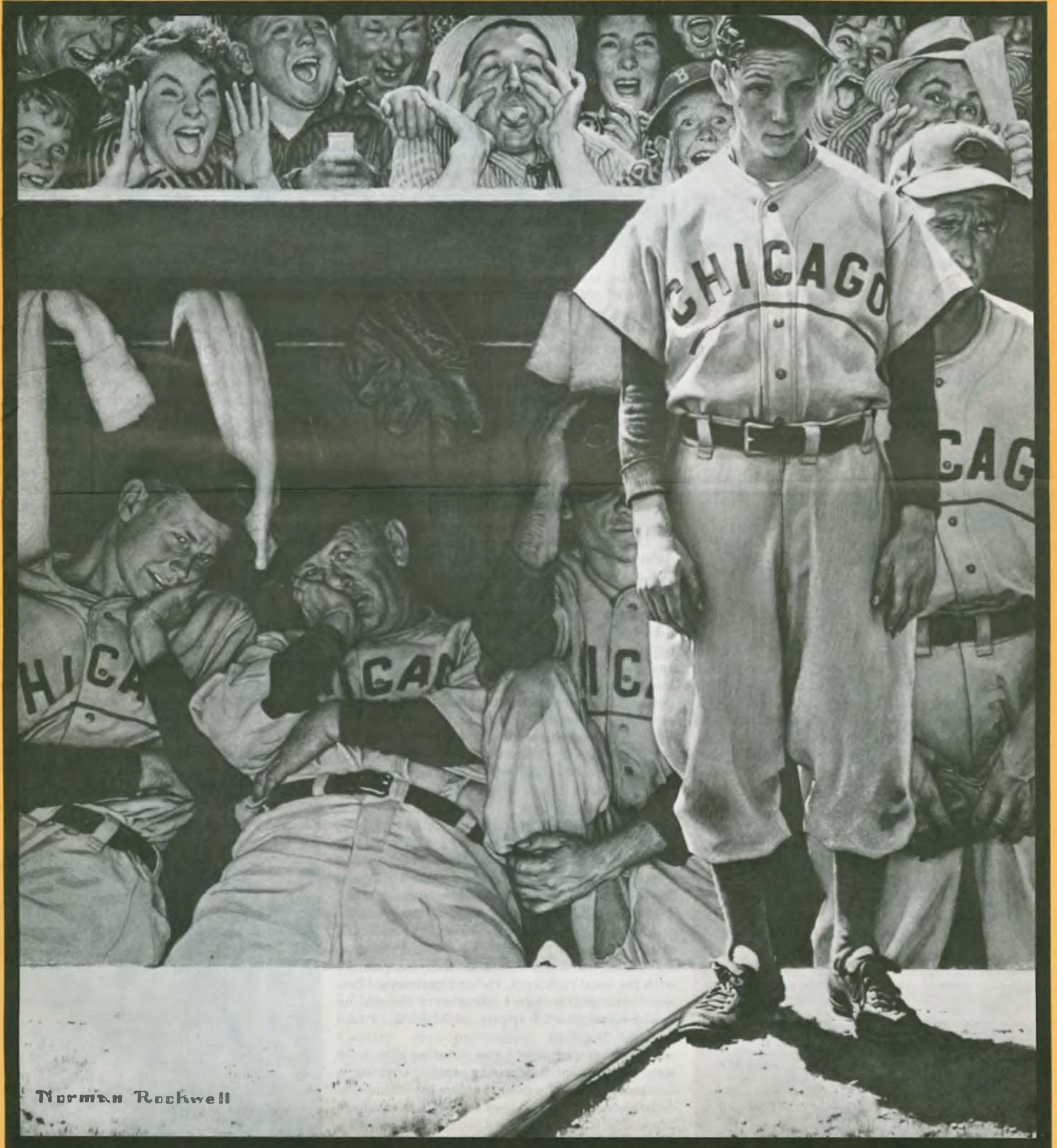


Humanities

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Norman Rockwell

Courtesy of the Brooklyn Museum

Middletown

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Humanities

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Helen Lynd on Middletown

In 1980 Helen Lynd prepared a memoir suitably entitled *Possibilities*, which was privately published and circulated by Sarah Lawrence College. In it she comments on the *Middletown* project, a study she and her husband began in the early 1920s.

"The Institute of Social and Religious Research of the Rockefeller Foundation wanted someone to go out and do a study of the religious life of a small town. I don't know who suggested that Bob do it . . ."

Apparently, Muncie was chosen not because it was believed to be typical, but because it represented a unified culture; it did not have a large foreign population and was not racially mixed. "Paul Lazarsfeld said recently that a statistical study had been done to determine the most typical American city, and it turned out to be Muncie, *Middletown*. We certainly never make any claim that it was a specifically typical city . . ."

The methodology was not new, but the novelty lay in employing it on an American town. "We wanted to do it more or less in the same way one would do an anthropological study of a strange community. So the work was divided into areas of getting a living, making a home: the things that people do everywhere, and how they did them there . . . The staff was four women. Faith Williams was a very good statistician. Dorothea Davis assisted. There was a stenographer, Frances Flournoy. I was half time. That was the staff! . . ."

The Muncie residents were very friendly, and there was no opposition to the project. But the staff soon learned how to get interviews from different groups: ". . . it became very clear that there were two classes in the community, which we called the business and working classes. For the business class we had to make appointments every time. You couldn't just ring the bell and say, 'I want to talk to you . . .'

"We still have friends there. The first telegram I got after the announcement of Bob's death in the *Times* was from a friend in Muncie . . ." In the matter of sensitivity in dealing with the local residents, Helen Lynd says, "Bob was better at this than I. He always claimed he could have lived happily in Muncie, and I couldn't . . ."

Those responsible for monitoring this grant were not as confident as the staff. "After eight or nine months, the people at the Institute were discontented because they didn't know where the study was going. And neither did we . . . some of the most interesting material came from things that couldn't have been charted in advance.

"A funny thing was that Bob used *Middletown* as his doctor's dissertation, and in order that it be his doctor's dissertation, we had to take the volume and go through it and blue pencil everything that I had written. . .

" . . . it [the manuscript] sat around for a year because the Rockefeller committee didn't want to publish it. They told Bob that they had read it and they thought that it wasn't any good, it was unpublishable. They thought that it didn't cohere. They'd never seen that kind of book before. They didn't think it was interesting, and they thought it was irreligious. . . they said it was savage on religion. There is an account of a Methodist revival that they particularly disliked. Later, the Methodists in Muncie built a new church, and felt Bob's was the best account there had ever been of a revival service, and in the cornerstone of the church placed a copy of the *Bible*, and of the Methodist creed, and of *Middletown*. . .

"And then, after about a year, Bob asked the Institute people if they would allow him to publish the manuscript if he could find a publisher. They owned it. It was their property. I think the only reason that they said he could was because they were so sure he couldn't. They told him so. They said they didn't think he could possibly get it published, but they wouldn't forbid him trying. . . Bob showed the manuscript to Alfred Harcourt of Harcourt, Brace. He was going on a trip south. The first day of the trip he wired Bob that he would be delighted to publish it. Bob didn't show the manuscript to any other publisher. . ."

The rest, as they say, is history. The book was published in 1929. The instant success and fame it enjoyed stunned the young scholars. "Nobody was as surprised as we when it came out with front page reviews in the *Times* and *Herald Tribune*. Brentano's window was filled with nothing but *Middletown*. . . The first sentence of Stuart Chase's review in the *Times* was, 'This book should be inscribed on tablets of stone and preserved for future generations.' Our typist Frances Flournoy commented, 'Not by me!'"

Helen Lynd is now eighty-five years old and lives in Ohio with her son Staughton. A few years ago her grandchild Lee spoke of her in this way:

Now, they say it's time
You moved away from home,
Away from Grandpa's memory
And all the seeds that you've sown.
Well, I've a hunch
You won't be leaving yet. . .

—Harold Cannon

Mr. Cannon is the Director of the NEH Division of Research Programs.





MIDDLETOWN: Plus ça change

by BARBARA DELMAN WOLFSON

The two politicians in the feature-length film about a hard-fought mayoral election in a typical Indiana town seem hand-picked by central casting. Jim Carey, the Democrat, is an earthy, hand-kissing, unbuttoned, blarney-spinning Irish pol with a tired face and a beer belly. He has been the town's sheriff, and chief of police, too. He was instrumental in integrating the police force a while back, we learn, and he is welcomed by the preacher of a black church. But there are stories about his having sailed too close to the wind; twice he was indicted, but cleared himself. A good number of citizens, some good Democrats too, are dubious. A man of the people—"Carey Cares" is his slogan.

Alan Wilson is the quintessential midwestern Republican: clean-cut, blond, not handsome, attentive to his small children. He is a local prosecutor, and an engineer as well, clearly the good-government candidate, a technocrat. He's not much of a speech maker; he hand-stencils his own posters and blushes when praised and teased by his old first-grade teacher at a reception in his honor. He is in his element on manicured lawns as he methodically goes door to door in neighborhoods like his own.

"What is the most important issue in this campaign?" both men are asked. "Leadership," each replies unhesitatingly.

Viewers watching the film feel they've been here before. We are in the presence of a mythic reenactment of a familiar American cultural rite. Jim Carey is larger than life; someone in the film says he's like the pol in the novel, *The Last Hurrah*. Alan Wilson is almost a caricature of the earnest, all-American boy. There are even cameo appearances by real political figures—Birch Bayh, then the Indiana senator (Democrat), and two Indiana governors (Republican). As the race draws to its climax—and, true to the conventions of the genre, election night is a real cliff-hanger—the audience holds its breath waiting to find out how the story ends.

But this is not a story. It is one of a series of six NEH-funded documentaries, the product of a cooperative venture between a team of hu-

manities scholars and film people, made entirely on location in Muncie, Indiana. The films, which unlike most documentaries unfold their stories without benefit of narrator, are rooted in a half-century-old pioneering sociological study, *Middletown*, that made Muncie a symbol of the middle-American ethos.

In the early 1920s, Robert and Helen Lynd, two young sociologists sifted through 1920 Census data in search of a small city suitable for conducting an extended empirical study. They wanted to examine a community from the vantage of the cultural anthropologist, to view an American community as an anthropologist would a primitive tribe.

To many of us who might be quite willing to discuss dispassionately the quaintly patterned ways of behaving that make up the customs of uncivilized people, it is distinctly distasteful to turn with equal candor to the life of which we are a local ornament. Yet nothing can be more enlightening than to gain precisely that degree of objectivity and perspective with which we view "savage" peoples.

According to the Lynds' criteria, the city had to "be as representative as possible of contemporary American life," in order to exemplify our own rituals, social organization and beliefs. From more than 130 eligible cities in the Midwest, they picked Muncie. They called it Middletown—the very name evokes the social scientist's desire to pinpoint the typical American experience, the mean by which we might measure ourselves.

By 1925 the Lynds finished their fieldwork, and in 1929, *Middletown: A Study in American Culture*, was published. Immediately acclaimed, that book and *Middletown in Transition*, a follow-up survey conducted a decade later, are now American classics. Middletown has taken on a life of its own, and has become a national metaphor.

The book is still a staple of introductory sociology courses, mainly because of what scholars recognize as its powerful sociological expo-

sition and lucid evocation of a historical period. Millions of Americans have read the book; millions more have not read it, but are "familiar" with the style and conclusions, "familiar" being the omnibus student term for a glancing acquaintance with a classic work. By the same token, millions of American "know" the work of de Tocqueville, Henry Adams, or perhaps the Federalist papers.

Middletown is now part of the general culture. This spring, in the final stage of the process whereby American classics achieve their apotheosis, *Middletown* will be retold in the medium of film, and so will be made real to millions of other Americans who may have never heard of the book. The series of six television documentary films, which begins March 24 on public broadcasting stations, explores the grand theme sounded by the Lynds—the processes of continuity and change in America as they are seen in the people, institutions and rituals of one Midwestern community.

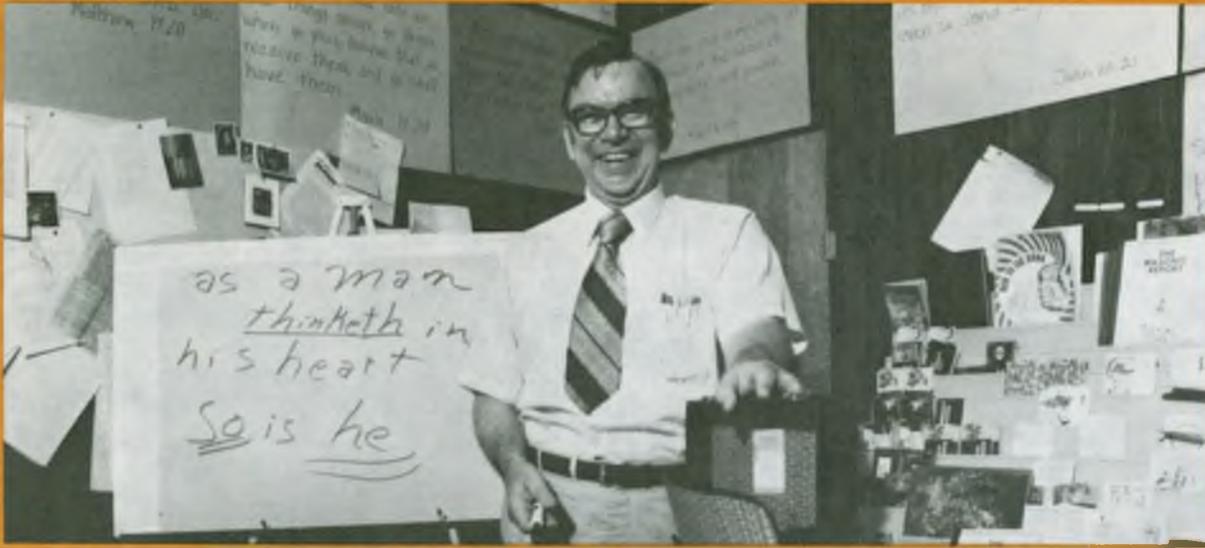
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Although a sign at the rent-a-car booth at the Muncie airport says "Welcome to Middletown!" Muncie has not always taken kindly to the scrutiny it has received almost non-stop since the Lynds descended more than fifty years ago. "People laugh at Muncie," says one of the characters in *The Campaign*. When H. L. Mencken reviewed *Middletown* in the *American Mercury* he headed his piece, "A City in Moronia," and had great fun writing about the "unbelievable stupidities" of the townspeople. "The review hurt," Lynd wrote in the preface to *Middletown in Transition*, "and it made Middletown mad. As the book gained recognition, however, the earlier positive mood returned."

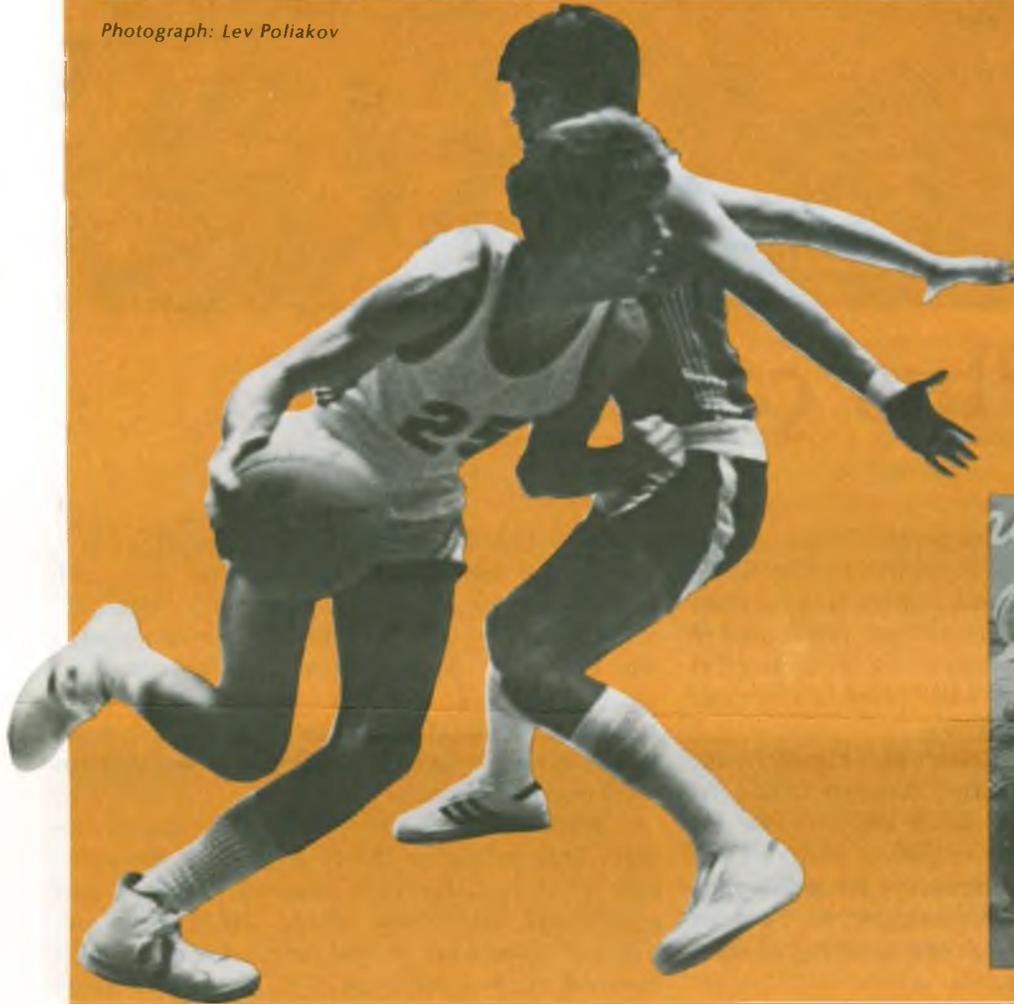
Muncie has cheerfully, if stoically, welcomed visitors ever since. The city has, rightly or wrongly, been looked to as a barometer of national attitudes. Researchers and journalists have elicited Muncie's opinions on everything from World War II to civil rights to Watergate.

Recently a third rerun of the original

Photograph: Elliott Erwit/Magnum



Photograph: Lev Poliakov



Rick Rowray, Muncie Central High School basketball player #25, is featured in "The Big Game," a 90-minute documentary about leisure in Middletown, a six-part series supported by NEH. Other themes explored in the series are religion, marriage, politics, work and education.



Photograph: Jim Carringer



Courtesy of City of Rockville

Middletown study was made in Muncie by a research team headed by University of Virginia sociologist Theodore Caplow. Called the Middletown III Project, the group, sponsored by the National Science Foundation, found that despite some notable behavioral changes since the 1920s (increased drug use, extramarital sex, child abuse and suicide) and a marked increase in the tolerance of divergent views, "the religious, political and social attitudes of the post-World War I era have persisted with remarkable tenacity."

The first volume of the Caplow study will be published this spring, and in the wake of initial publicity about some of the Middletown III findings, journalists again descended upon Muncie. They included reporters from UPI, NBC, *Time*, the *Washington Post*, FUJI (a major Japanese television network), and *People* magazine, which last fall published an article portraying the town as still a pretty good place to live.

