

This century-long development was encouraged also by the change of status given in the Renaissance to the visual arts. They did not at once become "humanities" but they were elevated from the manual to the liberal arts. The Renaissance painter, sculptor, and architect were no longer servants or salaried employees but artists who were given personal recognition and patronage for their special talent by church and nobility, as they seldom were in the Middle Ages. Their activity was theoretical as well as practical, for the principles of perspective and human proportions had to be explored and the mind stored with images, or ideas, of beauty in which were included the examples made available by the discovery of the antique. The arts became *belli arti*, or fine arts, and for education in them there arose in 16th century Italy academies of art, as the rivals of apprenticeship in the master's workshop or studio. The prestige of the artist and of the fine arts was such that an observer's knowledge of painting and sculpture and even some skill in practice, especially in the art of drawing, was recognized as worthy of free men and



particularly of courtiers by Castiglione in the book on *The Courtier* already quoted in regard to literature. Similar developments took place in the recognition, patronage, and education of musicians and in the prestige of music as an avocation for gentlemen and an embellishment of the court of a prince. Connoisseurship in music and in the fine arts as well as in literature became a mark of the civilized elite.

Only after the middle of the 19th century did the fine arts and music enter university and college curricula in America both in professional schools of music connected with universities and, for nonprofessionals, in the liberal arts as courses in history, criticism, and appreciation. In this respect, the arts developed a scholarship comparable to the humanistic scholarship in literature, alongside of which they have taken their place, in one way or another, in the humanities. Scholarship in the arts (in contrast with technique and creativity, whose status as a humanistic field in a liberal arts program is still uncertain) has a surer place among the humanities than even history and philosophy. The last two have drifted away from their Renaissance positions, history having become (mistakenly, I think, and I am a historian) linked with social science by its political and economic preoccupations to the neglect of its humanistic origins and philosophy having claimed a critical sovereignty over all disciplines when it does not confine itself to a positivistic logic and an almost mathematical method of analysis. Moreover, neither history nor philosophy have the aesthetic emphasis that links the various arts with each other. Yet art, history, and philosophy have some points in common that may justify a loose alliance.

Witness what Plato does in the *Apology* of Socrates. This purports to be history, a reconstruction of the trial of Socrates, or rather of his defence against his accusers and plea to the jury of five hundred ordinary citizens of Athens. The oratorical form that fits this purpose enables Plato to slip easily into drama. The interaction between the accused, the accusers and the jury suggests a dialogue, Plato's characteristic method of exploring philosophical problems. The *Apology* is not simply a courtroom defence but the exposition and defence of a philosophic method and attitude aimed not at acquittal by the jury but at recognition by a wider audience. The speech is pervaded with irony, little calculated to win the votes of the intolerant majority. Socrates handles the charges of impiety and of corruption of the minds of the young with a dialectic close to sophistry that cleverly and contemptuously reduces their advocacy to absurdity and contradiction. On a higher level, he condemns perhaps too sweepingly the Athenian democracy itself. He even suggests that he should be awarded not death or a fine but support for life at the expense of the state. Here the irony is serious enough, a matter of life and death, for his claim for the award is the very independence in the search for and testing of truth that made him the gadfly whose destruction was required for the security of the conventionally-minded, those upset by novel questions and ideas. The *Apology* is philosophy as well as history and art, a demonstration of the danger and the greatness of seeking the truth only and of challenging others in the search.

This dialogue is an allegory in a broad sense of the term, through which the reader is excited, puzzled, and moved, perhaps at times to impatience but in the end to admiration, as he thinks the thoughts and feels the feelings of Socrates and of the jurors. Each of us may make the dialogue imaginatively a part of his own experience, and yet the allegory, being only in the imagination and not experienced as the accusers, accused, and the jury would have experienced it, can be an object of study, an instrument of education. The example suggests the nature of the humanistic object and of the *humanitas* which it offers the members of its audience.

The humanistic object is both less and more than "life." It is not even "a slice of life" such as we individually experience. Inner dialogues or streams of consciousness, whether by Henry James, Thomas Mann or James Joyce, are not that. They could not be. The imitation of life by artist or historian (to say nothing of a philosophical system) is not a copy. It is a re-creation in another medium of a part of life, and therefore necessarily is an interpretation. The raw materials of experience are shaped, given an artistic form, a logic, a meaning that may be present in the actual event or situation (I suppose that we should hope they are) but are not singled out there from the apparent chaos of immediate experience, are not evident or obvious to all of us. Of course anyone of us shapes more or less successfully the immediate experience for himself. We cannot take it whole; we try to be selective and to make some sense of it. But the artist, the historian, the philosopher, seeks to give it a stable, enduring form, as you or I might see for our own eyes in a diary. This form objectifies the experience in the act of interpreting it. It frames it, so to speak, as an object which can be contemplated. In doing so, the creator of the object intensifies the experience by selection and concentration. The irrelevant is left out, or should be. For that which is included should be made relevant so that attention is not distracted from whatever unity of action, thought, and feeling the artist, historian or philosopher has sought to give his object by the form to which he has shaped it.

