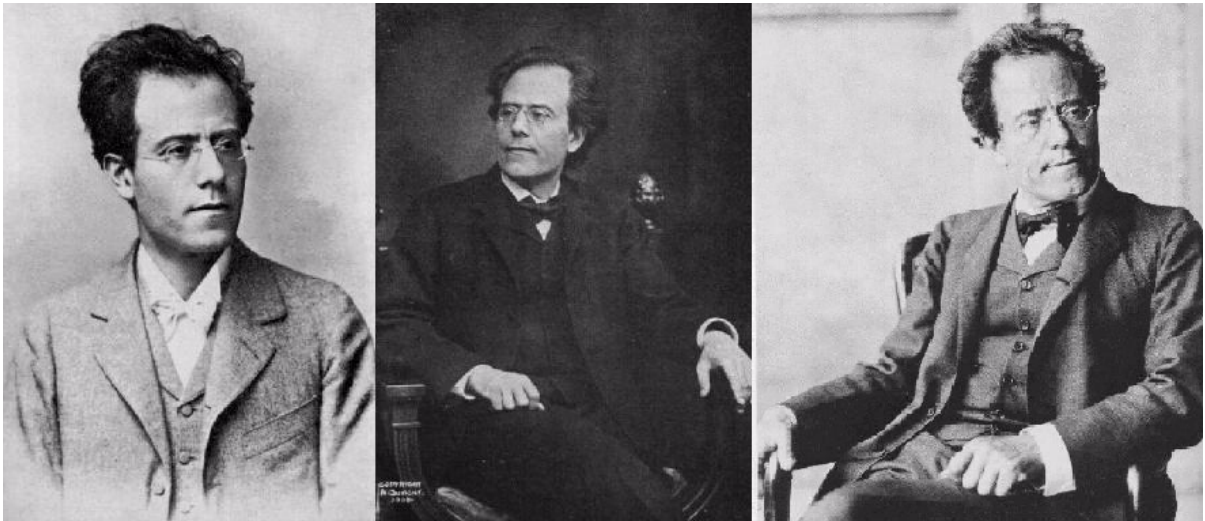


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Spring 2013
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Music 467: Mahler, Modernism, and the Symphony

Senior Seminar, Monday: 1:30-3:20 SML 107: Music-analytical studies of Mahler's Symphonies Nos. 1-3 considered in the context of an emerging European musical "modernism," ca. 1885-1905. (A final paper could involve your own work on Symphony No. 4 or a movement from Nos. 5 or 6 of your choice.) Much of the seminar will involve close readings of selected movements, linked to larger interpretations of program and structure. We shall also sample current and influential discussions of this music—including especially the views of Adorno, Monahan, Franklin, and Knapp.



Required purchases:

Mahler: Symphonies Nos. 1 and 2 in Full Score (Dover).

Mahler: Symphonies Nos. 3 and 4 in Full Score (Dover).

Adorno, Theodor W. *Gustav Mahler: A Musical Physiognomy*. Trans. Edmund Jephcott. Chicago: University of Chicago Press, 1992; orig. German edition, 1971.

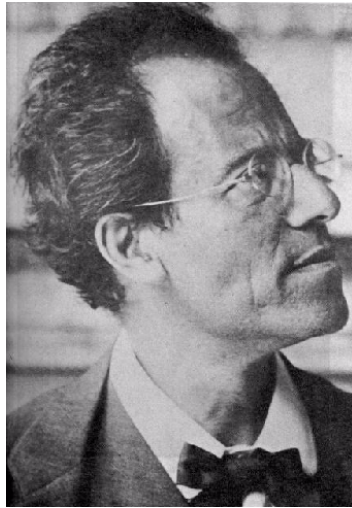
Knapp, Raymond. *Symphonic Metamorphoses: Subjectivity and Alienation in Mahler's Re-Cycled Songs*. Middletown, CT: Wesleyan University Press, 2003.

Floros, Constantin. *Gustav Mahler: The Symphonies*. Trans. Vernon and Jutta Wicker. Portland, Oregon: Amadeus Press, 1993; orig. German edition, 1985.