Muncie was originally singled out by the Lynds precisely for its lack of spectacular qualities. It epitomized the middle of the road. It was "compact and homogenous." It was set in that "common-denominator of America, the Middle West." (Lynd also described himself as a "midland boy" who grew up in a town very much like Muncie before he migrated to the big city.)

Muncie never quarreled with the Lynds' portrait, but found the study "cold" "cynical," and "mechanical," Lynd wrote. In 1935 a speaker at a Chamber of Commerce banquet said:

One thing that was resented in the book . . . was that, with all the dispassionate laboratory analysis and all the microscopic study of Middletown and its people, the Lynds used everything but a stethoscope. Had they used a stethoscope, they would have had a far different report to write.

It is the heart of Muncie that *Middletown*, the set of documentaries, tries to depict. The films have the emotional intensity and texture of a feature. They deal with ordinary Americans at extraordinary moments, at turning points in their lives. The characters are observed in daily dramas that turn the bare bones statistical observations of the social scientist into flesh and blood. Although the films are linked to the empirical studies, they are neither surveys nor an attempt to teach sociological categories, but rather interpretations of life that teach us about ourselves by showing real and familiar stories with all the power and appeal of fiction.

The producer of the series is Peter Davis, a documentary filmmaker who has won Peabody, Emmy, and Academy Awards—the last for *Hearts and Minds*, an examination of what

Vietnam meant to the Americans involved. He came to the Middletown project by way of a book he was writing on small-town American life. As Davis puts it, "This series of films is about passion."

How Davis, NEH, Muncie, and a trio of Indiana scholars got together to collaborate on this venture is a story in itself.

In 1976, Davis was working on a book of sociological nonfiction studies of an American community. The book, *Hometown*, to be published by Simon and Schuster, attempts to reveal the social pressures that work on people in a community. The literary models include Jane Austen and Sherwood Anderson's evocation of a Midwestern town—*Winesburg, Ohio*. Much as the Lynds had done, he went to the Census Bureau to solicit details about Midwestern towns. Along with Hamilton, Ohio—the place he chose—the Census staff recommended Muncie.

During a visit to Muncie, Davis met a team of three humanities scholars from Ball State University (which was an obscure normal school when the Lynds wrote)—Joseph Trimmer, of the English department, and historians C. Warren Vander Hill and Dwight Hoover. All three had worked on various studies of Muncie, and early in 1976 had begun talking about how the mass of Middletown research might be transformed into a television documentary.

Trimmer wrote an initial treatment for a film series, and at that point the scholars sought out Davis, knowing that he was working along the same line. (Davis had read the Lynds' *Middletown* in 1966 while working on a CBS program about adolescence in a Missouri town—"Sixteen in Webster Grove.") The Muncie scholars were planning to do exactly what he was trying to do with his book. But how to go about using the accretion of a half century of research data to serve the filmmakers' gin of showing public issues and values in the lives of individual men, women and families? In other words, how to follow through on the themes of analysis and social change that the Lynds had developed, without putting the audience to sleep?

The relation between the Middletown studies and the films is this: both are true to the spirit of community studies. The filmmakers came to the town, the way the Lynds did, and looked at the same six archetypal categories, or "main trunk activities," used by the Lynds to organize their work. "All the things people do in this American city," the Lynds wrote, fall into one of six categories. The Lynds' categories, which they devised mainly as a methodological expedient, have proved to be remarkably sturdy. They are: work ("getting a living"); family ("making a home"); education ("training the young"); leisure; religion ("engaging in religious practices"); politics ("engaging in community activity"). The six films of Middletown echo these themes.

In 1979, the team received an NEH grant to go ahead with the pilot film. Finding the men and women whose "spiritual energy" (Trimmer's term) makes a documentary engage our emotions was a time-consuming process. The research team working on the films spent more time in Muncie finding and recording their subjects than all the other Middletown researchers combined. Where the sociological survey tried to be all-inclusive, the filmmaker because of the demands of his craft must be selective.

For *The Campaign*, the political film, the mayoral primaries functioned as casting agents. Ten Democrats and five Republicans were contenders; Muncie itself selected the players for the starring roles. But it took six months to find the man who, along with his wife and eight children, is the protagonist of *Family Business* (a pizza franchise on the edge of bankruptcy). Trimmer says he talked to virtually every businessman in town.

The technique for distilling the Lynds' concepts on film was to place them in a dramatic context. For politics, an election was the obvious choice; for family, a wedding. Trimmer says he spent two months hanging around bridal shops waiting for the right couple to come in. "They all seemed like fifteen years old," he recalls. Finally the staff found a couple in their thirties, marrying for the second time. What they bring to the film *Second Time Around* is a layer of experience of being buffeted and shaped by life, that gives depth to their feelings about family, children, money, and their impending marriage.

The other films are:

The Big Game, which in Indiana is basketball, here Anderson High vs. Muncie Central, the seven-time winner of the state championship. Like the mayoral election, the outcome of the game—and this is much more than a game to a town obsessed with high school sports—is not decided until the final moments.

Community of Praise, which looks at a group of religious fundamentalists whose faith and search for daily intimacy with God, informs every part of their lives.

Seventeen, which follows a group of high school seniors through the entire school year. The film is actually about two different kinds of education: what the school thinks it teaches, and what the kids actually are learning.

The filmmakers and humanities scholars who worked on the Middletown series looked for dramatic resonance; they wanted to invest film with the dramatic power of the novel—class, love, money, how the values held by society tear people apart and bring them together. They did not attempt to follow the Lynds explicitly, or to trace events or people in Muncie back to the twenties. But anyone who sees *The Campaign*, for instance, and goes back to the Lynds' *Middletown*, is struck by how little has changed.

The Lynds reported that in Middletown, politics were associated with fraud, and there was a disquieting feeling that lesser people went into politics. Voters did not want ability in a candidate, but felt more comfortable with a "man of the people." There was a long history of civic corruption: a mayor indicted, tales of patronage run wild, malfeasance in office on the part of officials from sheriffs to judges to county commissioners.

The old litanies might be those of the 1980s: cost overruns, maladministration of what were then known as the poor farm and the orphan's

home; streets not paved, high assessments, defective public works projects, a respected superintendent of schools forced out for what were thought to be crass political reasons. "Office-holders have to spend so much money getting into office," the Lynds were told, "that they all try to get it back as best they can." Each of these perennial and very nearly national complaints is heard in *The Campaign*.

Middletown, said the Lynds in 1929, shows humanity's reluctance to change. The city's life "exhibited at almost every point either some change or some stress arising from failure to change. A citizen has one foot on the relatively solid ground of established institutional habits and the other fast to an escalator erratically moving in several directions at a bewildering variety of speeds." In this sense, the films are loyal to the original sociological concept.

Peter Davis, for one, says he became aware of "the continuity of American life . . . a permanence far beyond what we normally pay attention to . . . I set out to tell stories about people and the crisis in their lives, but most of the stories could have been told 150 years ago, when de Tocqueville was here."

"Middletown" | Peter Davis | Middletown Film Project, Inc., Muncie, IN | \$325,000 | 1979-80 | \$1,102,208 OR; \$450,000 FM | 1980-81 | Media

Phyllis and Phil Tobey with daughter Rebecca and son Noel are a family whose daily lives are guided by their fundamentalist religious faith. The Tobeyes appear in "Community of Praise," part of the Middletown series of documentaries to be shown on PBS. Religion was one of the main themes explored by the Lynds in their original Middletown studies as well as by Tocqueville in *The Democracy*.



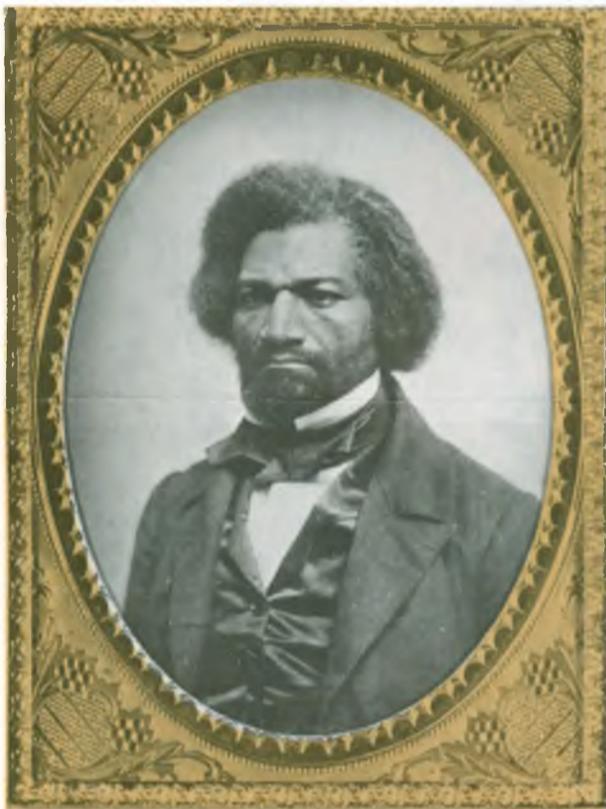
Photograph: Elliott Erwitt/Magnum

Victory is Ours!



Tocqueville Revisits America

by JAMES T. SCHLEIFER



Photograph: The National Portrait Gallery



Illustration: The National Archives

The importance of customs is a common truth to which study and experience incessantly direct our attention. It may be regarded as a central point in the range of observation, and the common termination of all my inquiries.

For each generation since 1835 Alexis de Tocqueville's *Democracy in America* has retained its contemporary quality and has served as a fertile source of timely observations and insights. Tocqueville made some important errors and overlooked or slighted a number of significant features, most strikingly, the economic transformation of America. Moreover, some parts of his analysis no longer fit radically altered circumstances. In the age of missiles and satellites, his stress on the physical isolation of the United States and on the absence of powerful neighbors is no longer appropriate. Gone too are the consequences of that lost security: the ability to have small armies, low taxes, weak administrations and the privilege to make mistakes. Even his observations about open spaces, abundance and the subjugation of nature seem somewhat outdated in this era of huge metropolitan areas, energy scarcity and environmental protection. Nor do his comments about a lack of intellectual vitality, especially the absence of cultural and scientific creativity, now seem as telling as they once did.

A long list of things missed, mistaken, or changed does not negate, however, the many insights about American society which his book offers. Tocqueville saw, for example, that the Presidency would grow in authority as the United States became embroiled in war and foreign affairs. He recognized that in the United States political issues tended almost invariably to come before a court, and he perceptively explored the unusual role which lawyers played in American public life. His analysis of the federal system was so astute that throughout the nineteenth century many American schoolchildren learned about the structure of their own republic from textbook abridgments of the *Democracy*. The power of the press, the dangers of a new aristocracy of industrial wealth, the pressures of mass culture on individual behavior and thought—all are other famous observations of Tocqueville.

But most important for understanding what Tocqueville has to say to the United States today are his deeper themes touching upon American values, beliefs and behavior, what Tocqueville called *moeurs* (mores). He insisted that these fundamental characteristics of Americans, rather than physical circumstances or laws and institutions, were most essential to the success of the republic.

Pervasive civic-mindedness to Tocqueville was a central feature of American life. In the United States, he marveled, citizens willingly took part in common social and political affairs. This popular participation sustained and was in turn stimulated by vigorous local institutions and an apparently endless variety of private associations. Vigorous public life was the key to the highly decentralized or pluralistic nature of American society.

The political activity that pervades the United States must be seen in order to be understood. No sooner do you set foot upon American ground than you are stunned by a kind of tumult; a confused clamor is heard on every side and a thousand simultaneous voices demand the satisfaction of their social wants. Everything is in motion around you.

Tocqueville recognized as well an almost universal fear among Americans of concentrated power, especially in capitals or large cities.

[Americans] perceive that in most of the nations of the world the exercise of the rights of sovereignty tends to fall into a few hands, and they are dismayed by the idea that it may be so in their own country. . . . In America centralization is by no means popular, and there is no surer means of courting the majority than by inveighing against the encroachments of the central power.

The twentieth-century accumulation of authority in Washington, especially in the federal bureaucracy and the Presidency, far from allaying this concern has strengthened it. Here Tocqueville had put his finger on a national anxiety which persists.

The lament is often heard that centralization of governmental power has now undermined the public spirit which distinguished Americans of the 1830s. But we often mistake the decay of familiar forms, such as the New England town, for the collapse of civic activism itself. It may be argued, instead, that since the late 1960s citizen groups of all sorts have flourished. A potpourri of newer forms of social and political participation—such as public interest groups, issue-centered associations, neighborhood coalitions, and ethnic, racial and religious organizations—has developed during the past two decades. Today's instruments of self-government are nontraditional, sometimes volatile, and often inconvenient and irritating to those in authority; but they are undeniably at work in the society. What we are witnessing may well be the rise of a new system of intermediary organizations to channel in different ways the same social energy and public involvement which Tocqueville noticed one hundred fifty years ago.

A broader complaint about American mores is sometimes heard today. Some commentators wonder whether any of the shared values and beliefs which Tocqueville noticed still exist. In this age of blocs, single-issue politics and interest-group identity, has the fundamental American social consensus broken down? If so, Tocqueville predicted grave consequences: "When democracy comes with mores and faith, it brings liberty. When it comes with moral and religious anarchy, it leads to despotism."

Tocqueville identified two major sources of the American consensus: religion and practical political experience. The second depended upon the widespread civic involvement discussed above. What about the first?

On my arrival in the United States the religious aspect of the country was the first thing that struck my attention. . . . Religion in America takes no direct part in the government of society, but it must be regarded as the first of their political institutions; for if it does not impart a taste for freedom, it facilitates the use of it.

Does a religious heritage still nourish American beliefs and behavior?

Clearly the United States as a nation is far more secular than it was in the early nineteenth century. But many observers of religion stress that the American people remain far more religious than people in any other developed nation and that Americans still possess a unique religious background: the Protestant Dissenting tradition. This heritage, though weakened since the time of Tocqueville, remains powerful.

At least one prominent historian of American religion, William McLoughlin, argues moreover that since the 1960s the United States has been in the midst of a religious revival, a time of moral and spiritual upheaval, which he labels the Fourth Great Awakening. Perhaps the most dramatic recent symbols are the prominence of

the "Christian media" and the enormous political and cultural influence of the Moral Majority. But is something happening beyond the particular positions and standards identified with the new religious and political right? Do the visible signs indicate a broader reassertion of religion and reexamination of values in American society? Although Tocqueville did not understand revivalism, he certainly would not be surprised to see religion leading the way to a renewed sense of the American identity.

The continuity of American mores may also be demonstrated by using a more modern concept: ideology. Certain assumptions about democracy, equality and liberty, about the legitimacy of the American system and the value of the American experience remain largely unchanged. These old ideals retain the power to challenge and to move Americans. Indeed much of our recent discontent comes not from the rejection of these assumptions, but from the conviction that American society *should* live up to them but somehow does not. Tocqueville was familiar with these basic beliefs and to the extent that these shared values and grounds of action survive and continue to serve as bonds of community, American *moeurs* as Tocqueville understood them also endure.

Despite the presence of slavery which Tocqueville discusses extensively in *Democracy*, to him, the prime characteristic of Jacksonian America was equality of conditions. Many scholars attempting to judge Tocqueville's observations, have found that most statistical measurements, especially figures on the distribution of wealth, do not support this analysis. Other authorities continue to uphold a view more compatible with Tocqueville's concept of advancing equality. All admit the need for more studies of what has turned out to be a fascinating and controversial issue.

For the twentieth century, quantitative efforts have also reached mixed and often contradictory conclusions. But it is significant that many scholars in the field are willing at least to agree that conditions in the republic which Tocqueville visited in 1831 and 1832 were far *less* equal (in terms of wealth distribution) than conditions today. From that perspective, democracy has continued to advance as Tocqueville predicted.

But was he then wrong about the essential equality of American society? To begin to answer we must recall the wide range of meanings of equality. A partial sample would include: equality of wealth (equal reward or "absolute" equality); civic equality, including both legal and political equality; equality of opportunity; equality of status or esteem; intellectual or educational equality (what Tocqueville called "*égalité des intelligences*"); equality of conscience in religious and moral matters; and, equality of race, sex and age.

In the 1830s Tocqueville wrote about many but not all of these now familiar implications, and he noticed still another important meaning of equality in American society. He observed that, despite the tangible inequalities which existed around them, most Americans firmly believed that their society was more open than any other and that, with the proper combination of ability, hard work and character, each of them would succeed. An absolute conviction of equality prevailed.

... If all men are not equal, they can all aspire to the same point. ... This spreads the feeling of equality even in the midst of unequal conditions.

Here Tocqueville has pinpointed one of the central features of the American ideology; he has identified what might be called the psychologi-



Photograph: The National Archives



Tocqueville commented on almost every aspect of the American political scene in *The Democracy*. Frederick Douglass, one of the early black activists, is framed (top) by a political rally of the 1840s, and (bottom) by a painting of an 1840 Whig parade in Pennsylvania. The 1840 election's famous slogan, "Tippecanoe (President William Henry Harrison) and Tyler Too," has endured until the present day. In commenting on "American mores," Tocqueville also discussed the strength of America's families and the uses of leisure time. Note that there are no women in the painting of the courthouse swearing-in and no men depicted in the formal picnic scene.

Illustration: The National Archives



Photograph: The New York Public Library

cal dimension of equality. No matter what inequities or barriers exist, most Americans shape their values, aspirations and behavior as though some sort of equality prevailed. The belief, feeling, or even the illusion of equality, what Tocqueville called "*le sentiment de l'égalité*," profoundly influences behavior in the society. In the latter part of the twentieth century Americans continue to display this element of the national character.

Even this brief consideration suggests that equality is one of the primary issues in contemporary America. At least since the 1950s and the rise of the modern civil rights movement, a distinguishing feature of our times has been the working out of new meanings and implications of equality. The concept has expanded to include equality of race, sex and age; implied as well are much broadened definitions of equality of opportunity, power and esteem. Tocqueville's central observation about the importance of equality in America, indeed, could as easily be made today as it was one hundred and fifty years ago.

This, in itself, should give us some reason for optimism about the American experiment and the American character.

... from *Democracy in America*

on Laws... "The Civil and criminal procedure of the Americans relies on two modes of action only, *committal* or *bail*.... Clearly such a procedure is hard on the poor and favors the rich only."

on Politics... "when the citizens are all more or less equal, it becomes difficult to defend their freedom from the encroachments of power. No one among them being any longer strong enough to struggle alone with success, only the combination of the forces of all is able guarantee liberty. But such a combination is not always forthcoming."

on Freedom of the Press... "I love it more from considering the evils it prevents than on account of the good it does."

on Statesmen... "In our day it is a constant fact that the most outstanding Americans are seldom summoned to public office, and it must be recognized that this tendency has increased as democracy has gone beyond its present limits. It is clear that during the last fifty years the race of American statesmen has strangely shrunk."

on the Tyranny of the Majority... "If ever freedom is lost in America, that will be due to the omnipotence of the majority driving the minorities to desperation and forcing them to appeal to physical force. We may then see anarchy, but it will come as the result of despotism."

on Prejudice... "I plainly see that in some parts of the country the legal barrier between the two races is tending to come down, but not that of mores: I see that slavery is in retreat, but the prejudice from which it rose is immovable."

on Public Spirit... "Like all unpondered passions, this patriotism impels men to great ephemeral efforts, but not to continuous endeavor. Having saved the state in time of crisis, it often lets it decay in time of peace."