Although artistic and historical imitations of nature and of man in any art are not copies, they have the concreteness of nature and of life. They select and organize but they do not reduce experience to scientific or philosophical generalizations. In one way or another the actual is present in the created object. We experience it in its concrete immediacy as an individual poem, picture, drama, history, string quartet, even philosophical treatise—a particular interpretation of man and of the world. It has the richness of actual life, heightened by artistic integration given by its artistic form. We may find in it, it may even have been intended to have, a message, a precept, a lesson handed down from the past. It may serve as an exemplar of a doctrine, a policy or a strategy. Yet its humanity will be lacking if this is all it has. The *Apology* may be a defence of freedom of inquiry, and of speech; but in its dramatic presentation it raises the broader issues of responsibility to a free conscience or to a conventional piety, of the usefulness of verbal dialectic and questioning to challenge one's neighbor's beliefs, and of the conflict of loyalty to oneself (in Socrates' case to his *daimon* or guiding spirit) or to the state.

So too in all works of art, history, and philosophy. Thucydides' narrative of the Peloponnesian War between Athens and Sparta became from the experience of its author, as general and political leader, a study of the state of power and of the disastrous effects on politics at home and abroad, indeed the irony of the empire. Cervantes in *Don Quixote* used the parody and chivalric romance as an opportunity to spread before us the panorama of Spanish life in the age of Philip II, especially on the seamier side, as well as to play upon the ambiguity of reality and illusion, of the ideal and the practical. A Beethoven symphony or quartet is less adapted to verbal analysis, but it repays, indeed requires, careful study. Nor is this completed by a merely literal examination of its themes, rhythms, harmonic changes and their place in the structure. Behind the often surprising complexity of the structures lie the sensuous and emotional effects of the tempos, the modulations, the conflicts in the development of the themes, their repetition and variation. These are continuing sources of excitement and delight. Something similar is true

of Picasso's use of the mask in both of his paintings of the *Three Musicians* and that of the mirror image<sup>1</sup> in the *Girl of the Mirror*, symbolic images which bring us back to ambiguity and irony. And lest I seem, even with *Don Quixote* on my list, too serious-minded, why not add *Alice in Wonderland* and Charles Chaplin's early films!

Of course, our responses vary in accordance with the experience we bring to the work of art. The result varies from person to person and for the same observer from day to day. We cannot be passive. We participate in the re-creation of the work of art in our eyes and ears, in our feelings and thoughts. As the work of art is an imitative interpretation of life and nature or at least of the artist's emotions before life and nature, so the observer's experience is an imitative interpretation of the work of art, in reference of course consciously or unconsciously to his view of the world about and within him.

It is not strange that the spectator sees what he has already the capacity to see. What is true of life going on about us everyday is true of paintings, symphonies, dramas, and histories. We understand in accordance with our state of mind and emotion and with the resources of experience that we bring to them. The passive receptor receives only on the wave-length he is tuned in on, but passivity is not enough. We can try more than one wave-length. The situation or the work of art we are facing is different. It offers something new and yet we can approach it only from that which is old. If a painting is a bridge between the artist's and the spectator's minds, the spectator must take an initiative in crossing it. He must engage in exploration to discover a fresh experience for himself in the painting, poem, history or musical composition that the artist, author or composer has shaped from his effort to interpret *his* experience of the world. If there is any paradox in this, it is the paradox of learning. In such discovery lies the excitement of the humanities. It stimulates and extends the imagination.

Such ventures need not be a solitary enterprise, especially in school. Early imaginative voyages of discovery in the humanities are likely to be uncertain in method and direction. What is often called "private reading," that is, purely personal interpretation, may be narrow and distorted. It will neglect some points and exaggerate others. It profits from being compared with the opinions of others. They may correct obvious misconstructions of the evidence. They will more surely add to the breadth and depth of the "reading" by suggesting different ways of looking at the work of art. These lead to discussion among students and teachers. Ideas are tested and modified. The interpretation becomes richer, perhaps more complex, more subtle. This process is in the very nature of the humanities, as interpretations of human situations. These situations and the interpretations of them are inexhaustible in their possibilities, and their ambiguity and variety are reflected in the efforts of readers and spectators to understand works of arts, of history, and of philosophy.

