

A Period of Youthful Aging

By CHESTER KERR

SINCE SR's first Annual University Press Issue—June 5, 1943—scholarly publishing has been keeping busy. Busy growing and busy growing up. In 1943 the Association of American University Presses comprised thirty academic institutions, none of them outside the continental USA. Now there are sixty, including three in Canada, one in Mexico, and one in Hawaii, while another sixty are in various stages of conception and gestation.

Twenty-five years ago members of the AAUP brought out a total of 680 titles. In 1966 they issued 2,300. During this period, as the result of three times the titles, new paperback programs, and price increases, the dollar volume of university press sales soared from a little below \$4 million to over \$22 million. From 15 to 20 per cent of these sales are made in foreign markets, where, save with some scientific and technical books, university presses usually fare better than most commercial houses.

A perspective on how this came about is provided in *To Advance Knowledge* (hardbound, \$5; paperback, \$1.95), by Gene R. Hawes of Columbia University. Available from the Association of American University Press Service, 20 W. 43rd St., New York, N.Y. 10036, the handbook will interest anyone concerned with what Hawes calls "a distinctive new establishment in American intellectual life"—the university press.

Many have nearly developed schizophrenia from the boom we have experienced since the Second World War. Are we book publishers, primarily, or are we first and foremost university men? Obviously, we need to know *how* to publish, meaning how to process manuscripts, how to print, cost, price, warehouse, and sell them; hence we must imitate and borrow and learn from our brethren in commerce. This has led to an influx of personnel trained in commercial publishing—directors, editors, sales managers, promotion girls, design and production experts—and a wonderful thing this crossing-over has been for university presses. Indeed, no such growth could have occurred without these people, and the need for more and more of them grows daily. Any book-publishing hand who wants to swap his or her job in New York or Boston or Philadelphia or Chicago for an edifying,

rewarding, and, increasingly, a perfectly well-paid position in a university community can command one tomorrow.

But when this new employee arrives in Ithaca or New Brunswick or Chapel Hill or Austin or Bloomington or Madison or Seattle or Tucson he will find that a degree of commitment to university involvement has become real for those already there. This commitment has not always been fully understood by the newcomers. Conversely, although there have been notable exceptions, the field used to be largely composed of ex-librarians, borrowed faculty members, or academic misfits who lacked technical skills and often weren't able to convert from amateur to professional status.

Ultimately, by constant exposure and persistent communication, there was forged in the past quarter century a hard core of men and women who are trained publishers, who could hold down good jobs in either tax-paying or tax-exempt organizations, but who also have become dedicated university members and who therefore bring to this now fully established segment of book publishing mature and balanced values that are bound to serve higher education through books, and to do so more effectively than ever before. We in the university press world have, I believe, now come of age.

In this endeavor there have been leaders from commerce as well as academia. From the former came Thomas J. Wilson, who left Holt, Rinehart for North Carolina and subsequently Harvard; Lambert Davis, who quit Harcourt for North Carolina; William Sloane, another Holt alumnus who later parted from his own firm to go to Rutgers; Victor Reynolds, who left Macmillan for Cornell and then Virginia; Roger Shugg, who forsook Knopf for Rutgers, Chicago, and now New Mexico; William Harvey, who transferred from Macmillan in turn to Chicago, NYU, and Florida; Carroll Bowen from Oxford (New York) to Chicago and finally MIT; Roger Howley, another Macmillan man, who went to Cornell; and Bernard Perry, formerly of Vanguard, who became the first director at Indiana.

From the universities came Charles Proffitt at Columbia; Savoie Lottinville at Oklahoma; August Frugé at California; Harold Ingle out of Iowa to Johns Hopkins; Herbert Bailey at Princeton; Frank Wardlaw out of South

Carolina to Texas; Miodrag Muntyan at Illinois; Thompson Webb out of California to Wisconsin. In years of associated endeavor and valuable companionship these men from the two worlds of publishing and higher education have adopted a common viewpoint which enables them to serve and enjoy the best of both worlds.

Hosts of small independent trade houses have vanished into mergers with multi-structural giants. The university presses will probably always remain independent entities, attached to their parent institutions. Oh, Yale may persuade Vassar to shack up together, and Virginia and Kansas have decided in their infinite wisdom to lump their statewide university publishing resources under one roof but, on the whole, the presses have learned, in this period of youthful aging, that the way ahead is likely to remain single and even lonely—and that each is, fundamentally, closer to its university and its ideals and postures than it ever can or will be to another publishing apparatus.

This sense of aloneness has led, not unnaturally, to a stronger union. For years university press representatives were content to assemble once a year to swap experiences, tell lies, steal personnel from each other, compare salaries, and educate their young in group playpens. Then the notion of a year-round common enterprise took hold, and in 1958 the AAUP was set up. Modest and small at first, it soon became significant and bigger. Now, directed with growing skill and vision and manned by personnel of consequence, it's a full-blown operation, offering a variety of services and joint endeavors to its members.

THE original purpose remains—to learn from each other. This tends to be most effective in the smaller regional conclaves; last October the Southern university presses met in Gainesville in greater number than had the whole Association twenty years ago—and exchanged the educational benefits of such gatherings to excellent purpose.

Meanwhile, the larger Association has come to concern itself with larger services: its joint mailing list, lately and in agony computerized; its combined exhibits at professional academic meetings; its several other functions performed cooperatively to advantage over separate efforts; its fine quarterly guide to new publications, *Scholarly Books in America*, an essential tool available to any scholar through the AAUP's New York office.

But mostly the Association has grown to a point where new programs may be undertaken as a direct result of new pressures, new questions. We are not likely to find the solutions by ourselves. In concert we might succeed.