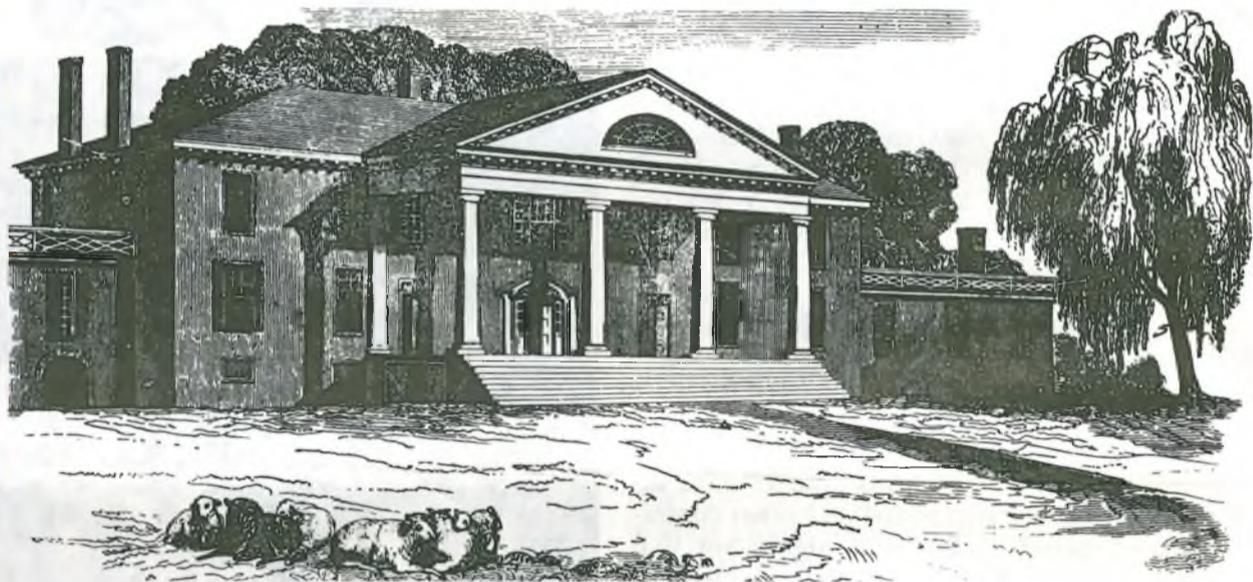
—Alexis de Tocqueville, 1835



America, the Multiple

by JOEL GARREAU

Enormous regional diversity is reflected in America's architecture. Shown (counterclockwise) is a 1730 San Antonio mission built of plentiful Texas stone; typical of the lush plantations of the South is Montpelier, the Virginia home of President Madison; and 1868 Congregational Church reflects the prosperity of Victorian New England; a Midwestern grain elevator is perfectly suited to its function; a modern Portland home is built entirely of wood that grows abundantly in the nearby forests.



Any attempt to figure out the American character by looking for a consensus on attitudes toward work, leisure, marriage, religion, education and politics is doomed. It can't be done. There is no consensus.

In the industrial Northeast, for example, work is the whole point of living there. Listen to the litany of city names: Gary. Flint. Toledo. Akron. Youngstown. Buffalo. Pittsburgh. Bethlehem. Camden. Trenton. They bring clear associations even to the most insulated residents of other regions. These names mean one thing: heavy work with heavy machines. Hard work for those with jobs; hard times for those without. Nobody ever moved to Wheeling for the beach, or Detroit for the view. These places mean jobs. Jobs mean money. And, in the Northeast, money means a better way of life.

Listen, by contrast, to the voices of the Pacific Northwest, where even the middle class is moving toward the revolutionary notion that a person may have to *lower* one's salary to raise one's overall quality of life:

"Salaries in the [San Francisco] Bay area reflect the quality-of-life differential," Andrew Safire told me. At the time, he was the self-described hardheaded chief economist of the state of California. "In New York, you work in a filthy environment so you can buy a house in the Hamptons or Vermont to get out of the crap you're living and working in. The easier thing to do is to benefit from an attractive environment directly, as we do here. In fact, nonpecuniary income in the form of nice surroundings is a better bet than pecuniary income,

because it can't be taxed and isn't subject to inflation. . . We're ahead of the rest of the country. . . It's not to say that we're any more weird than anybody else."

There is certainly no unanimity in the country on the value of marriage. The boomtowns of the Southwest like Dallas, Houston, Phoenix and Los Angeles are, statistically, the divorce capitals of the continent. The Southwest is approaching the day when having been divorced at least once will be the *majority* experience of the adult population. The most plausible explanation for this I've heard is that couples having a bad time migrate to this land of sun and sprawling cities in the hope that new jobs and new surroundings will solve all their problems, marital and otherwise. When they do not, the marriage dissolves.

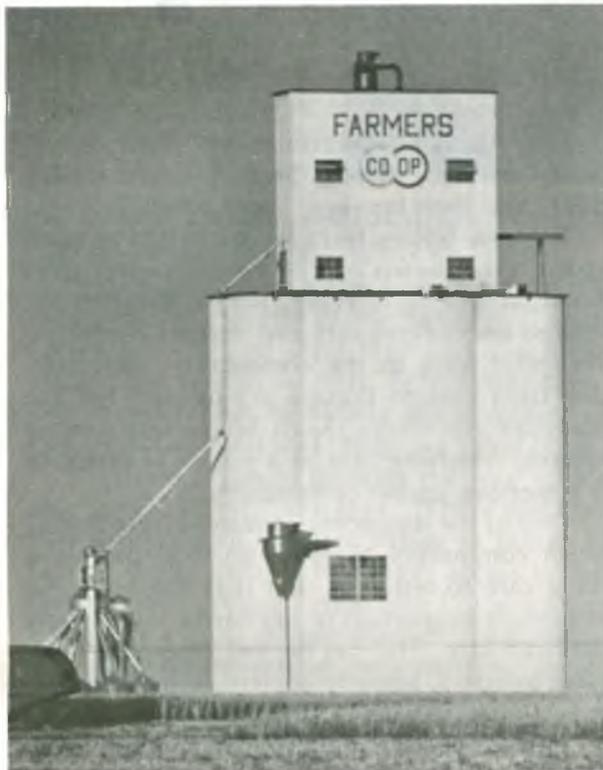
This, of course, contrasts markedly with the value put on monogamy in the Plains. I was touched by the testimony of one exalted Kansas City civic leader who told me that he and his wife were still not welcome in some social circles in his city because, long ago, they had undergone divorces.

And it is abundantly clear that our politics divide us far more than they unite us. I do not anticipate an American president coming out of the Northeast through the rest of the century. New Deal-style liberalism has been backed into this declining enclave. In the meantime, a decade of national elections has thumpingly demonstrated that this doctrine holds no majority appeal west of Denver. Ronald Reagan may make much of being born in Dixon, Illinois, but

Photograph: Julius Shulman, American Wood Council



Photograph: U.S. Department of Agriculture



he became a man in the West. And that's where his insistence that the only limits to the future are man's ability to dream rings truest.

In fact, I think it can be argued, many of the paralyzes our politics are burdened with are a result of our system working too well. The problem is not that our Congressmen, for example, are jerks. The numbers show that the current crop are among the youngest and brightest in the history of the Republic. The problem would seem to be that we, the voters, across the country can't agree on the issues. Take something as basic as energy policy. In Wyoming, a 55-mile-per-hour speed limit is viewed as a threat. Wyoming is marked by incredible distances between everything, distances a lifelong Easterner will never understand. At the same time, it is sitting on more energy reserves than Saudi Arabia ever dreamed of. A low speed limit is a threat to the Wyoming way of life. Massachusetts, of course, is endowed with great diversity. It has oceans, mountains, cities and countryside in a very compact area that is well-served by public transportation. And it has very little in the way of resources. It, in turn, feels threatened by the citizens of Wyoming who display bumper stickers that say "Drive 90! Let a Yankee freeze in the dark!"

Along such lines are donnybrooks made.

None of this, however, is to suggest for a moment that there is no such thing as a national character. Nor is it to suggest that there is great cause for pessimism about the future.

After more than 100,000 miles of travel throughout this continent recently, during

which I interviewed hundreds of people, I've come away more optimistic than ever that America is heading into the twenty-first century with its core values intact, and set to weather well the storms ahead.

The main problem we've got, I think, is people who expect Americans to agree on issues like work, leisure, marriage, religion, education and politics.

Fifty years ago, nobody would have thought of searching for unanimity on these scores. It was plain that the Ozarks were worlds apart from Southern California, and Alabama light years removed New York.

After World War II, however, this began to change. America underwent its first wave of real maturity. Interstate highways, jet aircraft, long-distance telephone lines, TV networks, an aggressive federal government, and the celebrated ubiquitous franchised hamburger did begin to reduce regional differences. The South, for example, did see the waning of time-honored regional distinctions such as the drawl and widespread starvation. Mountains and deserts were conquered to the extent that you no longer see advertised, "Prices slightly higher west of the Rockies."

But to zero in on this new homogeneity is to ignore what was dispersed: power, influence, education and money.

It wasn't that long ago that St. Louis was the southwestern-most baseball team. That alone was an eloquent testimony to the fact that power resided in the Northeast, and the rest of the country was essentially a collection of colo-

nies or branch offices.

Today, of course, that is no longer true. If you drew a 60-mile circle around Los Angeles and declared the territory an independent country, this former collection of orange groves would be the fourteenth wealthiest in the world. Houston, a town not even its chamber of commerce could love before the advent of universal air conditioning, is now the world's capital of oil and gas.

The result of this was inevitable. What you see today in America is a collection of strong, individual regional civilizations, each with its own values, industries, pasts, futures, problems and solutions. You see a second wave of maturity across the continent, as these constituent parts go after their own very different problems in their own ways. And in the course of this, their citizens increasingly show little inclination to be dictated to by would-be power brokers in New York, Washington or Los Angeles.

This, I think, is the essence of the American character, and I find it very appealing. One of the few things I've found that Americans hold in common is that they are all a tough, mean, resilient, intelligent, imaginative people, to whom *not* going after their own problems, in their own way, to come up with their own solutions, is culturally inconceivable.

These people really *are* the sons and daughters of the pioneers. If Dallas has problems with its schools, Dallas goes out to fix them. The people of Dallas have no idea whether their solutions will work in Minneapolis and, frankly, they don't much care. They're going after their own problems in their own way. All New Englanders know is that they live in a poor region blessed, by accident of first Anglo settlement, with 400 years of capital investment in its cities, and a dedication to the study of what constitutes a "civilized" life. So, New Englanders, amazingly, voluntarily forgo options like nuclear power while many turn to wood burning for energy, and they see no contradiction in the idea that they are forging our first truly post-industrial society, whose major exports are ideas, culture, and small computers.

New Englanders have little idea whether this would work in the high, dry culture of Montana, where ranchers, for all their pick-up trucks and color television sets, still live in a civilization that is not very far removed from the values of the nineteenth century. And less do they care.

When viewed in this light, one can see that Americans today are doing what Americans have always done best: finding the angle for themselves.

I don't want to be a Pollyana about this. America clearly has problems. I just want to point out that one of them is the problem of people who expect Americans to think, live and act in a homogenous fashion and then suffer an attack of the vapors and declare the collapse of the country when they do not. And another problem, as our current policy decisions make clear, is an unwillingness to search out the new ideas that are popping up in various parts of the country. In this fashion we have become something of a nation of strangers.

But these are problems inherent in America's second wave of maturity, and, as they become more obvious, there is no reason to think that they, in turn, will not also be tackled.

For make no mistake about it, the people of the United States are today what they've always been: tinkerers and fixers and dreamers and, sometimes, screwball individualists viewed by later generations as geniuses. Our diversity is not our curse, it is our strength. It is at the core of what we mean by "great Americans."



Rabbi Hirsch Gens helped Eastern European (Ashkenazi) immigrants in his congregation cope with new world customs; a 1920s wedding in the Sephardic congregation Bikur Holim might have been accompanied by the young men's choir.



Photographs: University of Washington

Pride & Prejudice in Seattle's Jewish Community

In 1919 certain citizens in Seattle, Washington, most of them successful businessmen and their families, circulated among their comfortable neighborhoods a legal-size sheet of paper entitled "A Condition and Suggested Remedy." In neat, double-spaced typescript it warned:

The Federal Government is now making every effort to check and eliminate radicalism in its various forms in this country. It is the duty of every community to cooperate with the government and local officials during the present crisis. The Jews as a group or class are particularly and vitally interested in the matter of the activities of the government owing to the serious conditions which exist in Seattle among a certain element of the Jews. Unless immediate and definite action be taken, the feeling of class hatred and prejudice which now exist to an alarming extent will be intensified and the entire Jewish community will be made to suffer in the subject of reproach through the acts of a few individuals. . . .

Many of the Jews who circulated this warning during the notorious Red Scare had lived in the community since the 1860s. They had built reputable and profitable businesses and attractive homes. Many were civic leaders, such as Bailey Gatzert, who arrived in Seattle from Germany in 1869 and became mayor of the city in 1875.

But to the Jews in Seattle, whose ancestors over their 2,500-year history had been driven from Israel, from Russia, from Spain, the Levant and the rest of Europe, this scrap of paper was a precaution, necessary to prevent the actions of "a certain element" from endangering the well-being of the entire community.

To scholars, it is a scrap of history, witnessing the force of the Red Scare, and now part of a collection of primary sources held at the University of Washington Libraries and containing a near complete history of the Seattle Jewish community.

Since 1968, Karyl Winn, the Curator of Manuscripts at the University Libraries, has been assembling, with the help of the Jewish Federation of Greater Seattle, correspondence, personal papers, association and business records, photographs and oral histories that tell of the Jewish community. A recent NEH grant and additional support from the University, the Jewish Federation and the Washington State Jewish Historical Society are enabling a staff headed by Winn and historian Howard Droker to survey Seattle in hopes of turning up documents that will fill in the gaps in the collection.

"We are still missing documentation of the

leading Reform congregation, Temple de Hirsch; its early Rabbi, Samuel Koch; its lay leaders and their families," says Winn.

The few letters from Koch that have been located have shown him to be a powerful clergyman, according to Winn, whose attitudes influenced his congregants and sharply conflicted with other Jews in the community, especially those from Eastern Europe. Along with Reform colleagues elsewhere, Koch spoke out against Zionism, which he saw as a potential threat to the American Jewish community.

One of the distinctive features of the Seattle Jewish community that the archival project is taking care to reflect is that it is the home for the highest proportion of Sephardic Jews in any American city. The Sephardim trace their ancestry to Spain, some to ancient settlements believed to have existed as early as Solomon.

Though Seattle Sephardim at one time constituted one third and now amount to as much as one fifth of the total Jewish population of 19,000, their role in the community has only begun to be described.

As in other Jewish communities in the United States, the Sephardim live in Seattle as a distinct subculture, retaining linguistic, social and cultural traditions that separate them from the Ashkenazim, Jews from Middle and Eastern Europe. The Jewish archives project is searching the records of the three Sephardic synagogues established in Seattle (two still exist) and is conducting oral history interviews, many in the Sephardic language of Ladino, to fill in the information about this community within a community.

Existing documentation shows that the periodic attempts to unite the Sephardic and Ashkenazic communities failed. Information that Droker has been collecting shows, he feels, that one of the reasons for the divisiveness was the difference in economic conditions faced by the two groups of immigrants. Most of the Sephardim arrived in Seattle after World War I, greeted by a sluggish American economy that made the rise to the middle class far more difficult for them than it had been for the earlier arriving Ashkenazim.

"The economic factor was reflected in the social life of the community," says Droker.

Even within the Sephardic community, there were sharp divisions.

From the interviews with Sephardim, both Winn and Droker are discovering that communal pride was one factor that kept the newcomers separate. Those who came from the Isle of Rhodes, Droker points out, had a community

history dating all the way back to their arrival in Rhodes after the expulsion from Spain in 1492.

The Jewish Archives has already been used by graduate students in U.S. history, undergraduate students in American Jewish history, and general researchers. A series of slide-tape programs and a radio program on Washington state used oral history tapes and photographs. Other material was used in an NEH-funded community education program, "This City, Seattle."

The project is locating and making available primary materials valuable in many areas of research, from labor and politics in Seattle and the Northwest to the growth of the Jewish Reform and Conservative movements in the United States.

A chronological survey of the collection yields not only a portrait of a developing community but evidence of the growing security of American Jewry, as it evolved into the largest and most influential Jewish enclave in the world. The documents that have come into the Jewish Archives from members of the Jewish community are records not only of synagogues, self-help organizations, the Young Men's Hebrew Association and the Arbeter Ring. They are records of the City Council, the Board of the Chamber of Commerce, the Municipal League of Seattle and the Seattle Urban League. A recent acquisition, the Papers of Len Schroeter, a civil rights and community activist and former head of the Anti-Defamation League of B'nai Brith in Seattle, helps document the city's civil rights battles in the fifties and sixties as the activists pushed for open housing and struggled against de facto segregation in Seattle schools.

In an 1893 editorial entitled "The End of a Noble Life," the editor of the *Seattle Post-Intelligencer* eulogized the Jewish mayor Bailey Gatzert:

He was preeminent among that small band of determined men who, by their untiring industry, their rugged courage, founded and built our city.

The history of Seattle can never be told without telling much of the life of Bailey Gatzert.

A century later, many other names from the Jewish community have been added to the list of founders and builders of Seattle. Tellers of the city's history will find much of those lives in the records of the Jewish Archives.

—Linda Blanken

Ms. Blanken is the managing editor of Humanities.

"Seattle Jewish Archives"/Karyl Winn/U. of Washington Libraries, Seattle/36,953/1981-83/Research Resources



"Only colored here in this old Promiseland. Won't no whites stay on here. Had their own gin. Had their own store. Had a Mason Hall. The old people told us this. We keep the land now. We got all the land down here willed to our grandchildren."

The speaker is Cora Frazier Hall, one of the oldest residents of Promised Land, South Carolina, a rural community founded in 1870 by newly emancipated slaves and still thriving.

Hall's voice is one of many captured by Elizabeth Rauh Bethel, an associate professor of sociology at Lander College in Greenwood, South Carolina, in her book *Promiseland: A Century of Life in a Negro Community* (Temple University Press, 1981).

"The opportunity to acquire land was a potent attraction for a people just emerging from bondage, and one commonly pursued by freedmen throughout the South," writes Bethel in her social history of the community. The families who originally settled in Promised Land, she observes, "needed no preparation for their freedom nor an introduction to emancipated ways of life. . . . They required only the opportunity to exercise those skills, to implement a social organization already established within the Negro culture prior to 1865 and to build from that foundation a viable and enduring community."

Promised Land had its origins in Reconstruction politics. Its settlers were among some 14,000 black families who were able to acquire small farms in South Carolina through a special Land Commission program. Under the program, the money generated from the sale of state bonds was used to purchase plantation tracts which were then subdivided and resold to freedmen through long-term, low-interest loans. Most of Promised Land's original settlers could barely afford the ten-dollar down payment needed to move onto one of the tract's parcels. Yet these settlers sacrificed and struggled to hold onto their land, which was not only a means of livelihood but a symbol of freedom.