Teaching, or, as I would rather say, learning and discussion, is not for the dictation of the meaning of a particular painting or of the evaluation of it. Taste is not to be imposed. It can only be developed by the experience of the student. There is no final judgment, no conclusive answer for all men and all times to the questions of meaning and value, no summary for the note-books. This is one cause of the fascination of the humanities. They continue to challenge inquiry. At least the great works do, and this may be the criterion of greatness. There is more to be seen on each viewing or reading or hearing. All possibilities are never quite explored. New ones open up as we and our times grow older.

This brings us back to the quotation from Cassirer with which I opened. "Art and history are the most powerful instruments of our inquiry into human nature." Knowledge of human nature, including the desires, ambitions, values, behavior of ourselves as well as of others, helps to determine our goals and to guide our action and to put some reason, some realism, perhaps some idealism into them. Such knowledge is of course not gained solely or indeed largely from art and history. It is handed down as tradition from our ancestors to us and to our society and is qualified and added to, if we are sensitive, by our day-to-day experience of what goes on around us.

Tradition is deep-seated and pervasive. Much of tradition is beneath the surface. We are scarcely aware of what our parents, teachers, friends—the generations behind each of us and also our own contemporaries—hand on to us in the way of habits, outlooks, values. We seldom examine them, and yet they have shaped us and given us our identity as persons and as peoples. They are what we sometimes call the dead-hand of the past, but without them we should not, indeed could not, be what we are here today. Fortunately we are not so closely tied to the past by tradition as the word implies. Traditions are so mixed, in Europe and in America, that they act in contradiction to each other—family habits with technological change, everyday language with that of science, personal and political obligations, and the different cultural strains—that we are forced to recognize the difficulties and to make decisions. A dead-hand of which we are conscious, especially if it tells us different things, is no longer a despotic master. We are given a chance to try to select and to reconcile the best of various worlds.

It is this consciousness that Cassirer calls "knowledge." For the enlightenment of this consciousness, he appeals to art and to history. As the imitators of life they are the interpreters of tradition, its continuators and evaluators. They encourage and help to guide its transformation neither cutting loose from, nor staying behind in, the past. Through them the past is never quite out of date. The artists, the historians, the philosophers, such as Cassirer himself, are continually reinterpreting man and his world for their own generation or perhaps for the generation yet to come. And, while they are doing this, and partly because they are doing it, we spectators are reinterpreting the paintings and sculpture, the music and drama, the poetry and fiction, the histories and philosophies of yesterday and centuries ago and are holding on to what they still have to say to us.

The humanities are mirrors of discovery, discovery of ourselves and of other men, of our own society in its complex heritage and of other societies. As we look in the mirror of a work of art or history, we engage our senses and imagination and through these our emotions and ideas. Our responses and our questions reveal our state of mind and feeling, necessarily so, for, as I have indicated already, we understand it in the terms of our fears and hopes, our desires and values. Otherwise we never get beyond the surface, if even that far. Then in turn the process of interpretation, the give-and-take between the painting, the string quartet or the history and ourselves tests and refines, broadens, and enriches these fears and hopes, desires and values, and, I hope, the conduct of our affairs that stems from them. We should as a result know more about what we and others are like and what we and they are capable of, for better and for worse.

R. F. Arragon is Richard F. Scholz Professor of History, Emeritus, of Reed College. This article first appeared in *Verge* 1, June, 1966 (Vol. 1, No. 1), a new journal published by the University of the Philippines. For the last two years Mr. Arragon has been at the University as consultant to the Department of Humanities and visiting professor in art history.

# reading *recommended by the book committee*

## humanities

GUY A. CARDWELL, ROBERT B. HEILMAN,  
GEORGE N. SHUSTER

## social sciences

LEONARD W. DOOB, FREDERICK B. ARTZ,  
LAWRENCE H. CHAMBERLAIN, NORMAN J. PADEFORD,  
EARL W. COUNT, LAWRENCE A. CREMIN,  
LOUIS C. HUNTER, RICHARD BEALE DAVIS

## natural sciences

MARSTON BATES, KIRTLEY F. MATHER

### KIRTLEY F. MATHER

*Beyond the Observatory.* Harlow Shapley. Scribner's. \$4.50.