Peter Franklin, *Mahler: Symphony No. 3*. Cambridge: Cambridge Univ. Press, 1991.

Assigned reading will also be drawn from the Selected Bibliography provided on the final pages of this syllabus. Some additional listening will also be expected: see the Seminar Schedule, pp. 3-6.

Seminar Expectations:



- This is a seminar involving intensive music analysis. All students in the seminar must keep up with the work and prepare adequately for each upcoming meeting. In practice, this means: attaining a *close familiarity* with all of the music assigned (listening to it several times over several days) and beginning to sketch out potential analyses of these pieces; studying all of the readings relating to that piece; accomplishing any additional assigned listening.
- Regular attendance in the seminar and active participation in the discussions: approximately 20% of your final grade. You will sometimes be called upon to provide your assessment of analytical “situations” or moments in these works: keys, thematic zones, structures of broad sections, hermeneutic implications, relationships to earlier moments of Mahler that we have considered (“where have we seen this before?” and so on).
- “E-mail assignments”: Brief written assignments to be submitted quasi-informally to the instructor via e-mail before several of the seminar sessions. (The e-mail usually must be in on the morning of the seminar.) These are often short reports (two or three paragraphs, etc.) responding to assigned preparatory work, which will have asked you to confront certain analytical or reading issues before they are addressed in class. Your e-mail may be used as a basis for a question or a discussion during the seminar; come prepared to explain or defend what you have written. The e-mails themselves are ungraded and will usually not be returned to you. Nonetheless, they must consistently attain a level of thoughtfulness and care, and, of course, they must be always submitted on time—before class. With those guidelines in mind, they will constitute 20% of your final grade.
- PAPER 1 (ESSAY) (approximately 1500-1700 words). Select a telling extract (not one discussed in the seminar) from Adorno’s book on Mahler that makes a strong critical-interpretive point. Write a considered response to this way of thinking about Mahler (and music). Explicate and evaluate Adorno’s perspective, making sure to interweave your own thoughts with the details of a specific movement or passage not dwelt upon in the seminar. **DUE ON MONDAY, 25 MARCH, AT THE SEMINAR MEETING (TOPIC 9)**: approximately 30% of the final seminar grade. (This paper must be completed to pass the course.)
- PAPER 2: an analytical-interpretive essay on any movement of the Fourth, Fifth or Sixth Symphonies or on any song not discussed in the seminar (2500-3000 words); **DUE DURING EXAM WEEK**; exact date to be determined: approximately 30% of the final seminar grade. (This paper must also be completed to pass the course.)

Seminar Procedure: Normally, each session will be concerned with analyzing and discussing individual movements of the Mahler symphonies: going through these movements phrase-by-phrase with open score (and listening to recordings). Most of this—particularly the close analyses of the orchestral scores—will be presented by the instructor. (Several sessions may consist primarily of this.) As much as is possible and productive, the students will be responsible for engaging in the seminar discussions, questions, and analyses. For each seminar session you must have familiarized yourself thoroughly with the assigned pieces and must be prepared to present or discuss your own analytical understandings of the various sections that will come up for discussion in the seminar.

Seminar Schedule

(Modifications may occur as the semester proceeds.)

The reading and listening for each topic is to be done *before* the seminar meets for that week.

Reading references are to the Selected Bibliography on the final pages of this syllabus.

Topic 1 **Framing Mahler historically. Mahler: Symphony No. 1, first movement, introduction.**