In its early days, Promised Land (pronounced *Promiselan'* by its residents) was a community of farmers, tenants and sharecroppers. Today, the occupations of its residents have changed—they are laborers, clerical workers, truck drivers, factory workers, owners of small businesses—but their ties to the land and to their history remain strong. Ninety percent of the 1,000 people living in Promised Land today are descendants of its first- and second-generation residents. And every August, they are joined by others who leave Chicago or Philadelphia or Baltimore to flock "back home" for a reunion, a revival—and renewal.

"Promised Land is a microcosm of the many Negro communities where people have devised unique strategies for coping with their racially defined subordinate status," writes Bethel. To study the community, she adds, "offers an understanding of the strategies one peo-

ple devised out of a mutual desire to conduct their collective life with dignity and pride."

Promised Land may be a microcosm yet the fact is that the stories of the nation's Promised Lands seldom find their way into the history books. The reason for this, Bethel contends, is not so much that historians ignore places like Promised Land but that "they can't find them."

"I think it has to do with the way scholarship is structured," she says. "There just aren't that many active scholars sitting in places like Lander College where they have access to these communities. When I went into Promised Land I went as a local college teacher. I was able to spend a fair amount of personal time there. I wasn't pressed. I didn't just drop in to do research in the summer and then go back to my university 500 miles away to teach. I saw the community through all its seasons, all its events; when somebody died I was there. . . . And all that certainly facilitates a community's willingness to open up to you."

Actually, Bethel says, she "just wandered onto" the Promised Land story. In her introductory sociology course, she had her students read a book about the Twin Oaks commune in Louisa, Virginia, which is modeled after psychologist B.F. Skinner's ideas on social organization. She then gave her students an assignment to write a paper comparing a major social institution in Twin Oaks with that in their own hometowns. One of her students was from Promised Land and what he wrote about the history, kinship and survival of his community intrigued her. She met other students from Promised Land at the small, state-supported racially mixed college and their stories further piqued her curiosity.

Then, in 1977, she participated in an NEH Summer Seminar for College Teachers at the University of North Carolina, an experience which gave her the direction and encouragement she needed to attempt a systematic study of Promised Land. An NEH research grant as well as support from the Rockefeller Foundation and the South Carolina Commission for the Humanities helped her to complete the research.

While Bethel has made ample use of historical records and scholarly sources in her study, it is the interviews that bring her data to life. At first many Promised Land residents were hesitant to speak with a white researcher about their lives and memories. But her students provided her with some entree into the community

and the rest she was gradually able to gain through her own persistence. Cora Frazier Hall, for instance, initially seemed almost hostile towards her, Bethel says. But later this articulate community elder was to provide her with some of the most important insights into Promised Land history.

By enabling members of the community to review her manuscript, and even agreeing to delete certain anecdotes some residents feared would cause them embarrassment, Bethel believes she was able to erase any lingering doubts that she was exploiting their lives. She and members of the community also share in the book's royalties.

Bethel has kept strong ties to people in Promised Land even though this year she is on leave from Lander College, living in Providence, Rhode Island, and working on a research project entitled "The Transition from Slavery to Freedom in Southeastern Massachusetts: 1775-1850." That project is supported by an NEH fellowship.

"It deals with the same kinds of questions and the same kinds of issues that I went through with *Promiseland*," she explains. "Both studies relate to the question of emancipation and how people cope with their freedom, how they use this newly awarded freedom, what kinds of strategies they develop to redirect their lives. I'm watching people do essentially the same thing they did in the South. They're buying land; they're settling down and raising families. . . ."

"Emancipation is a fascinating question for purely intellectual reasons," she adds. "It's a turning point where you get to watch people who have been normally very deprived and very poor take charge of their lives and begin to develop their own social institutions and shape what they're going to be. This whole business of self-determination is a very important question. It has a lot of contemporary implications when you think about it."

—Harriet Jackson Scarupa

Harriet Jackson Scarupa is a Washington writer.

"*Promised Land: Black Identity in the Rural South, 1871-1977*" | Elizabeth Bethel/Lander College, Greenwood, SC/\$33,671/1979-80/State, Local and Regional Studies/"*Promiseland: A Century of Life in a Negro Community* by E. Bethel" | David M. Bartlett/Temple U. Press, Philadelphia, PA/\$3,000/1981/Publications, Division of Research Programs



An aerial view of Promised Land, South Carolina; Lettie Richie Moragne, long-time resident of Promised Land, attends an August 1940, homecoming; the children of Promised Land participate in the homecoming by singing in the Mt. Zion Little Tots Choir.



RHODE ISLAND FOLKLIFE

Dick Donnelly is known as Rhode Island's "foremost johnnycake chef"—a title of no little distinction considering his specialty is the state's most famous food.

Taissa Decyk, a Ukrainian born in Poland, collects embroidery designs, and wants to pass them on to future generations.

Stanley Flynn, a 77-year-old Yankee, has white-washed barns and chicken coops for thirty-five years. He spins yarns and judges horse- and ox-pulling contests at state fairs.

These people have all become participants in an unusual project aimed at finding out how residents of the nation's tiniest state view themselves and their neighbors.

The Rhode Island Folk Life Project, begun in 1979 and continued with major funding from NEH, seeks to document the folklife traditions and oral histories of different ethnic groups in the state.

"We're basically trying to tap the pulse" of the state's populace, says project director Michael Bell, who notes he also is striving through extensive oral interviews to discover traditional life, art and culture in the state. He hopes his research will eventually aid community planning and education by increasing general awareness of the region's rich and varied folk traditions.

"This might help social workers in the state Department of Community Affairs, for example, to understand why someone with a tradition of independence might say, 'No, I don't want your help,'" Bell says.

Bell is a folklorist, who studies, as he puts it, "the aesthetics and values of people in the context of everyday life," particularly as expressed in traditions of music, custom and belief. "In a sense," Bell adds, "the folklorist attempts to fill in some of the gaps in our understanding and appreciation of a people when all of the other scholars have finished their research."

His particular mission in this case is to identify the traits and foibles of residents in Rhode Island's southernmost county, a traditionally rural area rapidly being transformed into a bedroom suburb for the state's cities.

Bell's ongoing work is an offshoot of a preliminary survey begun in 1979. Sponsored by the Library of Congress' American Folklife Center and several state groups, the initial research attempted through hundreds of interviews to determine if Rhode Island residents had an identifiable state "character."

Though the year-long state survey yielded no simple answers, it did leave behind a wealth of archival materials, including roughly 5,000 color slides, 200 reel-to-reel and cassette sound recordings and thousands of pages of memos and reports assembled by a small but dedicated band of researchers who interviewed Rhode Islanders in their homes, textile mills, churches and recreation areas.

The general inquiry also became a launching pad for more detailed investigations into Rhode Island tradition and folklife. During 1980 and 1981, Bell guided the research toward three representative areas: Glocester, a rural town in the northwest; Pawtucket and Central Falls, densely populated cities in the state's eastern corridor; and Wickford and Saunderstown, which represent the maritime communities bordering on Narragansett Bay.

In the process, Bell surveyed a motley array of ethnic groups, including old-line Yankee, Polish, Irish, Greek, Portuguese, Cape Verdean, Hispanic, Ukrainian, French-Canadian, Italian, Afro-American and native American.

Contrary to expectations, many of those interviewed tended to identify less with their ethnic origins than with their occupations—particularly those who were self-employed or who worked for small family-owned sawmills and textile mills. Though this stereotype-puncturing result was a surprise, Bell says he believes it may prove true for many regions, especially where people work independently or in intense occupations like fishing or lobstering. A typical case in point may be Michael Hall, a fisherman whose life at sea is so demanding that he considers himself "an old timer" though he's only in his thirties.

"If someone's self-employed, he or she tends more to identify with the job," says Bell, who adds this "may show that the 'Yankee ingenuity' ideal still survives in some ways."

One of his favorite examples of this ingenuity is seventy-seventy-year-old Stanley Flynn, who lives with his wife Cora in the small village of West Glocester, a place he calls "Skeeterville" because of its omnipresent mosquitoes.

Bell says that Flynn, self-employed most of his life, exemplifies some of the traditional values cherished by the rural Rhode Islander: "independent and self-sufficient; frugal and shrewd in his dealings, yet honest and fair; hard-working and innovative, taking pride in a job well done."

In addition to interviewing the state's inhabitants, Bell and several coworkers also have tried to involve the public through workshops and discussions seeking community views on local folklife. In some cases, traditional sagas of some ethnic groups may surface among others in modified form.

Bell recalls, for example, that some native American groups tell their children the tale of "John Onion," a legendary Indian reputed to be the best skater in the state—until he challenged the devil to a race, and lost. Though Onion is used as a "boogeyman" to frighten some native American children, other ethnic groups view him simply as a braggart who received his due comeuppance.

Partly as a result of the project's work, several state agencies are beginning to encourage folklife activities. The Rhode Island Historical

Society has set up a folklife archive to house the photographs, recordings, interpretive reports and other information gathered by the project. The Rhode Island State Council on the Arts plans to bring artists and craftsmen like embroiderer Taissa Decyk and johnnycake chef Dick Donnelly into the schools for various workshops. The state Department of Education also may incorporate folklife materials into school curricula.

The project also is helping the Rhode Island Black Heritage Commission develop more information about the elusive nature of black history—little written about by white historians—in a state once dotted with slave-filled plantations like those of the Old South. One exercise involves young people in researching and interpreting the records of several of the state's black churches, with the goal of tracing the development of black spirituals.

"Our interviewing disclosed that although many of the same songs were being performed in churches—not only in Rhode Island but also in the South and the Midwest—there was a great deal of variation concerning the style of performance," says Bell. He says this shows that tradition does not demand its "adherents to behave as unthinking robots. . . from this more enlightened and, I strongly believe, more realistic view of tradition, one can see that cultural heritage is passed along and shaped by each generation. Folklore is always changing yet it is always the same."

Bell believes the involvement of other state agencies also may help achieve two of the folklife project's prime goals—to provide a model of folklife research that other states can follow, and to develop information that may be useful for the communities under scrutiny.

Late last year, the project began a two-year third phase, focusing its energies exclusively on residents of the southernmost quarter of the state known as South County. This region may well prove the state's most fertile grounds for research, since it includes large numbers of native Americans, blacks, and European-Americans who identify themselves as Yankees.

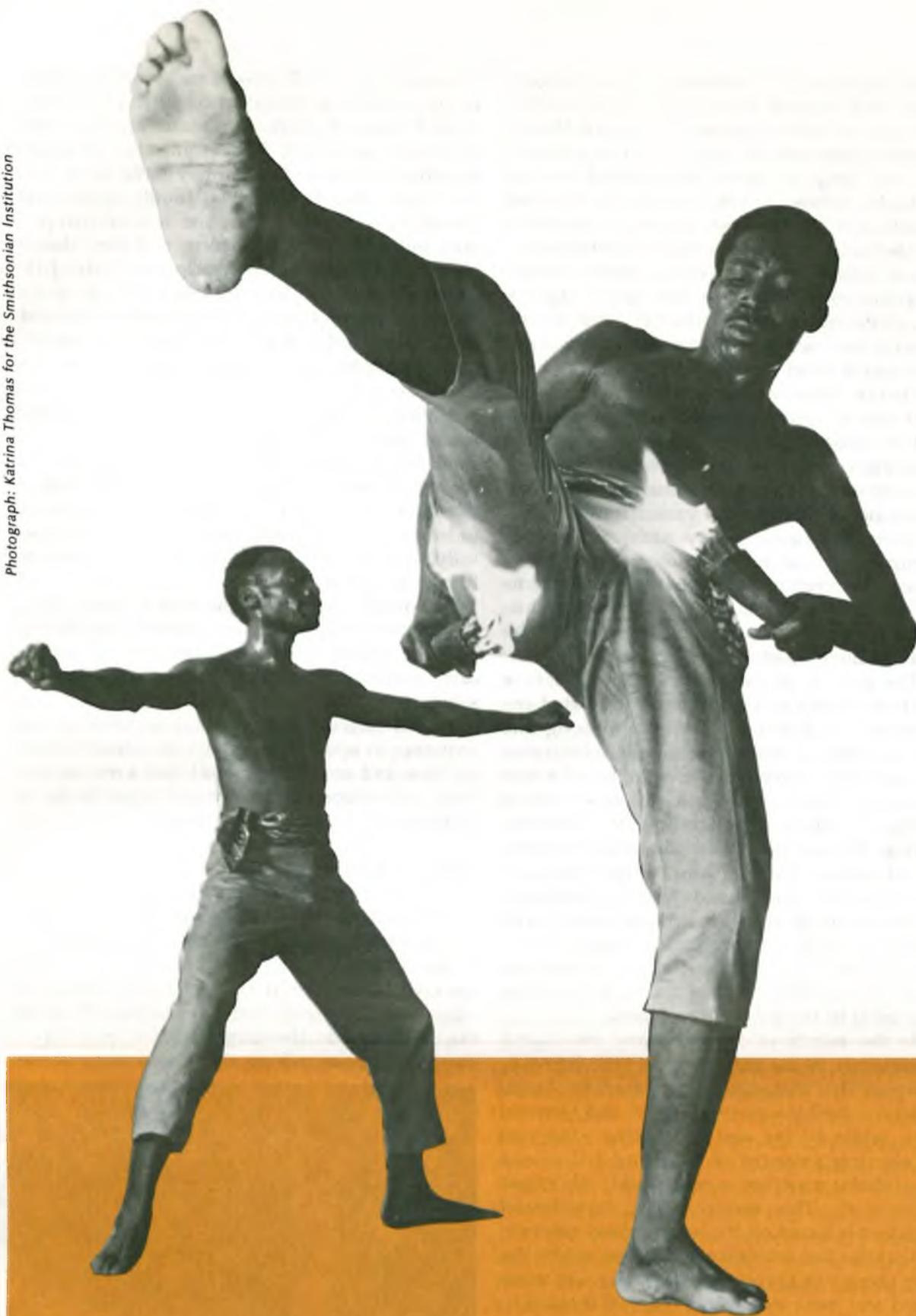
Many from each of the groups can trace their ancestry back to plantation days. Inter-marriage has occurred for generations, meaning that the residents often have "multiple identities." Bell says previous research in the region has tended toward the superficial, as residents often have been unfairly stereotyped.

But Bell and two associates appear likely to demolish at least some of those stereotypes. "The more people I talk to," he says, "the more I see that everyone is unique."

—Francis J. O'Donnell
Mr. O'Donnell is a Washington writer.

"Rhode Island Folklife Project" / Michael Bell / Foundation for the Promotion of the State Cultural Heritage, Providence, RI / \$36,100 / 1980-81 / Division of Special Programs





A World Ethnography of Dance

by ALAN LOMAX

Ed. Note: Dancing: A World Ethnography of Dance and Movement Styles is the result of twelve years of film collection and analysis. This study, the first review of the whole range of human expressive behavior, presents evidence to show that in every culture there is a basic style pattern in expression and, further, that this pattern is important in shaping all behavioral patterns in a cultural tradition. The following is taken from the preface of Mr. Lomax's soon-to-be-published book.

Dancing is one of the human universals, enlivening every culture, enjoyed by every age group. The dances of our Stone Age contemporaries, such as the Bushmen of Africa and the aborigines of Australia, are no less engaging, though less costly, than those of modern choreographers, indicating that the design of motion is one of man's most ancient pursuits. In fact dance is pre-human. Almost everything on four legs can be taught to dance, and natural terpsichoreans abound in every phylum—cranes,

cobras, fish, elephants, and bees, which, entomologists say, signal the direction of honey-rich meadows to their hivemates by dancing out a flight map on the nobbled surface of the hive, to what music we are not told.

But if dance is the first and oldest of the arts, it has also remained the most mysterious of them all, for it communicates through the silent and little understood language of the body. The notations that record every movement of a ballet, moreover, do not expose its structure or its meaning, anymore than the letters used to write down a speech convey its inner significance. Like the alphabet, like phonetics, dance notation systems are means of replicating or reproducing an act of communication and do not necessarily reveal its structure or its meaning. One afternoon in Budapest, a savant of Hungarian gypsy dance was showing me his detailed notations of dances in Central Hungary—a formidable and beautiful work of scholarship registering each movement.

"Summing it all up," said I, "how can you explain the underlying patterns of these dances?"

He hesitated, then, lifting his lean dancer's body out of his chair, he danced his answer to my question. His movements were elegant and illuminating, yet, in spite of the pleasure they provoked, I felt a pang of disappointment. Though certainly a recording angel of the dance, this scholar was a mute witness to its significance. He had no way of putting what he knew into words.

If dance is to take its place alongside the other arts as learned discipline, it requires such a language of interpretation; and it is surprising that in this respect dance should have lagged behind the other performing arts—music, poetry, and drama—since it is probably the progenitor of them all.

One reason, perhaps, is that a science of dance must be concerned with the body. Rejection of the body and all things corporeal is an ancient and recurrent theme in the history of Eurasian civilization, where the arts have been codified and subjected to criticism. In Europe, especially in northwestern Europe, this Eurasian asceticism was transformed into a prudishness, unmatched elsewhere in the record of human folly, a shamefacedness that has been spread to the ends of the earth by merchants who wanted to sell clothing and by missionaries who preached that God would not love you unless you hid the body which He had created.

As in all other studies of human communication, the main problem in the dance field is to locate the principal references of this powerful, indeed often magical, system. If we are to understand the communications of dance we must know something about its relationships to other parts of human reality. The references of speech are anchored in their syntactic relations to things and people. Each sentence is a statement of a relationship whose validity can be tested and verified in experiential terms of some sort. What are the references of a dance movement? The dance of the bees refers to the location of honey. The dances of many animals refer to territory or to sex, since they play a part in mating, but the dances of human beings have so many functions and so many aspects of dance occur in so many contexts, that in order to discover the referents of human dancing, we need a general mode of interpreting its parts, a language in which they can be described and compared cross-culturally, since dancing is a universal human activity.



Haitian folk dancers perform a voodoo fire dance; a Korean dancer moves in stylized patterns.



Photograph: Katrina Thomas for the Smithsonian Institution

Our thesis, which we share with many, is that the main forms of dance are somehow expressive of the cultures in which they are found. Until recently there have been obstacles in the way of exploring this idea, of determining what particular aspects of culture dance movement symbolizes. Prior to the pioneering work of Ray Birdwhistell, Edmund Hall, and their followers in the Kinesics school, no one had understood how to observe and understand the ways in which bodily motions could reflect or even have anything to do with culture. Now we realize that the differences between the American male and female leg cross, between formal and cozy conversational distance, between kissing and nose-rubbing in courtship and the like are components of the "body languages" transmitted by culture.

For the anthropologist and for this discourse, the word "culture" refers to whole traditions of knowledge, beliefs, customs, styles of

communication, arts, patterns of social organization, and ways of living. Each such tradition is passed on from one generation to another by a human group which occupies a clear-cut territory. All things of culture are learned and can be taught, although most are simply absorbed in daily contact. At first, scientists of culture recorded catalogs of traits and assembled collections of objects from the exotic peoples whom Europeans encountered in the age of exploration, titillating the stay-at-homes with the accounts of how sex and cookery and religion and justice and all else in human relations were handled in different ways in faraway places.