Informative and thought-provoking essays by the sage of Harvard's Astronomical Observatory dealing expertly and engrossingly with recent advances in knowledge and commenting wittily about the human factors in cosmic evolution.

*The Living Landscape.* Paul B. Sears. Basic. \$4.95.

An expanded version of the author's *Where There Is Life*, published in 1962, this is an enjoyably readable introduction to the burgeoning science of ecology, written for the layman by one of the leading conservationists of our day; his central thesis is that "man need not be the helpless puppet of natural forces, but neither can he thrive by disregarding them."

*Center of the Storm: Memoirs of John T. Scopes.* John T. Scopes and James Presley. Holt, Rinehart & Winston. \$5.95.

Here, for the first time, the defendant in the memorable trial at Dayton, Tenn., in July, 1925, tells the "inside story" of that significant episode in the cultural history of America. Breaking his self-imposed silence of more than forty years, John Scopes reveals many, previously unpublicised facts about his own life and throws new light upon the parts played in the Dayton courtroom by various participants in "the circus" there. He is doubtless rejoicing today that the law he was convicted of violating has been repealed by the Tennessee legislature since the publication of this book. I don't know what part James Presley had in the writing of it, but it sounds to me precisely like the John Scopes I first came to know during those stormy days in Dayton so long ago.

*The Organization of Inquiry.* Gordon Tullock. Duke. \$5.50.

In this book about the organization of science, a keenly perceptive and deeply knowledgeable economist investigates the nature of the scientific community and suggests some of the reasons why it is such a successful social instrumentality. His chapter on "the backwardness of the social sciences" will be of special interest to many readers.

*Science, Technology, and American Foreign Policy.* Eugene B. Skolnikoff. M.I.T. \$8.95. After several years of learning things the hard way as a member of the White House staff dealing with the scientific aspects of major policy issues, one of M.I.T.'s ablest political scientists presents here a systematic analysis of the relationship of science and

technology to foreign affairs and explains and evaluates the organization within selected government agencies, designed to reflect that relationship in the policy process. It is a book of prime importance for anyone concerned with the welfare of our nation in the new world of increasing interdependence.

*The Earth.* Carl O. Dunbar. World. \$12.50. A broad view of the earth and its history presented "for the intelligent reading public" (all members of Phi Beta Kappa?) by an outstanding geologist now in retirement (?) in Florida after a distinguished career at Yale. Written with a minimum of technical jargon, it includes such up-to-the-minute concepts as convection currents in the earth's mantle that may provide the driving force for mountain-making movements, and the inferences that may be drawn from modern knowledge of paleomagnetism concerning the shifting of continents from place to place in ancient time.

*Surtsey: The New Island in the North Atlantic.* Sigurdur Thorarinsson. Viking. \$6. A lavishly illustrated book recounting the birth in November, 1963, of a volcanic island, some twenty miles off the southwestern coast of Iceland, and the nature and results of the eruptions that continued through the summer months of 1966. The majority of its spectacular photographs are in color and some of them are unique in the annals of volcanology; the carefully detailed text was written by a competent geologist.

*A Geologist's View of Cape Cod.* Arthur N. Strahler. The Natural History Press (Doubleday). p. \$1.95.

A concise, competent, lucidly written account of the geologic origin of Cape Cod and the changes it has undergone in post-glacial time.

*The New Look of the Universe.* Patrick Moore. Norton. \$3.95.

This latest contribution to "The Amateur Astronomer's Library" presents a concise, nontechnical, fairly coherent description of recent developments and current problems in the rapidly changing science of astronomy (or should it be called astrophysics?) that has undergone a veritable revolution since 1945.

### EARL W. COUNT

What happens to villages will very much be the story of mankind in the future already upon us; for most of the world is villagers. It is a tribute to the maturation of culture-science that it possesses the power and the adequacy to trace the wheels-within-wheels

that are the motions of societies; ignorance of which must be our ruin. Our very terms—"nation", "political", "ethnic" require re-conceiving, wherever, in diametric contrast with the American condition, it is the group which gives identity to the individual, not vice versa. Read the next two titles companionately:

*Southeast Asian Tribes, Minorities, and Nations.* Edited by Peter Kunstadter, part-author. 2 vols. Princeton. \$22.50.

A score of American and indigenous culturalists are compact, readable, richly informative.

*Southeast Asia—Race, Culture, and Nation.* Guy Hunter. Oxford. \$4.50.