Topic 2: **Mahler: Symphony No. 1, first movement—sonata and structure.**

- Recommended background reading: Hepokoski, “Beethoven Reception [2002]” pp. 424-59 (the nineteenth-century symphonic tradition and its concerns—the broader picture). Available on v2.
- Solvik, “The Literary and Philosophical Worlds of Gustav Mahler,” pp. 21-34. On v2.
- Floros 1993, pp. 15-18, 21-23, 25-36. Available on v2.
- **ADDITIONAL LISTENING and first e-mail assignment:** Mahler: *Lieder eines fahrenden Gesellen*, complete. Once you have heard the whole cycle, focus on No. 2, “Ging heut’ morgen über’s Feld.” (Which portions of this Lied appear “directly” in the Symphony? Where? Map the one onto the other.)
- Knapp, “Songs into Symphonies: Problems and Rationales,” *Symphonic Metamorphoses*, pp. 1-12, pp. 13-15 “the Kuleshov effect,” and pp. 151-78.
- You might wish to sample the opening pages of Adorno, *Mahler* (1992), anticipating our next session’s reading? Or perhaps JH’s pdf on v2, “Hepokoski--Introductory Comments for Adorno & Mahler (2003, 2005).”

SUBSEQUENT (OFTEN WEEKLY) E-MAIL ASSIGNMENTS ARE NOT LISTED FOR THE FOLLOWING WEEKS. THOSE ASSIGNMENTS WILL BE PROVIDED ON AN *AD HOC* BASIS IN CLASS.

Topic 3 **Comparison of Adorno and Knapp on Mahler—discussion. (Perhaps preceded by a brief look at aspects of the slow movement.)**

- Floros, pp. 36-43 (middle movements of the First Symphony)
- Knapp, “Subjectivity and Selfhood: *Lieder eines fahrenden Gesellen* and the First Symphony,” *Symphonic Metamorphoses*, pp. 178-93, and a portion of “Beyond Selfhood: the Autonomy of Musical Presence (II),” pp. 195-205.
- JH’s pdf on v2, “Hepokoski--Introductory Comments for Adorno & Mahler (2003, 2005).”
- Adorno, *Mahler: A Music Physiognomy*, pp. 3-17 (“Curtain and Fanfare”), pp. 52, 110-4 (on counterpoint; slow movement mentioned on p. 113), 124 (disintegration in I/3).
- Adorno, “Mahler” (Centenary Address 1960), pp. 81-97.
- Adorno, “Mahler Today” [1930]. pp. 602-611.
- Leppert, Commentary on Adorno’s Mahler, pp. 538-46.
- Darcy, “What Lies Buried under the Linden Tree?” (typescript ms. + typescript handout)—two Darcy files on v2
- **ADDITIONAL LISTENING:** *Lieder eines fahrenden Gesellen*, No. 4 (again), “Die zwei blauen Augen von meinem Schatz” (quoted in the Funeral March).

Topic 4

Mahler: Symphony No. 1, finale: topic, structure, and implication

- Floros 1993, pp. 43-48.
- Buhler, "'Breakthrough' as Critique of Form: The Finale of Mahler's First Symphony" pp. 125-43
- McClatchie, "The 1889 Version of Mahler's First Symphony: A New Manuscript Source," pp. 99-124.
- Knittel, "'Ein hypermoderner Dirigent': Mahler and Anti-Semitism in Fin-de-siècle Vienna," pp. 257-76.
- Kravitt, "Mahler, Victim of the 'New' Anti-Semitism," pp. 72-94. [a response to Knittel]

Topic 5

Mahler: Symphony No. 1, finale (concluded). Visit to Beinecke Library to View Mahler Manuscripts.

- Adorno, *Mahler* (comments on the finale), pp. 52, 77, 117-18, 131.
- Micznik, "Music and Aesthetics: the Programmatic Issue," pp. 35-49.

Topic 6

Mahler: Symphony No. 2, first movement; Program issues.

- Floros 1993, pp. 50-61 only.
- Hefling 1988 ("Mahler's 'Todtenfeier'"), extract, pp. 30-32 only (the initial program)..
- [Abbate, "Mahler's Deafness: Opera and the Scene of Narration in *Todtenfeier*," pp. 119-55]. (OMITTED IN 2013)
 - Hexatonic Extract from Cohn, "As Wonderful as Star Clusters," pp. 213-18.
- Adorno, *Mahler*, pp. 7-9 (again), 19-39 ("Tone").