However, anthropology has now gone beyond the description of the myriad forms that cultures have taken all over the world. Through the comparative study of human relations we have come to see that the varied traits, codes, and patterns discovered by anthropology are organized into systems of action and interaction and communication, and that these systems have coherent and rational relationships to human needs, to human development, and to the spread of the human species on the planet.

The growth of systems of culture is now seen to be man's way of adapting to varied environments and new challenges. Among the other animals, a change in genetic inheritance must generally precede the emergence of a new style of behavior—that is, a different way of moving, of mating, of associating, or of communicating. Human beings are constantly making such changes, revising and reorganizing all these behavioral patterns, day by day, throughout the whole span of life and of society, and passing on both the core of the accepted wisdom and its revisions to oncoming generations as part of symbolic cultural codes, rather than as encoded in the helix of the genes.

In the minds of a good many critics and professionals in the arts, there is THE DANCE, a category that includes ballet, "modern," and, nowadays, perhaps some classical and Oriental styles, while all the rest of dancing—the vast and shining pageant of folk and tribal and pop—inhabit a nether world weakly illumined by the spirit. This ancient and culture-bound distinction is based on the unexamined assumption that the fine art dance styles, elected by the upper classes of Europe and America, are more refined and more expressive than all those others. This idea simply will not wash with anyone acquainted with the glittering array of world dances. In fact, one main aim of our world dance survey was to counteract such injurious and foolish snobbery, to open up man's vision to the variegated beauties of world movement styles by showing the appropriateness and the validity of each style in its own context.

Those who have looked at dance comparatively will, I think, agree that any dance tradition (no matter whether learned or folk) consists largely of the repetition of a finite number of physically demanding acts. Ordinarily, the joy, the feeling of breaking out, that dance brings to dancers, themselves, consists in the mastery of these difficult physical skills, in sharing the experience with fellow dancers and with an audience, and in adding a personal touch to a choreographic masterpiece rather than in large-scale, individual acts of creation, such as the composition of the Moonlight Sonata or the decoration of the Sistine Chapel by one lone and tormented genius. Moreover, where we have had the opportunity of studying the fine art and the folk dance of a culture, we find that the two have much in common, indicating that both are fed from the same stylistic spring.

One day my taxi was halted by a Puerto Rican celebration that stopped traffic along Fifth

Avenue and a truck passed us in which a five- or six-year-old girl was dancing the *guajira* in a ruffled Spanish skirt, her torso moving with rapturous sensuality. I was somewhat shocked, as other watching Anglos may have been, but the respectable Latin crowd loudly applauded the child, for in their eyes she was no nymphette, but a precocious performer of their dance idiom: she had learned her lesson early. J.D. Elder, the West Indian folklorist who grew up in a village on Tobago, tells me that the old folks spanked the children who did not "wind" (twist) their hips proficiently when dancing the native song games.

Many tribal dances in the Circum-Pacific lands feature a vertical bouncing motion—a small but regular flexing of the knee that moves the whole body up and down, so that the top of the dancer's head travels through an ambit of four or five inches. Allison Jablonko, who carefully shot and then analyzed a large corpus of film of the Maring, a New Guinea tribe, found "the bounce" to be a prime trait of their style. In scenes of child-care she observed that Maring mothers emphasized "the bounce" in child-care, constantly joggling their babies in this same ambit, meanwhile holding them so that the torso stayed rigid. Finally, she came upon a sequence in which a little boy, on a hunt with a toy bow and arrow, shot and killed a mouse in a bush, whereupon he performed a gentle jig of triumph by "bouncing" in place.

Dance and the Everyday

Mulling over the best way to sum up the results of our ten-year, cross-cultural study of the dance, I thought of phrases like—"sociology set to music"—"culture pattern in rhythm"—"the survival of the most fitting"—"a collage of adaptive strategies." Perhaps the last phrase is the most apt. In the comparison of profiles of dance performance from the whole range of hu-



man culture, as we analyzed them, it more and more appears that each cultural tradition enshrines in its dance style the patterns of movements essential to the survival of that group in its particular environment. These are not mere replications of everyday behavior, but rearrangements of it such as a poet or painter makes to celebrate a subject. The dance is a selection and a reordering, but always out of the repertory of movement patterns familiar to the audience, always in the kinetic language employed in everyday life, though perhaps in a heightened form.

As in any collage, the elements are assembled in patterns which playfully distort the humdrum procedures of everyday by combining them in some novel fashion. In some cases a dance puts aspects of a society's food-producing effort together with its end product—the food itself or some symbol for it—so that the images of struggle and reward are joined. Dancing gardeners carry the fruits of their season's agricultural work, while miming in body movement the main shape of their agricultural efforts. The dancing hunter, wearing the skin of the animal he pursues, shows off the nimbleness of steps he employs in the chase and the forearm skill which guides his arrow to the prey. Process and reward, thus juxtaposed in dance, reinforce the adaptive techniques by means of which a people survive.

This hypothesis was confirmed time after time in our survey of movement style in its cultural context. For example, we noted that the most distinctive movement among the carnival dancers of a certain French village was for the dancers to hold out both hands with palms slightly open and fingers curled and to rotate them from the wrist, as if they were turning dials. When we looked at all the filmed documents from this champagne-producing village, we came upon a source for this puzzling move-

ment. After the precious wine is in bottles, they are put to rest on their sides in racks in cool, dark cellars, but, in order for the vintage to age properly, the bottles must be given a part turn ever so often. The film shows the vintners, pacing the aisles of bottles, rotating two bottles at a time with the same quick hand motion displayed in the yearly carnival dance of this place.

Of course, not every movement in dance is a direct quotation from a productive process. This naive, but useful idea has been proposed, explored, and found wanting by others. Specific work movement cannot account for the fantasies of ballet nor the acrobatics of the Peking Opera, any more than it can explain the initiation dance of a simpler culture. Since our film data bank depicted every sort of human activity and our burgeoning descriptive system had terms for describing the general traits of both body movement and social relations, we were not tied to crude analogies (hunting dances in which every movement should mime one aspect of the hunt). What we did constantly observe was that the dance movement of a group had a texture and organization similar to those of important everyday behaviors, including food producing. If the idealists among my readers find this thesis repugnant, they ought to remember that for most human beings, throughout all time, the most regular, cyclic, time-consuming, and rewarding activity has been the daily work of food-getting . . . and though tribal people generally work far fewer hours than the slaves of modern technology, most adults spend at least a few hours a day in these highly routinized and respected activities.

The close tie between a culture's movement style in dance and at work suggests that at least one function of dance is to reinforce the movement pattern that is key to the continuance of culture.

Dance: The Cultural Stereotype

Dancers restrict themselves to a limited number of movements, which they repeat over and over again in a rhythmic fashion infused with a markedly regular ebb and flow of energy and within one temporal and spatial frame. Thus the units of dance movement are easier to locate and the qualities are easier to define, because they are restricted in range and handled in a highly stylized way.

Indeed, dance may be defined in the same way it can be recognized—as the most redundant of all bodily communications. Redundancy, which provides the base for all communication, is heightened in the expressive mode, and the marked redundancy of the dance communication has important consequences.

A traditional choreography inspires the participants to put their individual behaviors in tune, so that posture, limb movement, energy, step, and hand position all conform to one and the same pattern within a given time frame—so many movements of such and such a kind, per unit time. This formal patterning of rhythm, direction, spacing, co-action, social ordering, and sequence hallows interrelationships with a highly visible order. When such an arrangement of behaviors recurs again and again in a similar context and is transmitted by the culture across time, its redundancy and its potency as a communication are vastly augmented. The particular postures . . . define the dance style and, as we show, the culture, as well. Therefore, as the individual joins in the dance, he identifies with his culture and his cultural fellows, and the dance comes to stand for the culture itself.

One prime statement of any dance is therefore one of cultural identification. . . . Each dancer reaffirms an identification with core cul-



Photograph: Paul Framer for the Smithsonian Institution

tural values when he or she rises in public to reenact them. Powerful emotions are evoked by these public declarations of identity. For one thing, they demonstrate what Chomsky calls "competence" in the para-kinesic language of the group. Once each dancer was young and unable to carry out certain steps. As an adult he has learned to perform them and is accepted and applauded for this competence. There is always tension in stepping before the public, even in company with others; errors or lack of competence are quickly noticed and derided, and such derision is keenly felt. Therefore, the successful reenactment of the core movement patterns of dance in public brings deep satisfaction, accompanied by a sense of belonging, of home, the strongest of human emotions.

"World Traditions of Performance Styles" [Alan Lomax/Columbia U., NYC/\$60,000/1980-81/General Research

erian and Native American folk dancers express variety of emotions through stylized movement; Mikhail Baryshnikov, performing in *The Nutcracker* at the Kennedy Center also uses stylized movement to convey powerful feelings.



Courtesy of the John F. Kennedy Center for the Performing Arts

STATE OF THE STATES



Focus on the Handicapped

"The handicapped, like all other persons, have a right not to be discriminated against. The more complicated problems arise with positive rights—rights for preferential treatment—problems made difficult because of scarce resources." Philosopher Jeffrey Burkhardt from the University of Kentucky analyzed the philosophical dimensions of "Kentucky Higher Education's Commitment to the Handicapped" at a conference funded by the Kentucky Humanities Council.

The Council is one of fifty-two NEH-sponsored state programs providing public programming in the humanities tailored to the needs and interests of the citizens of each state. In 1981, the International Year of Disabled Persons, the country's attention was focused on what some consider the excessively high financial costs of providing access to the facilities most citizens take for granted—public transportation, schools, libraries, museums, jobs. Scholars in the humanities working with state humanities councils and a variety of citizens' groups helped bring fresh insights in understanding the issues of the handicapped in communities across the country, especially the difficult balancing of economic costs to all for the measures often needed to make the benefits and privileges of citizenship available to the few.

At the Kentucky conference, Burkhardt examined different theoretical bases for justification of claims about the rights of the handicapped. "The utilitarian argument, that the granting of rights benefits the society, carries some weight," he noted, "If the handicapped are enabled to be productive members of society, the potential gains outweigh the costs to society. However, there are dangers in exclusive reliance on a utilitarian argument. Even if slavery were economically sound, it would still be morally wrong. At the least, the handicapped, like all other persons, deserve support and equality. The problems arise in specific applications of these rights."

The problem of balancing the costs for different types of care against the benefit to the handicapped and to society was the subject of sixty-three town meetings in eight Arkansas communities last year in a project sponsored by the Mental Retardation/Developmental Disabilities Services and supported by the Arkansas Endowment for the Humanities.

The meetings focused on the issues underlying the current controversy over institutional care for the disabled versus care provided in a community-based support system. Issues included the balancing of the presumed physical safety of institutions against the "dignity of risk" involved in a normal community setting; the use of public tax dollars to balance the

rights of the handicapped with concern for the greatest benefit for a broader public; the rights of individuals for treatment and appropriate services versus the rights of the larger community; the cultural relativity of "deviance" in different societies; and cultural comparisons of different modes of treatment.

By the end of the nineteenth century, most states had constructed institutions for the disabled, believing that institutionalization with specialized attention was the most enlightened method of care. Medical advances in the twentieth century and changing ideas about society's obligations to the disabled have shifted contemporary thinking to favor deinstitutionalization of the disabled and efforts to find ways to care for them in community settings.

Court decisions have gradually added to the rights of institutional residents: to provide legal counsel, personal privacy, and compensation for their labor in state hospitals, rights taken for granted by most citizens. These rights were gradually expanded in recent decades to provide due process protections prior to involuntary commitment, the right to release from institutions which did not provide reasonable levels of treatment, and the right to the least restrictive treatment possible. As yet, however, there has been no definitive ruling concerning the obligation of communities to provide community-based services for every disabled person for whom community care is appropriate, and it is unclear when or if such a ruling might be forthcoming.

Literary scholars have also contributed to a better understanding of the handicapped. At the Kentucky conference, Michael Adelstein, a professor of English at the University of Kentucky, discussed the special significance of literature in the lives of handicapped persons. "Literature," he said, "provides a broadening of experience and contact with a diversity of persons and places which the handicapped might not meet because of their restrictions. Loneliness is part of a handicapped person's life . . ."

Martha Banta, a professor of English at the University of Washington, analyzed the portrayal of the handicapped in American literature at a conference funded by the Pennsylvania Humanities Council, "Changing Images of the Handicapped," sponsored by the Allied Services for the Handicapped of Scranton.

"These portrayals are both mirrors of culture and personal statements of American artists and writers," she explained. "American literature reflects both the acceptance of the handicapped and also the culture's rejection and evasion of the handicapped. One of the myths fostered by American authors is that America is a promised land and that success in America demands efforts towards a perfection

that is possible to achieve. Writers have also furthered the premise that if one is an American, one can overcome any obstacles to success."

Professor Banta also noted that some writers have been champions of the handicapped. "Feelings of rejection by society, of being deviant or abnormal, have caused many authors to identify with disabled people."

Most programs funded by the state councils focus the methods and insights of the humanities on policy issues involving the rights of handicapped persons. Some programs, however, have supported the development of innovative approaches to providing access for the handicapped to the resources of the humanities.

At a series of six workshops sponsored by the Winterthur Museum in Delaware and funded by the Delaware Humanities Forum, guides, docents, and other museum personnel from a variety of museums and historical societies met to try to understand different disabilities and ways of interpreting collections and making facilities accessible for the handicapped.

Another experiment in access for the handicapped was funded by the Florida Endowment for the Humanities, "Library for the Deaf." Sponsored by the University of South Florida, in cooperation with the Deaf Services Center in Hillsborough County and the Tampa-Hillsborough County Library System, the project created videotapes of works of literature in sign language, including *Robinson Crusoe* and *Great Expectations*. Literary scholars' commentaries were also translated into sign language on the tapes to analyze the works.

The videotape method was used because the average deaf adult in Florida reads at the third-grade level, thus limiting access to the written prose and poetry in libraries. Persons born deaf often have considerable difficulty understanding a printed language based on the codes of spoken language.

To provide access for handicapped persons to the historical heritage of their state, the Virginia Foundation for the Humanities and Public Policy supported a series of taped walking tours of such historic locales as Mount Vernon, Colonial Williamsburg, the University of Virginia campus, and Old Town Alexandria. The walking tours were broadcast over local radio stations, followed by call-in discussions with Virginia Commonwealth University historian Daniel Jordan who described the sites and provided historical background.

Several tapes in the series were selected by National Public Radio for national use. Over 3,000 visually and physically handicapped persons throughout the Commonwealth of Virginia have access to the programs. After their initial radio broadcast, the tapes are stored on cassettes available for loan to schools, rehabilitation centers, libraries, and individuals.

Janine Jamison, a Richmond native blind since 1974, worked with Jordan on taping the tours. The tapes include not only historical information and verbal descriptions of the sites, but also sounds a typical visitor would hear at the location. Said Jamison, "When I was first blind, I was alone and lost without a reading service. I couldn't read the newspaper and I felt shut out. A person who cannot see can really get an idea of what a building looks like when someone describes it like this. There's no way to let the audience know the complete beauty of the sites, but we can come close, with a good tour guide and as many surrounding sounds as possible. I've learned a lot about the history and the people of Virginia."

—Julie Van Camp

Ms. Van Camp is an Endowment staff member.

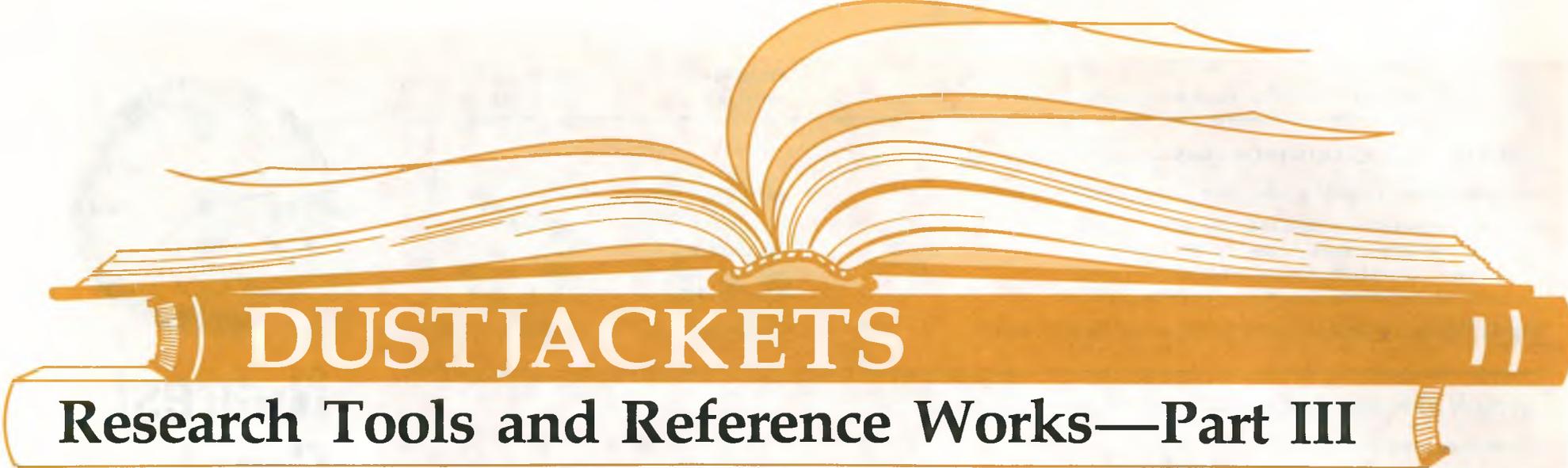
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	Deadline in boldface	For projects beginning after
DIVISION OF EDUCATION PROGRAMS—Myron Marty, Acting Director 724-0351		
Elementary and Secondary Education— <i>Francis Roberts 724-0373</i>	April 1, 1982	October 1982
Higher Education/Individual Institutions Consultant— <i>Janice Litwin 724-1978</i> Pilot— <i>Cleveland Donald 724-0393</i> Implementation— <i>Lyn Maxwell White 724-0393</i>	March 1, 1982 April 1, 1982 June 1, 1982	July 1, 1982 October 1982 January 1983
Higher Education/Regional-National— <i>Blanche Premo 724-0311</i>	July 1, 1982	January 1983
DIVISION OF PUBLIC PROGRAMS—Stephen Rabin, Acting Director 724-0231		
Humanities projects in: Libraries— <i>Thomas Phelps 724-0760</i> Media— <i>Mara Mayor 724-0318</i> Museums and Historical Organizations— <i>Cheryl McClenney 724-0327</i>	June 15, 1982 June 1, 1982 June 8, 1982	January 1, 1983 January 1, 1983 January 1, 1983
DIVISION OF STATE PROGRAMS—Donald Gibson, Acting Director 724-0286		
Each state group establishes its own grant guidelines and application deadlines; therefore, interested applicants should contact the office in their state. A list of those state programs may be obtained from the Division of State Programs.		
DIVISION OF FELLOWSHIPS AND SEMINARS—James Blessing, Director 724-0238		
FELLOWSHIP PROGRAMS— <i>Maben Herring 724-0333</i>		
Fellowships for Independent Study and Research— <i>David Coder 724-0333</i>	June 1, 1982	January 1, 1983
Fellowships for College Teachers— <i>Karen Fuglie 724-0333</i>	June 1, 1982	January 1, 1983
Summer Stipends for 1983— <i>Mollie Davis 724-0333</i>	October 1, 1982	Summer 1983
Fellowships for Journalists— <i>Julian F. MacDonald 724-0376</i>	March 1, 1982	Fall 1982
SEMINAR PROGRAMS		
Summer Seminars for College Teachers— <i>Dorothy Wartenberg 724-0376</i> Participants: 1982 Seminars Directors: 1983 Seminars	April 1, 1982 July 1, 1982	Summer 1982 Summer 1983
Seminars for Professional School Teachers— <i>Julian F. MacDonald 724-0376</i>	March 1, 1982	Summer 1982
Centers for Advanced Study— <i>Morton Sosna 724-0376</i>	February 1, 1983	Fall 1984
DIVISION OF RESEARCH PROGRAMS—Harold Cannon, Director 724-0226		
Intercultural Research— <i>Harold Cannon 724-0226</i>	February 15, 1982	July 1, 1982
General Research Program— <i>John Williams 724-0276</i> Basic Research State, Local and Regional Studies Archaeological Projects— <i>Katherine Abramovitz 724-0276</i> Research Conferences— <i>Davis Wise 724-0276</i>	April 1, 1982 March 1, 1982 October 15, 1982 February 15, 1982	January 1, 1983 October 1, 1982 April 1, 1983 October 1, 1982
Research Materials Programs— <i>George Farr 724-0276</i> Editions— <i>Helen Aguera 724-1672</i> Research Tools and Reference Works Publications— <i>Margot Backas 724-1672</i> Translations— <i>Susan Mango 724-1672</i>	October 1, 1982 October 1, 1982 May 1, 1982 July 1, 1982	July 1, 1983 July 1, 1983 October 1, 1982 April 1, 1983
Research Resources— <i>Margaret Child 724-0341</i>	June 1, 1982	April 1, 1983
DIVISION OF SPECIAL PROGRAMS—Carole Huxley, Director 724-0261		
Challenge Grants— <i>Steve Goodell 724-0267</i>	None currently scheduled	
Program Development— <i>Lynn Smith 724-0398</i>	April 1, 1982	October 1, 1982
Science, Technology and Human Values— <i>Eric Juengst 724-0354</i> General Projects Individual Incentive Awards Sustained Development Awards	May 1, 1982 February 1, 1983 February 1, 1983	December 1, 1982
YOUTH PROGRAMS— <i>Marion C. Blakey 724-0396</i>		
Youthgrants—Applicant's Preliminary Narrative Formal Application	October 15, 1982 November 15, 1982	May 1, 1983 May 1, 1983
NEH Youth Projects Major Projects Grants—Applicant's Preliminary Proposal Formal Application	December 1, 1982 January 15, 1983	July 1, 1983 July 1, 1983
Planning and Pilot Grants	April 15, 1982	October 1, 1982
OFFICE OF PLANNING AND POLICY ASSESSMENT—Armen Tashdianian, Director 724-0344		
Planning and Assessment Studies— <i>Stanley Turesky 724-0369</i>	February 1, 1983	July 1, 1983