Another tour de force in what perhaps is humanity's most complex and portentous lifescape.

In like vein:

*Villages in Indonesia.* Edited by Koentjaraningrat, part-author. Cornell. \$10.

*The Transformation of East Africa: Studies in Political Anthropology.* Edited by Stanley Diamond and Fred G. Burke, part-authors. Basic. \$16.50.

*Comparative Political Systems: Studies in the Politics of Pre-Industrial Societies.* Edited by Ronald Cohen and John Middleton. Natural History Press. p. \$2.50.

*A Village Economy: Land and People of Huecorio.* (Mexico) Michael Belshaw. Columbia. \$10.

*Family in Transition: A Study of 300 Yugoslav Villages.* Vera St. Ehrlich. Princeton. \$12.50.

How the information was assembled, kept while the Nazis tramped, finally rescued for greener pastures, makes a first-class thriller. The study that issues therefrom proves amply worth all it cost.

*Moravians in Two Worlds.* Gillian Lindt Gollin. Columbia. \$8.75.

Herrnhut, Saxony and Bethlehem, Pennsylvania travel abreast from the 18th century to the 20th—but not arm-in-arm. This is an expert culture-historian.

*The New Comparative Mythology: An Anthropological Assessment of the Theories of Georges Dumézil.* C. Scott Littleton. California. \$5.95.

Dumézil is an archeologist of extinct Indo-European ideology—of which the "sherds" lodge scattered in the descendant languages and their accompanying folklore; a controversial scholar who may not be ignored.

*Purity and Danger: An Analysis of Concepts of Pollution and Taboo.* Mary Douglas. Praeger. \$5.

This is a scholarship of stature, and a noble landmark on the vital trail already signaled by Levi-Strauss, Evans-Pritchard, Durkheim, Mauss, Robertson Smith.

Two new arrays of art and monument have joined the *Archaeologia Mundi* shelf, again under happy guidance (see TKR summer 1966, winter 1966-7):

*Peru.* Rafael Larco Hoyle. Translated from the French by James Hogarth. World. \$10.

*Indochina.* Bernard P. Groslier. Translated from the French by James Hogarth. World. \$10.



### Also Recommended:

*Maori and Pakeha: A Study of Mixed Marriages in New Zealand.* John Harre. Praeger. \$5.

*A Lost Civilization: The Mongols Rediscovered.* Walter Heissig. Translated from the German by D. J. S. Thomson. Basic. \$6.95.

*The Andaman Islanders.* Lidio Cipriani. Edited, translated by D. Taylor Cox and Linda Cole. Praeger. \$8.50.

*Huenun Namku: An Araucanian Indian of the Andes Remembers the Past.* M. Inez Hilger, with Margaret Mondloch. Oklahoma. \$3.95.

*The Indian: America's Unfinished Business.* Report of the Commission on the Rights, Liberties, and Responsibilities of the American Indian. Compiled by William A. Brophy and Sophie D. Aberle. Oklahoma. \$5.95.

*A Diary in the Strict Sense of the Term.* Bronislaw Malinowski. Translated by Norbert Guterman. Harcourt, Brace & World. \$6.95.

*Social Communication Among Primates.* Edited by Stuart A. Altmann, part-author. Chicago. \$15.

*The Bureau of American Ethnology: A Partial History.* Neil M. Judd. Oklahoma. \$4.95.

### LOUIS C. HUNTER

*Hemispheres North and South: Economic Disparity Among Nations.* David Horowitz. Johns Hopkins. \$4.95, p. \$1.95.

*Trade, Aid and Development: The Rich and Poor Nations.* John Pincus. McGraw-Hill. \$10.

Both studies address themselves to the same massive problem: what can be done to salvage the faltering efforts of the underdeveloped nations to cope with the all but insuperable obstacles to the advance of their development programs. The brief Horowitz volume carries an impassioned plea for prompt, decisive doubling of the present level of aid. This he believes essential both to meet development needs of two-thirds of the world's people, faced with conflicting trends of population and economic growth, and to prevent a hostile confrontation between the rich nations and the poor. *Trade, Aid and Development* comes to substantially the same conclusions; it combines a summary account of development theory with a review of the course of aid and trade programs and an analysis of the policy issues.

*Women in the Soviet Economy: Their Role in Economic, Scientific and Technical Development.* Norton T. Dodge. Johns Hopkins. \$10.