The Id of Dostoevsky

The Notebooks for "Crime and Punishment," by Fyodor Dostoevsky, edited and translated from the Russian by Edward Wasiolek (Chicago. 224 pp. \$6.95), provides keys to the novelist's unconscious and its part in his literary creation. Anaïs Nin is the author of ten novels and a massive, introspective *Diary*, the second volume of which will appear later this month.

By ANAÏS NIN

AVAILABLE to the public for the first time in English, these notebooks, which were translated by Edward Wasiolek from the Soviet edition published in 1931, contain, he explains, schematic plans of major portions of *Crime and Punishment*; "long variants of scenes; characterizations that differ in important points from those in the novel as published; plans, actions and scenes that were never used; ruminations about technical problems; queries, judgments, opinions; and reflections on philosophical and religious ideas." But it is not only the notebooks themselves which make this a unique and valuable contribution; it is also the insight that Wasiolek, a professor of Russian and Comparative Literature at the University of Chicago, has brought to the organization of the material, his comments, his analysis and interpretations, his ability to relate them to the novel in a manner that answers our contemporary need to integrate conscious and unconscious, the work of art and the artist.

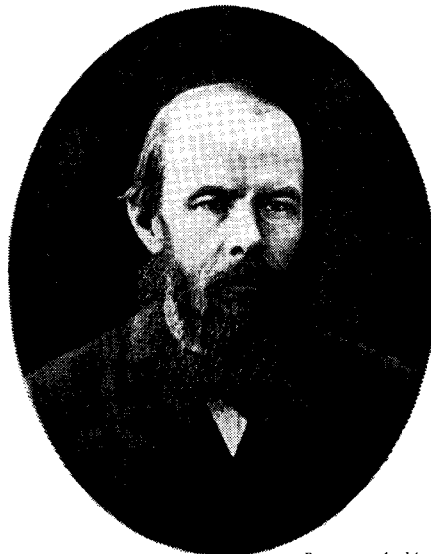
Focusing upon the role played in the writer's creation by his personal ambivalences, evasions, and transpositions uncovers layers of dramas behind dramas. Besides watching a novel being born, we are watching a human being cope with revelations flowing from his unconscious, revelations that his complexes make him resist, obscure, transform, or erase altogether.

We share Dostoevsky's "intentions, trials, mistakes, uncertainties." But Wasiolek indicates that these are more than considerations of craftsmanship, more than a work in progress. He treats them as keys to Dostoevsky's unconscious and its part in creation, keys to the mystery of a writer's struggle against his repressive impulses, his personal need to disguise certain over-explicit formulations from

his own vision. Dostoevsky's "dialogue with his novel" discloses his way of creating, his way of being. His individual psychology emerges in relation to the psychology of his characters. They interact, and a different aspect of truth appears.

Fragments rejected from the novel often reveal the secrets that Dostoevsky kept in shadow. Although they have attracted endless study, for the deepest interpretation it was important to decipher these ambiguities as one would the meaning of a dream. And this Edward Wasiolek has done. "The novel offers us what Dostoevsky finally chose to say but the notebooks offer us what he considered and what he discarded. . . . What do wrong turns, mistakes, blind alleys, and unmined possibilities tell us?"

They remind us, first of all, that the marvelous coherence of *Crime and Punishment*, the creative logic that takes us with what seems to be inevitable movement from the beginning to end, was once uncertain, halting, and far from clear. They tell us something about the way Dostoevsky's imagination works: its habits, mannerisms, logic; something about his concern for technique; and something about what was recurrent in his thinking about the novel. The notebooks tell us much more about the content of the novel itself; what was left out, what was different, what was undeveloped, and what was at some point fully developed. At times they may help us clear up what is obscured in the novel, and resolve what has been critically disputable.



—Bettmann Archive.

Fyodor Dostoevsky—"new truths."

We know that genius understood everything before Freud, but we also know with our own adoption of psychological interpretation that the genius remains a human being capable of intensely personal blind spots, distorted psychic vision, uncontrollable taboos of which he himself may be entirely unaware. Therefore, to attain the whole truth we have to become adept at interpreting the interrelation between the work of art and the writer. To make our own synthesis from overtones we have to read into them both invisible messages and oblique implications. What the writer finally tells us may be an unconscious selection, and this selection may be made to camouflage a concept unbearable to him. Therefore, the work of art has to be read symbolically as merely a point of departure for infinite adumbrations, and the missing dimensions must be reconstructed.

Wasiolek makes a subtle fusion of these elements, the stated and the implied, the conscious and the unconscious. He analyzes the meaning of the contradictions, the cause for the shadows, the motivations for the reticences.

. . . it would seem that the motive of sacrificing one's self to humanity or sacrificing humanity for one's self are contradictory. But the real relationship between them, I am convinced, is one of appearance and reality, of evasion and truth. The "pretty" humanitarian motive is flattering to Raskolnikov's ego, evasively presented to the conscious mind as rationalization of an ugly truth.

Dostoevsky, who was the greatest dramatizer of man's dualities and ambivalences, at times subdued them to obtain a clearer image. He would ultimately erase from his characters many of the multiple contradictions—at times too many: Sonya became consistent, idealized to the point of losing some of her human imperfections.

In every generation the only novelty is the change of emphasis and balances that permit us to perceive new truths about human character. Too many critics have never gone beyond Freud. Wasiolek, who obviously has, shows that he possesses a much wider range of interpretation, one entirely contemporary. "Freud has reminded us of the unbounded compassion Dostoevsky felt for the criminal and explained it by similar criminal tendencies in Dostoevsky. But there was more than neuroticism in this view: Dostoevsky saw the criminal as one who has justifiably defied the judgment of other men and placed himself into contest with the true judge, God." When Wasiolek integrates the personal and the creative, the objective and the subjective in their constant interrelation, he leads us into a deeper

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