Nearest Grant Application Deadlines





DUSTJACKETS

Research Tools and Reference Works—Part III

The Light at the End of the Terminal

Since the computer has become so much a part of twentieth-century life, it is inevitable that it has affected the world of scholarship. Indeed, for certain classic types of research tools, the computer has literally transformed conventional assumptions and methodologies. In so doing, it has altered irrevocably the manner in which bibliographies, concordances, atlases and dictionaries are compiled and disseminated.

And not surprisingly, changes of this magnitude have also generated new (or additional) problems, both for scholars preparing tools and reference works and for their users.

Nowhere, perhaps, has the effect of the computer been more pronounced or more immediately visible than in the realm of bibliography. The conventional image of a bibliographer surrounded by boxes of file cards, producing separate, print volumes of bibliographic citations has been replaced by the Figure at the Terminal, entering information that can be stored in vast quantity, ordered and made accessible in various ways, depending on the needs of the user.

Information once entered can be revised or made current more easily than was ever possible before, when the bibliography was issued in published form. Where print copy is desired, it can still be produced directly from computer tape and published in traditional formats. Selected portions of a given corpus can also be assembled to create ancillary print tools.

The capacity of the computer to facilitate the handling of large quantities of bibliographic data is vividly illustrated by work at the Modern Language Association during the past five years, where the installation of text-processing systems in house has resulted in remarkable savings in time and expense. The publication schedule of the annual *MLA International Bibliography* (which contains over 40,000 entries) has been cut by one-half and the *Bibliography* now appears within one year of the period covered. Production costs have also been reduced from \$60,000 to \$10,000 a year.

The computer has conferred a number of additional benefits. The increased control of the sources for the bibliography, made possible by its computerized systems, has enabled the Association to create a *Directory of Periodicals*, a guide to over 3,000 journals and series in languages and literature. Moreover, the computer provided the means by which the taxonomies and indexing structure on which the bibliography is based were revised and expanded, thus meeting the current need in literary and linguistic research for access to bibliographic information by theme, genre, literary influence, and critical approach.

Finally, the tapes for the *Bibliography* have been incorporated into Lockheed's DIALOG system so that scholars in languages and litera-

ture can now profit from the kind of electronic retrieval services that have long been available to their colleagues in the sciences.

The Eighteenth-Century Short-Title Catalogue (ESTC) exemplifies the kind of bibliographic research tool that in all probability could not be compiled without the computer. The scale and complexity of this current effort being coordinated at Louisiana State University with the cooperation of the British Library, the American Antiquarian Society, and 240 contributing libraries are enormous. The project aspires to identify every item printed in any language in Great Britain and its colonies and printed in English anywhere else in the world from 1701 to 1800.

By 1986, a data file is envisioned of approximately 700,000 titles and locations of copies held by North American libraries. The materials will be available to scholars and librarians online through the Research Libraries Information Network (RLIN) and in a microform catalog generated from computer tape.

The preparation of the *Catalogue* by computer allows the project's staff to search for and add new records and locations with far greater speed and accuracy than would be possible manually. It eliminates routine yet time-consuming alphabetizing tasks and many duplicative or repetitive procedures like rekeying information from hand-written data. Finally, because it is in electronic form, data from ESTC can be made available, even while incomplete, for scholarly research.

The computer has also been of inestimable assistance in the creation of concordances. The first concordances may have been attempted in the seventh and eighth centuries; and certainly until the middle of the twentieth century they often involved great labor and patience to complete. Stephen Parrish, the general editor of the Cornell Wordsworth Edition and a scholar who has compiled a number of important concordances using the computer, has described the manner in which an early concordance to the poetry of Wordsworth was produced by a member of the Cornell faculty.

He went about this by what we call manual methods. That is, he had a pencil and 3 by 5 cards and a whip, apparently; he got a corps of graduate students and Cornell housewives together in teams and they cut (eight copies of the standard Wordsworth edition) into lines, pasted one line on one card and at the top of the card wrote the first word in the line, that is, the index word. The next identical line of copy two would go on another card and the second word in the line would be written on the top, in the index position, and so on.

Today, a series of computer programs exist that automatically produce word indexes and concordances of varying types and levels of so-

phistication. Among the most significant and innovative concordances to appear recently was the comprehensive *Microfiche Concordance to Old English Literature*, generated from a computer program designed by Richard Venezky of the University of Delaware for the materials contained in the files of the Old English Dictionary at the University of Toronto.

The design of atlases has also benefited from the application of computer technology. The Historical Boundary Data File Project, for example, is currently combining the potential of the computer with traditional methods of historical research and cartography. A team of scholars under the direction of John Long at the Newberry Library in Chicago is mapping all the changes in the boundaries, seats of governments, and relevant geographic names of the territories, states and counties of the United States that have come into being since the organization of the first territory in 1788.

The importance of having this information collected, organized, and readily accessible to scholars had long been obvious. But the apparently conflicting requirements for such an atlas—that it should cover every boundary change in separate maps at the largest possible scale and at the same time be convenient to use and economical to produce—seemed impossible to resolve. Not until David Woodward, Director of the Newberry's Center for the History of Cartography, conceived that, by using the computer, costs could be reduced by 80 percent and the redundancy of repeating line work from one map to another could be obviated did the creation of this kind of research tool seem feasible.

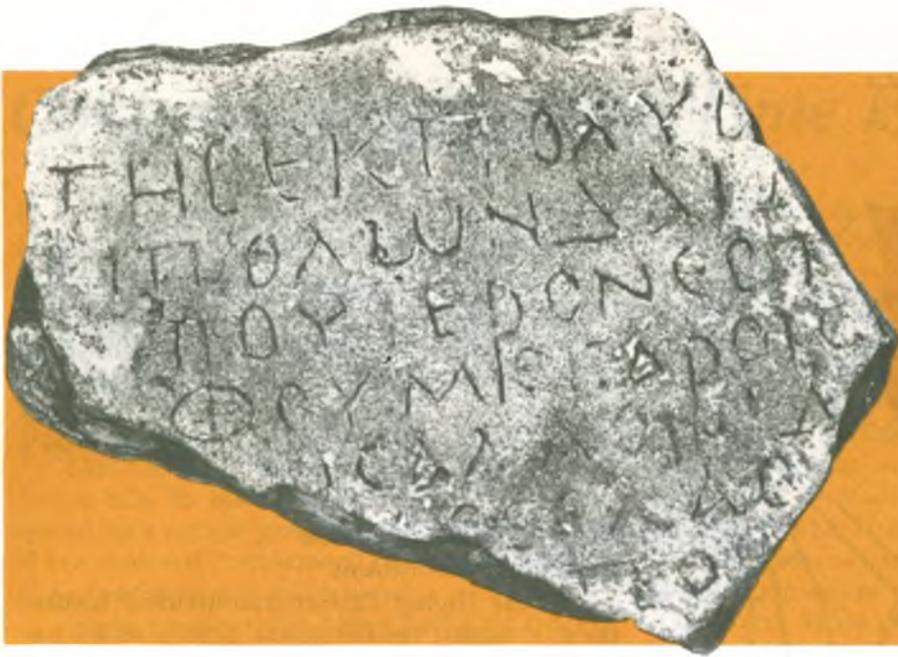
In 1975 work began on what is the first, machine-readable cartographic data base incorporating successive changes in historical statistics. Every boundary within a given state is drawn *once* on a master sheet. At the Cartography Laboratory of the University of Wisconsin, Madison, each line segment is coded into digital form for storage and manipulation. Also entered into the computer is information concerning the county areas separated by a given line and the dates when the line was in effect.

The result is that the computer, on demand, can sort these lines by county and date, and plot a separate map for any specific period in the state's history.

Moreover, complementary computer programs can correlate other historical statistics with this data to determine the areas of specific counties at certain historical periods or to produce a variety of statistical thematic maps and time-series maps that can be of great value for historical analysis or future planning.

Perhaps the widest range of possible applications of the computer, however, can be found at present in lexicographic projects.

The *Dictionary of American Regional English* (DARE), edited by Frederic Cassidy at the Uni-



iversity of Wisconsin, will document for the first time American English in its regional forms as well as hundreds of words and folk idioms collected for the project by scholars and the general public. This lexicographic corpus consists of five million items, over half of which have been collected by directly interviewing persons living in chosen locations throughout the country. All the results of this field work have been coded into the computer: the questions, the informants, the communities from which they came as well as five "social factors" (community type, sex, age, degree of education, and race of informant). Each response is therefore indexed and can be printed for the editors of the dictionary as they compile its entries.

DARE also utilizes a computerized, on-line mapping program. On a CRT screen, an editor can bring up in less than sixty seconds the geographic distribution of any response by an informant or an analysis of responses according to any of the five "social factors." This kind of computerized mapping should contribute greatly to the making of a dialect dictionary, since if a map reveals a significant geographic or social variance from normal expectations, it can immediately be printed out and may eventually become part of an entry. Reproductions of certain of these maps will also be included with the entries when the dictionary is published by the Belknap Press of Harvard University.

Making use of the computer on a much larger scale are the *Thesaurus Linguae Graecae* (TLG) at the University of California, Irvine, and a project to prepare a *Dictionary of the Old Spanish Language* (DOSL), located at the University of Wisconsin, Madison.

Under the direction of Theodore Brunner, a group of classicists is creating a computerized data base of every word preserved in classical Greek texts from Homer to A.D. 600. In its 90 million words, the TLG will include the works of nearly 2,000 authors—from Homer to the Greek mathematicians.

Once in machine-readable form, these Greek words and texts can be manipulated and disseminated in different ways. Scholars may order tape copies or concordances of specific authors or works. (The TLG has already produced from its data base concordances to Aristotle, Nicander, the Greek novelists, Galen, and six Euripides plays.) Or a scholar may request a search of the data base locating in context every time a certain word occurs in a group of texts or for a historical period.

The enormous difference the computer can make to a project of this sort may be better understood by comparing the progress of the TLG (which, after eight years, already contains 42 million words of text in its data base) and a European project for a manually compiled thesaurus of Latin (a language of only nine million words) which began in the 1890s and has only

reached the letter "O."

The endeavor to compile a dictionary of Old Spanish manually, based on the thirteenth-century texts of Alfonso X, began in 1937. By 1970, eleven million citations had been created on note cards, which represented only 40 percent of the total corpus but were enough to fill 564 double file drawers. In 1971, Professors Lloyd Kasten and John Nitti decided to experiment with computerized techniques. The DOSL is now among the most automated dictionary projects in the world and has already published the *entire* Alfonsine corpus and related concordances in a microfiche edition that can be held in the palm of one hand.

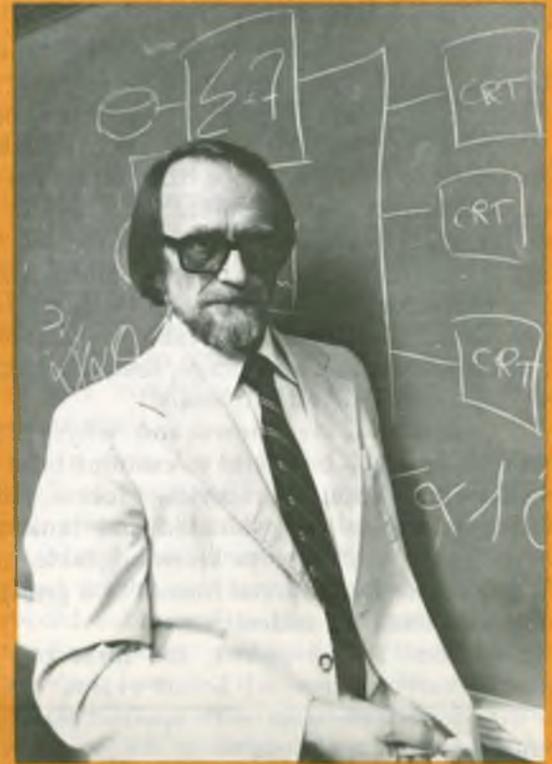
Harnessing the power of the computer for the preparation of research tools and reference works has not been accomplished without difficulties. Often the implementation of computerized techniques can be traumatic and result in significant delays. There is also a price that must be paid for the computer's boundless ability to store so much information. Many lexicographers have admitted privately that there can be such a thing as *too much* data, which then requires that an editor expend an inordinate amount of time to sift the valuable lexical material from the worthless.

Using the computer usually means spending a good deal of money—particularly at the beginning of a project, given the necessity to acquire equipment, train a staff, and meet maintenance costs and the expense of entering data in machine-readable form. (Significantly, all the American projects cited in this article have needed and received NEH support.) Over the long life of a large project, of course, the argument can be made that the computer more than amortizes itself. Laurence Thompson, for instance, who is actively employing the computer to create Indian language dictionaries at the University of Hawaii, estimates his overall costs at \$1.67 per entry. Nevertheless, financial considerations have led many research tools, especially those near completion, to reject any idea of converting to the computer.

Those research tools whose information has not only been organized but is actually *conveyed* by the computer pose a challenge to their users analogous to that faced by their creators. Most scholars, in order to benefit from the extraordinary resources and opportunities for research embodied in computerized data bases must first learn how to use them—in both a literal and theoretical sense. The effort involved may be considerable and force an adjustment of psychological as well as intellectual assumptions. But eventually, this process may result in the development of procedures and new patterns of inquiry that could dramatically extend the horizons of scholarship in the humanities.

—George Farr

Mr. Farr directs the Research Materials Program.



A Greek inscription which will be incorporated in the *Thesaurus Linguae Graecae* data bank; researchers check audiotapes for the *Dictionary of American Regional English* (DARE); under the direction of Theodore F. Brunner, classicists are creating a computerized data base of every word preserved in Greek texts from Homer to A.D. 600; a frying pan is a "fry-pan," a "skillet," or a "spider," depending on which region of the country you call home, according to DARE.



Once is not enough

Resubmitting an Application to the Education Division

With few exceptions, proposals submitted to the NEH are the product of a great deal of time and thought on the part of applicants. Yet budgetary constraints have always limited the number of grants the Endowment can offer. It is important to note, therefore, that when an application is turned down, the NEH does not close the door on the unsuccessful applicant.

In all Endowment programs, review of a new proposal from a previously unsuccessful applicant is not prejudiced by the earlier experience. Applicants may, in fact, benefit from the experience in preparing their next proposal.

Furthermore, in some NEH divisions the unsuccessful application may itself be reconsidered after appropriate revisions. This is true of the Division of Education Programs, which makes grants to institutions for curriculum, materials, and faculty development. All three programs in the Division—Elementary and Secondary Education Grants, Higher Education Grants/ Individual Institutions, and Higher Education Grants/ Regional and National—accept and, in some instances encourage, resubmission of previously considered proposals.

To understand the "hows and whys" of resubmission, it will be useful to examine briefly the Division's application review process. All eligible applications are evaluated and ranked by *ad hoc* panels of experts knowledgeable in the discipline or institutional format of a group of proposals under consideration.

In addition to the panels, the three programs (to varying degrees) solicit evaluations from individual reviewers with specific expertise in the field of the project.

The panel ratings and rankings and the reviewer comments are forwarded by the NEH program staff to the National Council on the Humanities—the agency's twenty-six-member advisory board. At its quarterly meeting, the Council reviews ratings and comments and then makes its recommendations to the Chairman, who is responsible for giving final approval on all applications.

During this process, the panel, the Council, or the Chairman may recommend that an application not receive funding but that resubmission with revisions be encouraged. The NEH program staff communicates this recommendation to the applicant along with panelists' and reviewers' comments, indicating the proposal's strengths and weaknesses and appropriate areas for revision.

According to Myron Marty, acting director of the Education Division, there are essentially three components in a project that affect a decision to encourage or discourage resubmission—the idea, the plan (including the budget), and the need (i.e., academic value). If the panel and the Council find all three are well established, they recommend funding. If the plan is weak but the idea and the need strong, they often recommend resubmission. If the idea and/or the need is weak, the proposal is usually not recommended for funding or resubmission, even if the plan is excellent. (As one Education Division staff member puts it, "If it isn't worth doing, it isn't worth doing well.")