A comprehensive review and appraisal of the role accorded women in all sectors of the Soviet economy, carefully documented and statistically buttressed, tracing the half century long course in the Soviet Union of "the emancipation of women." Favored by the heavy losses of men in war and the heavy manpower requirements of forced industrialization, the Marxian doctrine of equality of the sexes has been made effective to an extraordinary degree. For women there is more freedom in the U.S.S.R. than in the "Free World." Owing in part to child-bearing and family responsibilities, the potential of Soviet women is in some respects imper-

fectly realized. Attainments in the higher professional, administrative and scholarly fields are disproportionately low. The author concludes that the Soviet Union appears to lead the world in making use of the creative talents of women.

*Growth Without Development: An Economic Survey of Liberia.* Robert W. Clower, George Dalton, Mitchell Harwitz and A. A. Walters. Northwestern. \$12.50.

Carried out by a group of university specialists in economic development at the request of the Liberian government and the U. S. Agency for International Development, this study presents a revealing picture of the contradictions which often handicap the developing nations. Founded more than a century ago by American Negroes with American philanthropic aid and receiving continuing protection and assistance from our government, Liberia presents in aggravated form the familiar picture of the "dual economy." The rapid growth in the exploitation of abundant natural resources by outside capital with modern methods had brought minimal benefits to the native population and little change in the traditional modes of life. Instead of a progressively advancing economy and culture, we have a two-level society run by a one-party state controlled by the descendants of the original American expatriates.

*In the Name of Science.* H. L. Nieburg. Quadrangle. \$7.95.

To the many studies of recent years delineating the changing character of the American economy, this volume by a political scientist makes an important and stimulating contribution. Professor Nieburg documents in some detail certain aspects of the growing involvement of government and industry via government contracts and research and development. To the celebrated Eisenhower warning respecting the dangers of the military-industrial complex is added the element of applied science and engineering, administered often in novel and esoteric ways. For those who have not followed closely the intricacies of this growing involvement, *In the Name of Science* will do much to illuminate and clarify national policy issues in the aerospace and related fields so closely associated with questions of national security and prestige.

*The Waterfall That Built a City: The Falls of St. Anthony in Minneapolis.* Lucile M. Kane. Minnesota Historical Society. \$5.

An unusually able account of the development problems and influence of power in the pre-electrical age when some of the largest industrial cities in this country were based on the direct use of the power of falling water in mills and factories.

### GUY A. CARDWELL

*A Personal Anthology.* Jorge Luis Borges. Edited by Anthony Kerrigan. Grove. \$5. Stories, poems, sketches, and essays chosen by the great Argentine writer as illustrative of the best of his work. Although the tone is often Poesque, Borges belongs to this century. He is elegant, erudite, and philosophical. Among his key words are: time, eternity, labyrinth, self, and death.

*Language as Symbolic Action: Essays on Life, Literature, and Method.* Kenneth Burke. California. \$10.

One of the few germinal American theoreticians on language and literature offers an important collection of published and unpublished essays. Some essays are general and theoretical, others hold to limited topics or single authors, the authors ranging from Aeschylus to Theodore Roethke.

*Near the Ocean.* Robert Lowell. Farrar, Straus and Giroux. \$6.

Impressive new verses by a major poet include a powerful, brooding sequence called "Waking Early Sunday Morning" and a number of poems based on Horace, Juvenal, Dante, Quevedo, and Góngora.

*Speak, Memory: An Autobiography Revisited.* Vladimir Nabokov. Putnam's. \$6.75.

A thorough reworking of *Conclusive Evidence* (1951) that will enchant Nabokov fans or almost anyone not put off by mandarin prose and profusion of detail. The writer takes the story of his life from 1903 to 1940, from St. Petersburg to St. Nazaire. Perhaps a second volume will begin with his American experiences.

*A Primer of Ignorance.* R. P. Blackmur. Edited by Joseph Frank. Harcourt, Brace & World. \$5.95.

Four notable essays treating the literature of the 1920's, particularly with respect to its grasp of and use of irrationality, open this posthumous collection of essays by a brilliant poet and critic. Other essays bear mainly on American qualities and American writings, especially the writings of Henry James and of Henry Adams.

*Robert Frost: The Early Years, 1874-1915.* Lawrance Thompson. Holt, Rinehart and Winston. \$12.50.

This is the first volume of what will be a massive, two-volume official biography with critical and interpretative overtones. As was to be expected from Professor Thompson's earlier *Selected Letters*, the portrait is of a sensitive, vacillating, self-pitying man who finally achieved a kind of maturity and a kind of heroism. What this volume does not do is to serve as the opening of a biography that will also be a definitive study of the poetry.