Topic 7

Mahler: Symphony No. 2, first movement (concluded); Scherzo and "Urlicht"; More Adorno on Mahler

- Floros 1993, pp. 61-67 only.
- Knapp, "Representing Alienation: 'Absolute Music' as a Topic," *Symphonic Metamorphoses*, pp. 71-119. (Note: complete familiarity with this scherzo is crucial for understanding the Second Symphony—especially its finale-to-come, but we will probably not deal at length with it in the seminar: Knapp's and Darcy's work—which differ in important respects—provide the analytical and expressive background that you will need to grasp the tone and issues at stake.)
- Darcy, "'Sie bleiben wie Allen': Rotational Form and the Thematization of Failure in Mahler's Fish Sermon." (Unpublished typescript 2001).
- Adorno 1992, 41-52 (from "Characters," especially the [famous] new material categories of form, 41-44)
- ADDITIONAL LISTENING: Selections from the orchestrated version of *Des Knaben Wunderhorn*. (Listen at least the following *Lieder*: "Der Schildwache Nachtlid," "Der Tamboursg'sell," "Verlor'ne Müh," "Wer hat dies Liedlein erdacht?" "Das irdische Leben," "Des Antonius von Padua Fischpredigt," "Rheinlegendchen," "Urlicht," "Lob des hohen Verstandes," and "Wo die schönen Trompeten blasen").

Topic 8

Mahler: Symphony No. 2, finale

- Floros 1993, pp. 67-78.
- Adorno 1992, pp. 83-96 (from “Variant—Form”: especially the concept of themes as gestalten, pp. 87-88, and the important discussion of traditional sonata-form and its categories, 92-96 [here, through the Fifth Symphony]).
- Monahan, “Adorno, the Novel Symphony, and Sonata Form Hermeneutics,” Ch. 2 of his 2008 dissertation, “Mahler’s Sonata Narratives,” pp. 26-64.

Topic 9

Mahler, Symphony No. 3, first movement—“Der Sommer marschiert ein”—background issues

- (Review the seminar’s analysis and discussion of Mahler I/1.)
- Floros 1993, pp. 79-97.
- Franklin, *Gustav Mahler: Symphony No. 3*, pp. 3-52, 77-90, 91-94.
- Adorno, Mahler, pp. 61-80 (“Novel”—note that pp. 77-80 discuss the first movement of the Third Symphony)
- Nietzsche, excerpts from *The Gay Science* (Mahler 3rd extracts correlated with Franklin): on v2:
 - Preface to the Second Edition (pp. 32-33)
 - Section 54 (p. 116)
 - Section 166 (p. 200)
 - Section 337 (pp. 267-69)
- Nietzsche, additional excerpts from *The Gay Science* (“God is dead,” etc.): on v2:
 - Sections 108-110 (pp. 167-71)
 - Sections 22-34 (pp. 178-87)
 - Sections 283-88 (pp. 228-31).
- Monahan, ““The Objectification of Chaos’: Epic Form and Narrative Multiplicity in the First Movement of the *Third*,” Ch. 6 of his 2008 dissertation, “Mahler’s Sonata Narratives,” pp. 194-239.
- **ADORNO ESSAY DUE** (also to be sent to all other participants in the seminar)

Topic 10

Mahler, Symphony No. 3, first movement—“Der Sommer marschiert ein,” analysis, the sonata, etc.

- Adorno, *Mahler*, pp. 83-104 (“Variant--Form”)
- Franklin, *Gustav Mahler: Symphony No. 3*, pp.41-52, 77-90, 91-94.
- Solvik, “Cosmology and Science in Gustav Mahler’s Third Symphony,” pp. 207-32.

Topic 11

Completion of Symphony No. 3, movement 1 and all of movement 4 (“O Mensch! Gib’ Acht!”).

- Listen to Movements 2 and 3 on your own.
- Floros 1993, pp. 97-105.
- Nietzsche, excerpts from *Thus Spoke Zarathustra* (Hollingdale translation):
 - (Hollingdale, Introduction, pp. 11-35.)
 - From Part One, “Zarathustra’s Prologue,” pp. 39-53.