NEH program staff judgment also comes into play in decisions regarding resubmission. When panel or Council sentiment for resubmission is equivocal or unstated, the staff is often asked by the unsuccessful applicant to assess the value of reapplying. In their role as facili-



...sometimes

year-to-year basis.

There are instances, though infrequent, when a panel or the Council finds that a Humanities Project proposal is too limited in scope and potential impact to qualify for funding in that program unit and recommends that the proposal be resubmitted as a Practitioner's Grant application.

Higher Education Grants/ Individual Institutions

In the Higher Education/Individual Institutions Program resubmission occurs more frequently than in the other two Education Division programs. This is in part because the program requires a high degree of institutional commitment to the project, resulting in proposals that are usually based on academic need and that are not solely dependent on individual credentials.

The incremental structure of the program's three units—Consultant, Pilot, and Implementation Grants—also makes resubmission to a different unit within the program more viable. A panel or the Council may find that the degree of project preparation, planning, or testing that has preceded the proposal is inappropriate to the program unit to which it was submitted. It may, therefore, recommend that the proposal would benefit from resubmission to one of the other units.

Higher Education Grants/ Regional and National

In the Higher Education/Regional and National Program, the two program units—Humanities Institutes and General Projects—support different types of activities and do not, therefore, lend themselves to "interunit" resubmissions. However, there are occasions when a General Projects proposal that is unlikely to have regional or national impact is recommended for resubmission to one of the Individual Institutions program units.

Overall, instances of resubmission in the Regional and National program are infrequent and are usually recommended in those cases where the proposal is solid but lacks sufficient detail.

Whatever the program within the Education Division, resubmission is an option available to the unsuccessful applicant. Anyone considering resubmission of an application should keep the following points in mind:

- Resubmission is advisable only when initial disapproval was based on problems that are fixable.

- Resubmissions that do not incorporate suggested revisions are rarely successful.

- A good idea and demonstrated need are essential to any Education Division proposal.

- A recommendation for resubmission is not a commitment or even a prediction that a grant will be awarded on the next try.

- A resubmission is not at an advantage or disadvantage in the review process simply by virtue of its being a resubmission.

- Budgetary limitations will always mean that some worthy projects will not receive funding.

- Turning down an application and a recommendation for resubmission are a valuable part of the Education Division's review process, helping institutions refine and improve their projects.

—John Lippincott

Mr. Lippincott is a member of the Endowment staff.

Confessions of a One-Time Panelist

Ed. note: The following column appeared in the Eugene, Oregon, Register Guard after its author served as an NEH media panelist. The editor's deletions or changes reflect modifications that have been made in the program guidelines since that time. Otherwise, the column remains as originally written.

Last week I helped the federal government decide how to spend a little of your money. I served on a review panel for the media program of the National Endowment for the Humanities. The experience was educational.

Many people have never heard of the endowment. As federal agencies go, it's very small. It's half of a double-pronged effort to spread culture, an effort initiated by Congress in the middle 1960s. The other prong is the National Endowment for the Arts.

Both agencies give money to state committees that use it to support projects within their states. Both also do some direct funding of projects on a national scale. The media program is one way in which this is done by the National Endowment for the Humanities.

One of the toughest questions this agency grapples with is fundamental: What are the humanities?

The legislation that created the Endowment defines humanities in terms of academic disciplines: history, archaeology, comparative religion, philosophy, languages, linguistics, literature, jurisprudence, history and criticism of the arts, ethics, and "those aspects of the social sciences employing a historical or philosophical approach to problems."

Applying that definition is not easy. The Endowment would not make a grant to someone who wanted to write a novel. But it can and does make grants to people who want to produce films or television programs based on classic works of fiction. Constructing a rationale for such distinctions is a little like building a picket fence through a swimming pool.

In any event, the media program . . . [had] about \$8 million a year to give away to people who want to do film, TV or radio productions. By serving on the panel last week I learned a little about how it's done.

Those who want some of the money submit formal written proposals containing descriptions of their projects, their budgets and the qualifications and past accomplishments of the principals. Each proposal was sent for evaluation to several experts in the field in which it falls. The proposals are then bunched on a . . . [semiannual] basis and placed before a review panel such as the one on which I served.

Three weeks before we were due in Washington, each panelist received by air freight two

cardboard boxes containing the sixty-four proposals to be reviewed. A few were only ten or twenty pages long. Others were inches thick, especially when they included sample scripts for, say, a series of television shows.

Our job was to judge their worth in terms of significance, practicability, likely public appeal, cost and whatever other criteria we considered relevant—remembering the basic mission of the Endowment to make the humanities more accessible and meaningful to the public.

We gathered in the NEH offices in downtown Washington for an hour's briefing Monday night, then got to work at 8:30 the next morning. Lunch was brought in so we could work straight through until evening. We finished with Project Number 64 about dinner time Wednesday.

Each project was brought up in turn and opened to discussion and debate. Endowment staff members took notes on our comments and on the group's eventual consensus as to whether a project should be funded and, if so, at what level.

The record of these sessions, along with the critiques of the specialists, will be forwarded to the National Council on the Humanities, a presidentially appointed group of fairly big names, which will, in turn, make its recommendations to the Endowment chairman. By law, the chairman . . . makes the final decisions .

Our discussion was confidential, but I can report that for the most part it was lively and interesting. I have rarely been involved in a group so able to restrain the natural desire to be socially agreeable in order to be candid about the subject at hand.

The proposals were so varied that they brought to the fore a number of issues that naturally provoke controversy. Sexism, racism, and elitism all bubbled to the surface of the de-

bate, if not in name then in substance. And I discovered that Vietnam is far from a dead issue, at least in the hearts and minds of the disparate group sitting around our big horseshoe of tables.

And it was disparate. There were six academics representing the disciplines of history, English, anthropology, theology and native studies. There were six visual media or radio people, including Barbara Kopple, the young New York filmmaker who did "Harlan County, U.S.A." The three "public" sector types besides me, all women, were a community legal services lawyer from Philadelphia, a public employee union official from St. Paul, and the director of City Development and Comprehensive Planning and Programming in Milwaukee.

There was an even split by sex. The panel also included three blacks, two persons of Hispanic origin and a member of the Klamath tribe who once lived in Chiloquin and is now on the faculty at Dartmouth . . .

The nature of the sessions invited the kind of horse-trading that is common to committees of Congress, legislatures and city councils. But as strongly as each of us felt in support of or opposition to different projects, we stayed clear of any you-vote-for-mine-and-I'll-vote-for-yours deals.

In sum, I was fairly impressed with the work of the panel. How much real difference our effort will make in the final selection of projects I don't know, of course. A lot will depend on the accuracy and thoroughness of the record submitted to the National Council and the Endowment chairman. But this is a situation in which I suspect the person who makes the final decisions wants a good empirical foundation upon which to defend them so there may be heavy reliance on our recommendations.

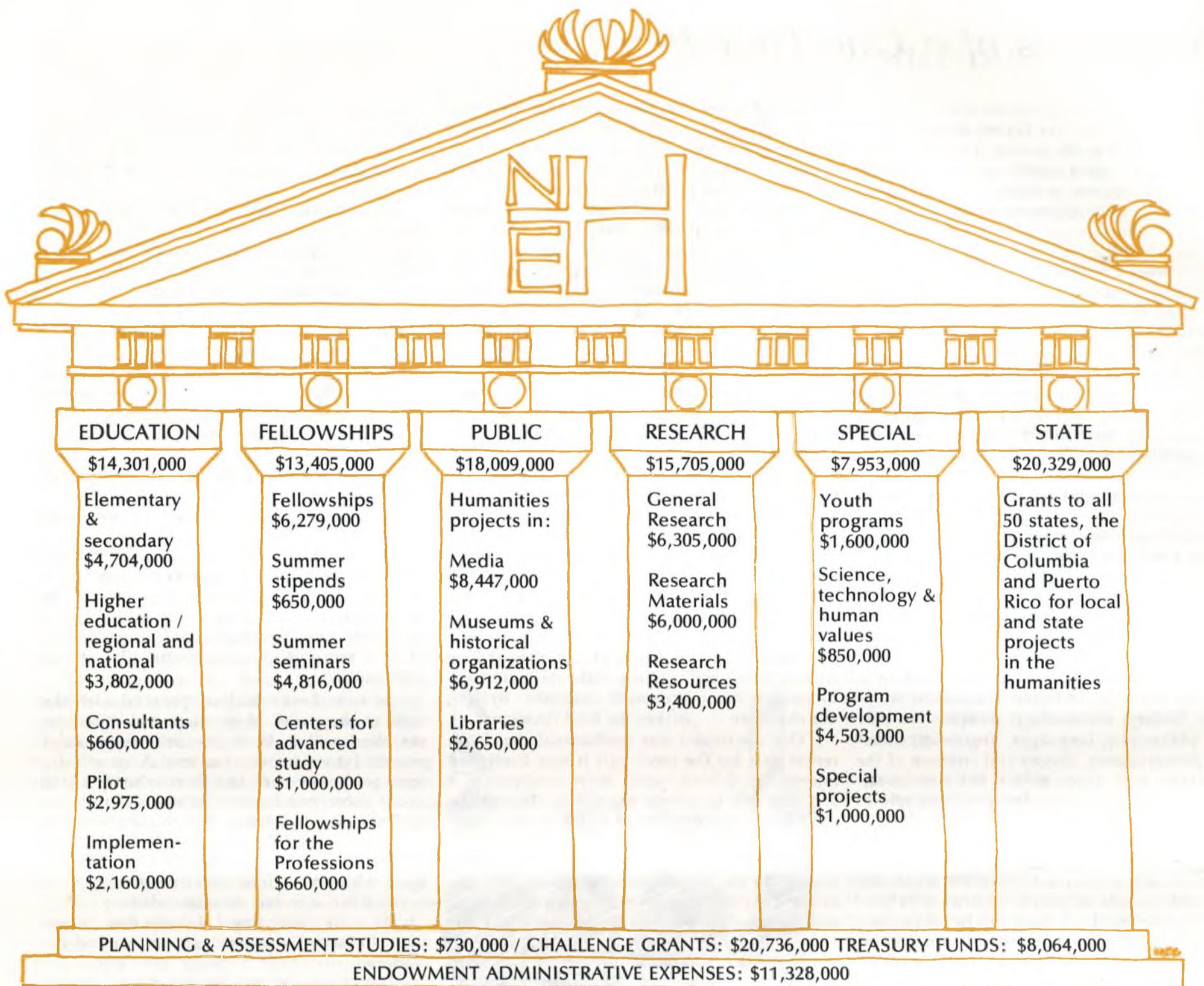
We were pretty frugal. I doubt that 20 percent of the projects were recommended for funding.

This review process costs money, of course. The endowment has to pay my plane fare, hotel and food bills plus a small honorarium for the two days of work in Washington and the assumed time put in reading the proposals. All told, the bill in my case will come to somewhat more than \$900.

The agency obviously could save dollars by relying more on its own staff and not employing the services of outside reviewers. But on balance I believe—and I trust not just because it provided me with a trip to Washington—that the few thousands it costs for such advice pays off in better and fairer use of the millions that eventually will be awarded .

—Don Robinson, Editor
Eugene Oregon Register Guard





FISCAL YEAR 1982 APPROPRIATIONS

The NEH Fiscal Year 1982 budget of \$130.6 million reflects a desire on the part of the President and the Congress to hold down Federal expenditures. President Reagan had proposed a reduction of almost 44 percent below the NEH's fiscal 1981 appropriation; the final 1982 appropriation is only 14 percent below the Endowment's 1981 budget.

In order for the NEH to focus on activities fundamental to the humanities, address the varied needs of scholars, humanities institutions, and educators, and continue to make superior humanities programs available to the general public, the 1982 budget reduction has been distributed among almost all of the Endowment's major program areas. The Endowment will therefore continue to aid efforts designed to:

- improve the quality of teaching in the humanities;
- strengthen the scholarly foundations for the study of the humanities, and support research activity which enriches the life of the mind;
- promote the general public's understanding of the humanities; and
- nurture the future well-being of those essential institutional and human resources which make study of the humanities possible.

A major goal of the NEH in FY 1982 is to encourage more private sector contributions to

the humanities by making offers of Federal "matching" funds—used to "match" on a one-to-one basis non-Federal donations to specific projects or, in the case of the Challenge Grants program, to "match" one Federal dollar with every three non-Federal dollars donated to humanities institutions. With the fiscal 1982 appropriation of \$28.8 million of these funds, the Endowment will ultimately generate over \$70 million in non-Federal donations:

- Over \$8 million will be available to match gifts on behalf of NEH-funded projects, and
- the \$20.7 million appropriated for Challenge Grants will permit full funding of the 1982 components of multi-year Challenge plans approved by the National Council on the Humanities.

Despite the reduced budget, some programs will be expanded or given special emphasis:

- Elementary and secondary humanities education has been identified as an area of critical national need (in the *Report of the Commission on the Humanities* as well as in other recent studies documenting the decline in quality education in the nation's schools). The NEH is responding by placing emphasis on projects that have the greatest replicability, or the capacity to strengthen locally designed activities meeting the specific needs of individual institutions.

• The Conservation and Preservation program, first instituted in FY 1981, is highlighting a growing national problem by supporting efforts to retard and prevent the disintegration of the nation's most precious historical records and artifacts.

• Funding for the Science, Technology, and Human Values program is supporting curriculum and research projects, funded jointly with the National Science Foundation.

• Increases are also being made for the Education Pilot, Basic Research, Publications, and Summer Stipends programs, and to augment advanced-study fellowship programs conducted by scholarly organizations.

In addition, the Special Projects program, which had been slated for elimination, will now conduct a cycle of grant making in 1982 on behalf of experimental humanities projects; and several programs planning sizable cut-backs (Humanities Projects in Media, Libraries, and Museums/Historical Organizations; "Centers" fellowships; Youth Programs; and Program Development) will instead operate with funding closer to their 1981 levels.

The Endowment's program of Residential Fellowships and the short-term seminars funded through the Professions program have been phased out.

—Bruce Carnes
Mr. Carnes is a member of the Endowment staff.

RECENT NEH GRANT AWARDS

Some of the items in this list are offers, not final awards.

Archaeology & Anthropology

Appalshop, Inc., Whitesburg, KY; Helen M. Lewis: \$160,000. To produce a 60-minute documentary film that deals with a history of images and stereotypes of Appalachia as a region and its inhabitants from colonial times to the present. It is the pilot program for a seven-part series on the history of Appalachia. *PN*

Archaeological Institute of America, NYC; Eugene L. Sterud: \$40,000. To implement a traveling exhibition which will present the archaeological evidence currently existing for Viking settlement in North America. *PM*

C.G. Jung Foundation/Analytical Psychology, NYC; Diana L. James: \$10,000. To plan a series of lectures, exhibits, and a film examining the universality of the hero myth by tracing examples in several major cultures for audiences in New York, Los Angeles, and San Francisco libraries. *PL*

Center for Visual Communication, Philadelphia, PA; Jay W. Ruby: \$124,985. To produce a 60-minute documentary film portraying the values of a rural American community through an estate sale or auction. The film will show how the event is part of a social process of adjustment to the death of one of its members. *PN*

Harvard U., Cambridge, MA; Michael E. Roberts: \$100,000. To implement a major interpretive exhibit which will chronicle the history of the four neighborhoods northwest of Harvard Square, and will interpret the history in the context of anthropological views of urban development. *PM*

Middletown Film Project, Inc., NYC; Peter F. Davis: \$57,000. To provide supplementary support for a six-part series of documentary films about various aspects of the American experience—work, play, education, marriage, religion and politics—focusing on life in Muncie, Indiana. *PN*

Judith M. Smith, Temple Hills, MD: \$14,000. To produce six half-hour radio programs that examine the foundation of black American folk art and cultural tradition. *PN*

State Library of Florida, Tallahassee; Doris J. Dyen: \$150,000. To implement a two-year series of public programs on the folk and cultural heritage of Florida, supplemented by traveling exhibits, lectures, discussion groups and demonstrations. *PL*

University Museum, Philadelphia, PA; Robert H. Dyson, Jr.: \$50,000. To implement a traveling exhibit on the cultural context of Egyptian mummification, its history and experimental empirical sciences, especially medicine. *PM*

U. of California, Los Angeles; Christopher B. Donnan: \$15,000. To plan, in conjunction with the Easter Island Museum and the National Museum of Natural History in Santiago, Chile, an interpretive traveling exhibition with accompanying catalog, devoted to the art, culture and history of Easter Island, Chile. *PM*

U. of Kansas, Lawrence; Alfred E. Johnson: \$100,000. To implement an exhibit based on the Museum's permanent collections of archaeological and ethnographic items. Themes will focus on the unity of mankind through cultural diversity, based on the human life cycle. *PM*

U. of New Mexico, Albuquerque; J.J. Brody: \$75,000. To implement a traveling exhibition which will introduce the impressive prehistoric architecture and artifacts of Chaco Canyon to the general pub-

lic as evidence of a complex pre-European society within what is now the continental United States. *PM*

U. of Oregon, Eugene; Alice Carnes: \$39,961. To implement two traveling exhibits as part of a larger project which will highlight two of Oregon's five "culture areas," the coast and the upper Columbia Plateau. *PM*

U. of Pennsylvania, Philadelphia; Arthur G. Miller: \$15,000. To plan a major interpretive traveling exhibition and catalog devoted to the history, society, religion and economy of the ancient Maya, focusing on the archaeological site of Tikal in northern Guatemala. *PM*

Zoological Society of Philadelphia, PA; Marlene M. Robinson: \$15,000. To implement a permanent exhibit exploring the cultural base for attitudes toward zoo animals. Focus will be on animals of the African plains and the American eastern woodlands as reflected through the cultures of Maasai and Abenaki-Delaware. *PM*

Arts—History & Criticism

Atlanta Historical Society, GA; Louise E. Shaw: \$40,000. To implement an exhibition and related educational programs interpreting the social and cultural forces which shaped the history of agriculture, horticulture, town planning and landscape design in Georgia, 1733–1983. *PM*

Brown U., Providence, RI; Anne M. Schulz: \$50,290. To document and interpret Venetian Renaissance sculpture from 1420 to 1530. The resulting book will assess the role of sculpture within the broader context of Venetian culture. *RO*

Chinese Historical Society of America, San Francisco, CA; Jack Chen: \$10,000. To plan an interpretive exhibit on the evolution of Chinese American theater on the West Coast using a collection of 300 photographs of productions, mise-en-scene and actors of the traditional Cantonese Opera troupe of the Great Star Theater in San Francisco and visiting troupes. *PM*

Columbia U., NYC; Alan Lomax: \$200,000. To complete a monumental choreometrics project by producing two related films about dance movement styles in a visually exciting educational format. *EH*

Field Museum of Natural History, Chicago, IL; Alan L. Kolata: \$120,000. To implement a major traveling exhibition interpreting the art and culture of Tiwanaku, an ancient empire of South America, exploring 2000 years of Bolivian art, placing Tiwanaku within its environmental and cultural context. Supplemental educational programs will complement the exhibit. *PM*