*The Heart Prepared: Grace and Conversion in Puritan Spiritual Life.* Norman Pettit. Yale. \$5.75.

Central to English and American Puritanism are the related questions of man's impotence, God's sovereignty, and the place or possibility of preparation for grace as opposed to absolute predestination. Professor Pettit's careful, readable study traces these questions from early Puritanism through Emerson, focusing on the image of the prepared heart.

*The American 1890s: Life and Times of a Lost Generation.* Larzer Ziff. Viking. \$7.50. Sometimes entertaining, sometimes less than that, this book surveys an astonishing number of titles and draws from them a wide variety of generalizations. This is probably the best available introduction to the literature and social thought of a decade that, so far as the literature goes, is often neglected.



*The Hero With the Private Parts.* Essays by Andrew Lytle. Louisiana. \$6. Although somewhat overshadowed by others among the Nashville Agrarians, Mr. Lytle has had a distinguished career as writer and editor. These thoughtful essays, his first collection, deal for the most part with his own fiction and with that of other Southerners.

*New Rhetorics.* Edited by Martin Steinmann, Jr. Scribner's. \$4.95.

Readers who would like to acquire some understanding of what the new rhetoricians and, incidentally, the new students of linguistics are talking about will find this group of twelve essays useful. Particularly helpful are essays by Young and Becker, Christensen, Ohmann, Milic, Sledd, and Beardsley.

#### FREDERICK B. ARTZ

*A World History.* William H. McNeill. Oxford. \$9.75.

Surpass any other attempt to tell world history in one volume.

*The Birth of Europe.* Robert Lopez. Evans. \$15.

Full of new insights into medieval civilization; a very important work.

*Byzantium: The Imperial Centuries A.D. 610-1071.* Romilly Jenkins. Random House. \$10.

A scholarly but very readable account of main period of Byzantine history.

*The Songs of the Minnesingers.* Barbara Garvey Seagrave and Wesley Thomas. Illinois. \$15.

Offers words in German and English, and songs set in modern musical notation, with excellent commentary.

*The Triumph of the Middle Classes.* Charles Moraze. World. \$12.50.

A fundamental study of the middle classes in the nineteenth century.

*The Incredible Friendship: Letters of the Emperor Franz Joseph to Frau Katharina Schratt.* Evabeth Miller Kienast and Robert Rie. State University of New York. \$10.

A delightful picture of a strange friendship.

*From Sarajevo to Potsdam.* A. J. P. Taylor. Harcourt, Brace & World. \$5.50.

A vivid account of the two World Wars and the years between; lavishly illustrated.

#### LAWRENCE H. CHAMBERLAIN

*The Changing Political Thought of John Adams.* John R. Howe, Jr. Princeton. \$6.50. A re-examination of the evolving political thought of John Adams against the background of his successive governmental missions in Massachusetts, Philadelphia, Paris, London, New York. The familiar qualities, good and bad, are again passed in review but the author's treatment of the shift in Adams' thought from early optimism and confidence to later pessimism and disillusionment and his correlation with Adams' career presents a fresh viewpoint.

*Ombudsmen and Others: Citizens' Protectors in Nine Countries.* Walter Gellhorn. Harvard. \$6.95.

To the student of comparative institutions this report on agencies for protecting the rights of citizens in nine different countries is a virtual gold mine; to the layman it will be a revelation. Piercing the facade of gov-

ernmental forms, the concern with and provision for remedies to protect individual rights in such diverse polities as Sweden, New Zealand, Japan, the Soviet Union and Yugoslavia forces one to rethink his preconceptions of government and individual rights.

*When Americans Complain: Governmental Grievance Procedures.* Walter Gellhorn. Harvard. \$3.95.

After his world-wide study of the ombudsmen concept, Professor Gellhorn considers its applicability in this country—at each of our three levels of governmental structure. His discriminating treatment of citizen grievances and possible forms of redress or amelioration gives much insight into the whole broad issue of the public interest.

*Congress and the Constitution: A Study of Responsibility.* Donald G. Morgan. Belknap-Harvard. \$8.95.

A penetrating study of and a definitive case for the thesis that the Congress has a dual responsibility: the constitutional validity and the political desirability of proposed legislation. This work which combines analysis and historical development will take its place among the major contributions to the literature in American institutions.

*The Responsible Electorate: Rationality in Presidential Voting, 1936-1960.* V. O. Key, Jr. Belknap-Harvard. \$4.