- From Part One, “Of the Three Metamorphoses,” “Of the Afterworldsmen,” and “Of the Despisers of the Body,” pp. 54-56, 58-63.
- From Part Two, “The Dance Song,” pp. 130-33.
- From Part Three, “The Convalescent,” “Of the Great Longing,” “The Second Dance Song,” and “the Seven Seals,” pp. 232-38, 241-47
- From Part Four, “The Awakening,” “The Ass Festival,” and “The Intoxicated Song,” pp. 319-33.
- ADDITIONAL LISTENING: From *Lieder und Gesänge aus der Jugendzeit*: “Ablösung im Sommer.”
- ADDITIONAL LISTENING: “Das Himmlische Leben” from *Des Knaben Wunderhorn* (= the finale of Symphony No. 4). (Recall also “Das irdische Leben” from *Des Knaben Wunderhorn*).
- Knapp, “The Autonomy of Musical Presence (I): “‘Ablösung im Sommer’ and the Third Symphony,” *Symphonic Metamorphoses*, pp. 121-49. Discusses primarily the third movement, which we shall not deal with directly in class.
- Knapp, additional comments in *Symphonic Metamorphoses* on the two vocal movements, pp. 26-40, 46-53, 205-06.
- Franklin, *Gustav Mahler: Symphony No. 3*, pp. 53-71
- CHOOSE TOPIC FOR FINAL (ANALYTICAL) PAPER THIS WEEK

Topic 12

Symphony No. 3, movement 5 (“Es sungen drei Engel”) and the start of the Adagio finale (beginning)

- Floros 1993, pp. 105-07.
- Knapp, comments in *Symphonic Metamorphoses* on the finale, pp.30-32, 51-57.
- Franklin’s view of the finale, pp. 71-76.
- ADDITIONAL LISTENING: Beethoven, Quartet in F, op. 135, third movement, Lento assai, cantabile e tranquillo.
- ADDITIONAL LISTENING: Beethoven, Quartet in A minor, op. 132, third movement, Molto adagio (“Heiliger Dankgesang”).
- ADDITIONAL LISTENING: Beethoven, Quartet in B-flat major, op. 130, fifth movement, “Cavatina: Adagio molto espressivo.”
- ADDITIONAL LISTENING: Wagner, *Parsifal*, Prelude to Act 1.

Topic 13

Mahler, Symphony No. 3, finale, concluded

- Botstein, “Whose Gustav Mahler? Reception, Interpretation, and History,” pp. 1-53.

Mahler: Selected English-Language Bibliography

- Abbate, Carolyn. "Mahler's Deafness: Opera and the Scene of Narration in *Todtenfeier*." Ch. 4 of *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century*. Princeton: Princeton University Press, 1991. Pp. 119-55.
- Adorno, Theodor W. "Mahler" (Centenary Address 1960). In Adorno, *Quasi una fantasia: Essays on Modern Music*. Trans. Rodney Livingstone. New York: Verso, 1992. Pp. 81-97.
- Adorno, Theodor W. "Mahler Today" [1930]. Trans. Susan H. Gillespie. In Richard Leppert, ed., *Adorno: Essays on Music* (Berkeley: Univ. of California Press, 2002). Pp. 602-611.
- Adorno, Theodor W. *Gustav Mahler: A Musical Physiognomy*. Trans. Edmund Jephcott. Chicago: University of Chicago Press, 1992; orig. German edition, 1971.
- Bonds, Mark Evan. "Ambivalent Elysium: Mahler's Fourth Symphony. In *After Beethoven: Imperatives of Originality in the Symphony*. Cambridge: Harvard University Press, 1996. Pp. 175-200.
- Botstein, Leon. "Whose Gustav Mahler? Reception, Interpretation, and History." In Karen Painter, ed., *Mahler and His World*. Princeton: Princeton University Press. Pp. 1-53.
- Buhler, James. "'Breakthrough' as Critique of Form: The Finale of Mahler's First Symphony." *19th-Century Music* 20 (1996), 125-43.
- Cohn, Richard L. "As Wonderful as Star Clusters: Instruments for Gazing at Tonality in Schubert." *19th-Century Music* 22 (1999), 213-32.
- Cohn, Richard. "Uncanny Resemblances: Tonal Signification in the Freudian Age," *Journal of the American Musicological Society* 57 (2004), 285-323.
- Darcy, Warren. "Mahler: 'Ablösung im Sommer'" (Unpublished Typescript 2001).
- Darcy, Warren. "Mahler III/2: Was mir die Blumen auf der Wiese erzählen." (Unpublished typescript 2001).
- Darcy, Warren. "'Sie bleiben wie Allen': Rotational Form and the Thematization of Failure in Mahler's Fish Sermon." (Unpublished typescript 2001.)
- Darcy, Warren. "What Lies Buried under the Linden Tree? Form, Tonal Process, and Meaning in the Funeral March of Mahler's First Symphony." (Unpublished typescript, 2005.)
- Dahlhaus, Carl. *Nineteenth-Century Music*, trans. J. Bradford Robinson. Berkeley: Univ. of California Press, 1989; orig. German 1980. Extracts from Chapter 6, "1889-1914": pp. 330-32; 332-39 ("Modernism as a Period in Music History"); 360-68 ("Program Music and the Art Work of Ideas").
- Feder, Stuart. *Gustav Mahler: A Life in Crisis*. New Haven: Yale University Press, 2004.
- Floros, Constantin. *Gustav Mahler: The Symphonies*. Trans. Vernon and Jutta Wicker. Portland, Oregon: Amadeus Press, 1993; orig. German edition, 1985.