The smallest and quite possibly the most important book on American politics in the past decade. In an era when pundits, analysts and assorted experts expatiate on the irrational and the subliminal, a highly respected student of our political processes finds that the American voter discharges his function intelligently, discriminatingly, constructively. The title of the book is an apt and appropriate epitaph to its distinguished author who died before the book was published.

*Calvin Coolidge: The Quiet President.* Donald R. McCoy. Macmillan. \$8.95.

*Josephus Daniels: The Small-d Democrat.* Joseph L. Morrison. North Carolina. \$7.50.

*George W. Norris: Gentle Knight of American Democracy.* Norman L. Zucker. Illinois. \$5.

American biography at its best, probably surpasses all other literary forms as an instrumentality of social and political analysis. Modern biographers do not necessarily avail themselves of or employ with optimum skill and sophistication the techniques presently available. The three works considered here, all useful, vary in scope, depth, felicity; taken together they provide an interesting cross section of contemporary political biography.

McCoy's book is the best work on Coolidge yet to appear. It presents more information about and deeper perception of this inscrutable man than we have had.

Morrison writes affectionately yet discriminatingly about Daniels and his times and in so doing supplies many unknown or inadequately understood footnotes to important events.

Zucker has limited himself to Norris' public career. While his book has less popular appeal it will become a useful documentary source for students of the period or of the issues with which the Nebraska Senator was identified.

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# What Chapters Do: A Bulletin on Special Projects

(Continued from page one)

amounts of the stipends and prizes range from \$10 to \$800.

Some scholarships are for undergraduates only. The chapter at Drake, for example, awards a \$300 scholarship to an outstanding freshman in the College of Liberal Arts who graduated from a high school in Des Moines.

For many years the Carleton chapter awarded two prizes of \$25 each to the freshman and sophomore who ranked highest in their classes. In 1964 the Borden Company established a scholarship of \$200 to go annually to the highest ranking freshman. After consulting with the chapter, the company designated the award as the Phi Beta Kappa Freshman Prize. During the five-year term of this arrangement, the chapter voted to consolidate the allocation, previously split, and award it as the Phi Beta Kappa Sophomore Prize.

Several chapters offer scholarships for graduate study. For the last thirty-four years, the chapter at Wheaton has awarded a scholarship for graduate work to an outstanding senior. The stipend has been increased from time to time until it is now \$400. A few years ago the chapter made a survey of the scholarship students and found that every student had gone on to receive at least an M.A. or M.S. and some had earned the Ph.D.

When Denison's chapter celebrated its fiftieth anniversary, it set up a scholarship fund called the Phi Beta Kappa Golden Anniversary Scholarship. The first of the annual awards was made in 1963 to two Phi Beta Kappa members

of the senior class. The principal of the fund was turned over to the University as a contribution from the chapter to Denison's Ford Foundation Challenge, and the income is used for the scholarships.

A few chapters offer essay contests. In 1964 the chapter at Buffalo established an annual essay award in memory of Hildegard F. Shinnars, an active member of the chapter for many years. The award is made for the best written essay submitted by an undergraduate in any field. The prize is a \$25 book certificate and the winner is announced at the spring initiation meeting.

Last year the Bucknell chapter expanded its Phi Beta Kappa award for excellence in a specific piece of scholarship or creative endeavor to include three general areas: general scholarship, creative arts, and natural sciences. The award is \$25 and assistance in publication, purchase, or performance of the winning entries.

The chapter at Cornell College sponsored an essay contest last year which was open to all students. Contestants had to write on one of three topics: a. Is a liberal arts education relevant in a technological age? b. Protest movements: valuable or not? c. Does a college have a non-academic responsibility to its students? A three-member committee appointed by the chapter selected the topics and judged the essays. The prize was \$100.

Two other projects should be mentioned because they offer a different ap-

proach to encouraging scholarship. Last year the chapter at Queens College established in the college library a Phi Beta Kappa collection of books with a special bookplate. The chapter plans to provide \$500 or more each year for this purpose. And at William and Mary, the chapter recognizes scholarly achievement in a faculty member instead of a student. Since 1961 the chapter has presented a Faculty Award for the Establishment of Scholarship to a young scholar teaching at William and Mary. The award consists of the income from a \$10,000 gift to the chapter by the late John D. Rockefeller, Jr. and is made for distinguished teaching and meritorious scholarship. Membership in Phi Beta Kappa is not a requisite and three of the six winners have not been members.

These are only a few of the special projects undertaken by chapters but they are representative of the ways in which chapters recognize and encourage scholarly achievement.



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