- Franklin, Peter. "Gustav Mahler." In *The New Grove Dictionary of Music and Musicians*. 2nd. ed. Ed. Stanley Sadie. London: Macmillan: 2000. (Online)
- Franklin, Peter, "Socio-Political Landscapes: Reception and Biography." In *The Cambridge Companion to Mahler*. Ed. Jeremy Barham. Cambridge: Cambridge Univ. Press, 2007. Pp. 7-20.
- Franklin, Peter. *The Life of Mahler*. Cambridge: Cambridge Univ. Press, 1997.
- Franklin, Peter. *Mahler: Symphony No. 3*. Cambridge: Cambridge Univ. Press, 1991.
- Franklin, Peter. "A Stranger's Story: Programmes, Politics, and Mahler's Third Symphony." In *The Mahler Companion*. Oxford: Oxford Univ. Press, 1999. Ed. Donald Mitchell and Andrew Nicholson. Pp. 171-86.
- Hefling, Stephen. "Mahler's 'Todtenfeier' and the Problem of Program Music." *19th-Century Music* 12 (1988), 27-53.
- Hefling, Stephen E. "Mahler: Symphonies 1-4." In *The Nineteenth-Century Symphony*. Ed. D. Kern Holoman. New York: Schirmer, 1997. Pp. 369-416.
- Hefling, Stephen E. "Miners Digging from Opposite Sides: Mahler, Strauss, and the Problem of Program Music." In Bryan Gilliam, ed., *Richard Strauss: New Perspectives on the Composer and His Work*. Durham, NC: Duke University Press, 1992. Pp. 41-53.
- Hepokoski, James. "Beethoven Reception: the Symphonic Tradition." In *The Cambridge History of Nineteenth-Century Music*. Ed. Jim Samson. Cambridge: Cambridge Univ. Press, 2001. Pp. 424-59.
- Hepokoski, James. "Introduction: Sibelius and the Problem of 'Modernism.'" Chapter 1 of *Sibelius: Symphony No. 5*. Cambridge: Cambridge Univ. Press, 1993. Pp. 1-9.
- Hepokoski, James. Review of Walter Werbeck, *Die Tondichtungen von Richard Strauss*. *Journal of the American Musicological Society* 51 (1998), 603-25.
- Knapp, Raymond. *Symphonic Metamorphoses: Subjectivity and Alienation in Mahler's Re-Cycled Songs*. Middletown, CT: Wesleyan University Press, 2003.
- Knittel, K.M. "'Ein hypermoderner Dirigent': Mahler and Anti-Semitism in Fin-de-siècle Vienna." *19th-Century Music* 18 (1995), 257-76. [cf. Kravitt]
- Kravitt, Edward F. "Mahler, Victim of the 'New' Anti-Semitism." *Journal of the Royal Musical Association* 127 (2002), 72-94. [a response to Knittel]
- La Grange, Henry Louis de. *Mahler*. Garden City, NY: Doubleday, 1973. (The first installment of his massive, four-volume, 4600+-page monumental biography). The remaining three volumes (translated and expanded from the French):
- La Grange, Henry Louis de. *Gustav Mahler*. Vols. 2, 3, and 4: *The Years of Challenge (1897-1904)*; *Vienna: Triumph and Disillusion (1904-1907)*; *A New Life Cut Short (1907-1911)*. New York: Oxford University Press, 1995, 2000, 2008.
- McClatchie, Stephen. "The 1889 Version of Mahler's First Symphony: A New Manuscript Source." *19th-Century Music* 20 (1996), 99-124.

- Micznik, Vera. "Music and Aesthetics: The Programmatic Issue." In *The Cambridge Companion to Mahler*. Ed. Jeremy Barham. Cambridge: Cambridge Univ. Press, 2007. Pp. 35-49.
- Mitchell, Donald. *Gustav Mahler: Early Years*. Rev. ed. [orig. 1958]. Berkeley: Univ. of California Press, 1980. (The first of a massive, three-volume study of Mahler. The other two volumes are listed directly below.)
- Mitchell, Donald. *Gustav Mahler: The Wunderhorn Years*. London: Faber, 1975; Boulder, CO: Westview Press, 1976.
- Mitchell, Donald. *Gustav Mahler: Songs and Symphonies of Life and Death: Interpretations and Annotations*. Berkeley: University of California Press, 1985.
- Mitchell, Donald and Andrew Nicholson, eds. *The Mahler Companion*. New York: Oxford University Press, 1999.
- Monahan Seth. "Mahler's Sonata Narratives." Ph. D. Dissertation, Yale University, 2008.
- Monahan, Seth, "Success and Failure in Mahler's Sonata Recapitulations." *Music Theory Spectrum* 3 (2011). Pp. 237-58.
- Nietzsche, Friedrich. Extracts from *Thus Spoke Zarathustra*. Trans. R. J. Hollingdale. London: Penguin, 1961.
- Notley, Margaret. "Adagios in Brahms's Late Chamber Music: Genre Aesthetics and Cultural Critique." In Notley, *Lateness and Brahms*. New York: Oxford University Press, 2007. Pp. 169-203. (An early version of this chapter: "Late-Nineteenth-Century Chamber Music and the Cult of the Classical Adagio," *19th-Century Music* 23 (1999), 33-61.)
- Notley, Margaret, "Volksconcerte in Vienna and Late Nineteenth-Century Ideology of the Symphony," *Journal of the American Musicological Society* 50 (1997), 421-53.
- Painter, Karen. "The Sensuality of Timbre: Responses to Mahler and Modernity at the Fin de siècle." *19th-Century Music* 18 (1995), 236-56.
- Painter, Karen, ed. *Mahler and His World*. Princeton: Princeton University Press, 2002.
- Revers, Peter. "Song and Song-Symphony (I). Des Knaben Wunderhorn and the Second, Third and Fourth Symphonies: Music of Heaven and Earth." In *The Cambridge Companion to Mahler*. Ed. Jeremy Barham. Cambridge: Cambridge Univ. Press, 2007. Pp. 89-107.
- Solvik, Morten. "Cosmology and Science in Gustav Mahler's Third Symphony. In *Mahler im Kontext/Contextualizing Mahler*. Ed. Erich Wolfgang Partsch and Morten Solvik. Cologne: Böhlen, 2012. Pp. 207-32.
- Solvik, Marten. "The Literary and Philosophical Worlds of Gustav Mahler. In *The Cambridge Companion to Mahler*. Ed. Jeremy Barham. Cambridge: Cambridge Univ. Press, 2007. Pp. 207-21-34.