Gallery Association of New York State, Inc., Hamilton, NY; William J. Hennessey: \$27,190. To implement a traveling exhibition and catalog on the influence and designs of Russel Wright, a 20th-century American designer, and his impact on the emergence of a broad popular taste for modernism after the 1930s. *PM*

High Museum of Art, Atlanta, GA; Eric M. Zafran: \$35,000. To implement a temporary exhibition of 13th- to 17th-century Byzantine, Greek, and Russian icons from the Wijenburgh Foundation in Holland, interpreting the role of the icon in Orthodox worship. *PM*

Illinois State U., Normal; Jacqueline F. Bontemps: \$60,000. To produce a 28-minute, 16mm color film devoted to the contextual interpretation of the visual art created by African-American women during

the past 100 years. *PM*

Marion Knoblauch-Franc, Chicago, IL: \$17,562. To analyze the WPA Federal Music Project and its effect on American culture. The resulting book will be the first major publication on the Federal Music Project. *RO*

Los Angeles County Museum of Art, CA; Earl A. Powell III: \$35,000. Implement an interpretive educational program in conjunction with the "Manifestations of Shiva" exhibition which examines the lives of the Hindu and their worship of the god Shiva. *PM*

Museums at Stony Brook, NY; David W. Cassedy: \$10,000. To plan of an exhibition, catalog, and related programs on the work of William Sidney Mount, 19th-century genre painter. Mount's musical interests, the early 19th-century New York City music scene, and music and dance on 19th-century Long Island will be explored. *PM*

Philadelphia Museum of Art, PA; Beatrice Garvan: \$120,000. To implement an exhibition examining through their art the roots, patterns of settlement, economy, political concerns, values and customs of Pennsylvania Germans from 1683–1850. *PM*

Pierpont Morgan Library, NYC; Charles Ryskamp: \$30,000. To implement an exhibition, catalog and lectures which will trace the history of the illustrated book in France from 1700 to 1914, examining the connection between the creation of these manuscripts and the political and social events that occurred in France over two hundred years. *PM*

Rutgers U. Art Gallery, New Brunswick, NJ; Phillip D. Cate: \$25,000. To create the catalog and interpretive materials for an exhibition of art in Harlem focusing on the importance of the city in the development of 17th-century Dutch art. *PM*

University Gallery, Minneapolis, MN; Melvin Waldfoegel: \$20,000. To implement an interpretive exhibit of visual arts, with accompanying catalog, lectures, performances and demonstrations, devoted to the study and appreciation of the early passenger-carrying balloon as an expression of the interaction of art and science in 18th-century Western culture. *PM*

U. of California, Los Angeles; Jack B. Carter: \$80,000. To implement an interpretive traveling exhibition, with accompanying catalog, brochure, and audio-visual programs, on Buddhist art from the 7th to 13th centuries A.D., along the trans-Himalayan trade routes. *PM*

U. of Delaware, Newark; Fred T. Hofstetter: \$274,288. To develop curricular materials on music theory and style using random-access videodiscs. The videodiscs will include selected works, scores, analyses, and historical background and will be accompanied by a teacher's guide. *EH*

U. of New Mexico, Albuquerque; Rowena A. Rivera: \$17,500. To support an annotated edition of Vicente T. Mendoza's study of Hispanic folk music in New Mexico, *Estudio y Clasificación De La Música Tradicional Hispanica De Nuevo Mexico*. *RE*

U. of North Carolina, Chapel Hill; Jon W. Finson: \$10,000. To hold a conference at which an international group of scholars will discuss problems pertinent to research on the 19th-century composers Felix Mendelssohn and Robert Schumann, focusing on the mass of primary source material that has recently become available on the two composers. *RD*

Victorian Society of America, Philadelphia, PA; Elaine H. Naramore: \$15,000. To plan a traveling exhibit, catalog, audio-visual presentation, and series of community projects on the work and philosophy of Gustav Stickley and the

American Arts and Crafts Movement, combined with an examination of historical and contemporary cultural resources in each host community. *PM*

History—Non-U.S.

Case Western Reserve U., Cleveland, OH; Melvyn C. Goldstein: \$63,000. To trace the history of the last two decades of the Tibetan traditional state (1933–1951), producing the first study of the social and political life of this period to be undertaken and published. *RO*

Center for Advanced Study of Puerto Rico, San Juan; Ricardo E. Alegria: \$5,000. To present a touring lecture/discussion series accompanied by a slide/tape presentation which will survey the cultural and social history of Puerto Rico and the Caribbean. *PL*

Community Animation, Inc., Ithaca, NY; William H. Gilcher: \$150,000. To produce a 90-minute documentary film examining the nature and process of change and continuity in peasant communities during the last 35 years, focusing on a particular French farm called Farrebique. *PN*

Long Bow Village Film Group, Philadelphia, PA; Carma Hinton: \$160,000. To produce a 60-minute documentary dealing with the process and nature of development of rural China since 1949, using Long Bow village as an example. *PN*

Princeton U., NJ; Lawrence Stone: \$65,000. To study the causes of divorce based on examination of the conditions of marriage in 18th-century England, factors contributing to divorce today are evident in this historical material. *RO*

Union of American Hebrew Congregations, NYC; Cissy Grossman: \$35,000. To implement a major traveling exhibition of over 100 rediscovered objects from Polish institutions which will interpret Jewish religious life in eastern and western Europe, as well as social and economic history in Poland and surrounding countries. *PM*

U. of California, Santa Barbara; Peter H. Merkl: \$12,000. To support a study of the role of government and politics in economic changes in Germany and Japan since World War II by an interdisciplinary team of 35 scholars from the U.S., Japan and Germany. *RO*

U. of Washington, Seattle; Elizabeth J. Perry: \$90,000. To conduct a collaborative project (four U.S. and seven Chinese scholars) which will make in-depth investigations of three Chinese counties. Local ecology, state power, social structure, commercialization, and social movements will be considered. *RO*

WGBH Educational Foundation, Boston, MA; Richard L. Ellison: \$50,000. To prepare a viewer guide for a series of 13 one-hour programs of the history of Indo-China, with emphasis on the period 1940–1975. *PN*

History—U.S.

Asian American Research Institute, NYC; John K. Tchen: \$178,136. To conduct research, development and public programming in connection with the New York Chinatown History Project. The project will focus on reconstructing the history of old Chinatown and its residents (1870s–1965). *AP*

Birmingham Southern College, AL; Robert J. Norrell: \$103,804 OR; \$3,850 FM. To

extend the "Birmingham" project directed by the Birmingham Alliance for the Humanities. The alliance proposes to continue development and use of exhibits, booklets and research material on the city, its five ethnic groups, and neighborhoods. AP

California Institute of Technology, Pasadena; J. Morgan Kousser: \$75,000. To produce a written comprehensive social history of 19th-century legal battles over racial discrimination in education. RO

Carlsbad City Library, CA; Geoffrey Armour: \$6,030. To present traveling exhibits, a lecture series, and an NEH-funded film in programs for the elderly featuring the following topics related to Carlsbad's social and cultural history: Early Indian Civilization, the Spanish and Mexican periods, and the history of Modern Carlsbad. PL

Essex Institute, Salem, MA; Anne Farnam: \$26,367 OR; \$3,850 FM. To implement the reinstallation and reinterpretation for half of the Institute's permanent collections reorganized to interpret historical events and themes in Essex County from the 17th through the 19th century. PM

Franklin Institute, Philadelphia, PA; Harvey S. Miller: \$100,000. To implement a major, permanent exhibit exploring the design, construction and use of ships in Philadelphia in terms of the social, economic, and political structures and practices that informed and supported the technological development of the City's noted shipbuilding enterprise. PM

Gadsby's Tavern Museum, Alexandria, VA; Carl R. Nold: \$15,000. To plan an interpretive program on the social history of Gadsby's Tavern from 1770 to 1810. PM

Harrisonburg-Rockingham Historical Society, VA; Caroline T. Marshall: \$10,000. To plan three exhibits illustrating the effect of total war (Union Soldiers destroying the Central Shenandoah Valley of Virginia) upon the various culture groups inhabiting it.

Historic Cherry Hill, Albany, NY; Cornelia H. Frisbee Houde: \$26,482 OR; \$3,850 FM. To implement an exhibition on the social history of the Van Rensselaer-Rankin family of Albany, New York, from the mid-18th through early 20th centuries. PM

Institute of the Black World, Atlanta, GA; Howard Dodson, Jr.: \$70,000. To write three scripts as part of a series of 13 one-hour documentary dramas dealing with the history of the black freedom struggle in America, tracing its origins and developments. PN

Kansas City Museum, MO; Robert C. Harter: \$30,000. To implement four permanent exhibits—an introductory exhibit, "Coming to the City," will interpret the significance of the railroads; "The World of Work" will be comprised of three exhibits designed to illustrate the importance of meat packing, the auto industry and a varied work place. PM

Kentucky Museum, Bowling Green; Diane L. Alpert: \$30,000. To implement a permanent exhibition and audio-visual component which will interpret the social history of female childhood in the Upper South during the late Victorian period. PM

Lyndon Baines Johnson Foundation, Austin, TX; Emmette S. Redford: \$115,544. To conduct a comprehensive administrative analysis of a 20th-century presidency based on materials in the Lyndon B. Johnson library, supplemented by interviews with principals in the Johnson administration. The results of the study will form a 12-volume series. RO

National Communications Foundation, Los Angeles, CA; Saul Rubin: \$35,000. To write a script for a drama on the life and times of Frederick Douglass, exploring the social history of the abolitionist movement from its emergence in the 1840s through the Civil War and the adoption of the 15th amendment. PN

Philippine American Research Center, NYC; John J. Silva: \$10,000. To plan an exhibit documenting the cultural and military encounter between the Philippines and the U.S. through photographs of the period (1890-1910). PM

Plymouth Plantation, Inc., Plymouth, MA; Richard L. Ehrlich: \$100,000. To implement an orientation exhibit for the reinterpretation of Mayflower II, including the role of religion in the lives of colonists, the relationship between religious issues and the formulation of public policy, and the economic motives for the decision to

come to the New World. PM

Research Foundation of CUNY, NYC; Erita B. Hill: \$173,012 OR; \$3,850 FM. To support a community-based public history project using oral history and photography as well as traditional source material in the Bronx. AP

Richmond Technical College, Hamlet, NC; Emily U. Hartzell: \$100,000. To implement a series of public programs and town meetings on the contribution of railroads to Southern life and culture with specific emphasis on the Sandhills region of North Carolina. PL

Robinson Museum, Pierre, SD; David B. Hartley: \$15,000. To plan a permanent exhibit of artifacts interpreting the history and culture of South Dakota from 1743 to the present, focusing on six themes: exploration, settlement, territorial organization, politics and progressive reform, the depression era, and post-World War II events. PM

St. Lucie County Historical Museum, Fort Pierce, FL; Iva Jean Sherman: \$4,910 OR; \$3,850 FM. To plan the interpretation of the permanent collection of the Museum, adopting as a focal point the impact on St. Lucie County and Fort Pierce of the significant era between 1880 and 1920. PM

Staten Island Historical Society, NY; Charles L. Sachs: \$25,000. To implement a permanent program interpreting the relationships between economy, craft and culture in 19th- and early 20th-century Staten Island. PM

U. of California, Berkeley; Carolyn Merchant: \$41,000 OR; \$3,850 FM. To undertake a new interpretation of American history based on the interaction between national resources and their associated ecosystems with human culture. The resulting book will develop a comprehensive approach to the field of environmental history. RO

U. of Massachusetts, Amherst; Leone Stein: \$3,850 FM. To support part of the publication costs for a volume of the selected letters of Lydia Maria Child—journalist, historian, novelist, essayist and social activist (1802-1880). RP

U. of Southern California, Los Angeles; Franklin D. Mitchell: \$140,000. To produce a 90-minute documentary film on the impact of World War II on the domestic scene in the United States. The film will consist of a compilation of archival footage, theatrical films and still photos, and interviews with individuals from all walks of life who lived during that period. PN

Western Museum of Mining and Industry, Colorado Springs, CO; Peter M. Molloy: \$27,750 OR; \$3,850 FM. To implement a permanent exhibition interpreting the impact of hard rock mining technology on the society and environment of Colorado in the late 19th and early 20th centuries. PM

Interdisciplinary

African American Museums Association, Washington, DC; Joy F. Austin: \$48,938. To implement two regional interpretation skills workshops in Atlanta, Georgia, and New York City focusing on the topic, "Idea and Visualization: The Need for Balance in Didactic Exhibitions," offering ways to interpret material culture effectively with the use of the humanities disciplines. PM

Afro-American Academy, New Haven, CT; Henry L. Gates: \$15,000. To revise a 90-minute documentary on European and American depictions of black people in art, literature and music. The documentary is a pilot in a series of one 90-minute and five 60-minute programs. PN

Afro-American Cultural Foundation, White Plains, NY; John H. Harmon: \$12,840. To assess the Foundation's ongoing public programs, and its future plans and goals at this important juncture in its existence. PM

American Assn. for State & Local History, Nashville, TN; George R. Adams: \$60,000. To implement three seminars on the development of public interpretation programs in history by historical societies and museums. PM

Arts Alaska, Inc., Anchorage; Roy H. Helms: \$40,000. To implement a joint project with the University of Alaska Museum (Fairbanks)—a temporary interpretive exhibition about traditional weavers of bas-

kets, fishtraps and nets from selected native cultures, and their relationship to the larger culture. PM

Asian American Research Institute, NYC; John Kuo W. Tchen: \$100,000. To implement an indoor/outdoor permanent exhibition within New York's Old Chinatown core area. The exhibit will approach the streetscape as a complex of primary artifacts in which the past is etched into the present physical and spatial fabric of the community. PM

Association of Science-Technology Centers, Washington, DC; Sheila Grinell: \$100,000. To circulate a traveling exhibiting which interprets the social impact of microelectronics. PM

Brown U., Providence, RI; Joan W. Scott: \$184,303 FM. To conduct a project which will research questions about the formation, impact, and transformation of cultural ideas about women. University faculty, post-doctoral fellows and visiting senior scholars will collaborate in the research. RO

Carnegie-Mellon U., Pittsburgh, PA; Joseph B. Kadane: \$97,510. To determine whether new statistical methods and advances in decision theory applied to medical research can resolve apparent conflict between the scientific requirement for statistically acceptable data and the ethical and legal constraints on human experimentation. AV

Casa Del Autor Puertorriqueno, San Juan, PR; Jane C. Morrison: \$84,300. To complete a 75-minute dramatic film on the experience of a Puerto Rican family's migration to New York City from their homeland. PN

Center for the Study of Filmed History, Inc., NYC; Marc N. Weiss: \$100,000. To implement 40 public programs in the public libraries in Brooklyn, Manhattan and the Bronx on the theme "Where We Live" including a variety of topics of current community interests. PL

Chinese Culture Foundation of San Francisco, CA; Judy Yung: \$38,000. To produce a pictorial exhibit and a book on Chinese women in America which will focus on contributions of Chinese American women as a minority within a minority. RO

Cincinnati Zoo, OH; Maureen B. Marthis: \$20,000. To implement exhibits showing the relationship of humans to animals, using the Zoo's collections. PM

Cine Research Associates, Roxbury, MA; Richard J. Broadman: \$150,000. To produce a one-hour documentary, "Water and the City," as part of a series on the social history of the built environment in American cities. PN

Consortium on Native American Archives, Norman, OK; Clydia Nahwooksy: \$190,757. To conduct a project to encourage and assist American Indians in preserving the records of their heritage. The Consortium will develop information sessions, a slide/tape program, and a booklet. AP

Cornell U., Ithaca, NY; Richard Strassberg: \$13,188. To complete a descriptive guide to the holdings of the Labor Management Documentation Center at Cornell University. RC

Educational TV and Film Center, Washington, DC; Lorraine W. Gray: \$120,000 OR; \$40,000 FM. To produce a one-hour documentary film about the impact of industrial relocation policies on working women and their families in the U. S. and in the free trade zones of less developed countries. PN

Evergreen State College, Olympia, WA; Sidney D. White: \$15,000. To plan an interpretive exhibition, accompanying publication, media interpretation and symposium focusing on Chicano cultural experience and expression in the Pacific Northwest from the 1930s to the present. PM

Film News Now Foundation, NYC; Christine Choy: \$160,000. To produce a one-hour color documentary on the Chinese in the Mississippi Delta. By exploring their pivotal role in the tense racial dichotomy between black and white in the Delta, the film will deal with majority-minority group relations as well as interethnic group relations as a whole. PN

Goucher College, Towson, MD; Marianne Githens: \$14,997. To plan a two-part, two-hour film documentary examining the role of American women in international affairs, social reform and public policy making through a focus on these efforts in international peace policy. PN

Hellenic Amer. Neighborhood Act Committee, NYC; Doreen S. Moses: \$28,000. To produce a 45-minute documentary examining the social and cultural process by which Greek Americans have achieved a degree of social mobility. The film will focus on three different types of family-owned restaurants reflecting various stages of assimilation and development. PN

Hellenic Horizons, Grand Rapids, MI; Paul N. Chardoul: \$71,977. To implement a traveling exhibit (with permanent components) on the Greek-American family as a transmitter of ethnicity and medium of ethnic change. Four historic periods and four thematic areas will organize the exhibit conceptually. PM

Huntingdon Area School District, PA; William P. Keim: \$9,120. To continue development of an interdisciplinary four-year course in human cultural development to be taught to two pilot groups of students—grades 9-10 and grades 11-12. The course ties language, literature, social studies, art, music, and anthropology to the learning of ten basic concepts. ES

Idaho State U., Pocatello; Eric J. Sandeen: \$156,912. To prepare and deliver seven interdisciplinary courses aimed at the adult student on campus and at extension sites. Courses will focus on the themes of humanities and science, humanities and the workplace, and humanities and the social sciences. ED

Indiana U., Bloomington; Raymond J. DeMallie: \$173,000. To conduct a study, based on historical documents, oral traditions, and differentiation of dialects, of the cultural history of the Sioux and Assiniboine Indians from pre-European contact to the present. RO

Japanese Amer. Cultural & Community Center, Los Angeles, CA; Lynne C. Horiuchi: \$15,000. To plan a major interpretive interdisciplinary traveling exhibition documenting Japanese-American family history using family albums and interviews. PM

Jewish Museum, NYC; Vivian B. Mann: \$50,000. To implement an exhibition, catalog and related educational programs presenting a comprehensive view of Jewish life in two cities, Frankfurt and Istanbul; one a prominent Ashkenazi community, the other, a center of Sephardic Jewry. PM

Massachusetts Institute of Technology, Cambridge; Nicholas A. Ashford: \$197,357. To research the underlying values and ethical principles reflected in current health, safety and environmental legislation and the implementation of that legislation. The study will offer one or more alternatives for a coherent set of hazard control policies. AV

Massachusetts Institute of Technology, Louis L. Bucciarelli: \$21,259. To study the engineering design and development process to determine how values and cultural concerns—aesthetic, ethical, political, and intellectual—affect the forms of technology that emerge. AV

Minneapolis Institute of Arts, MN; Louise H. Lincoln: \$71,566. To implement an exhibition of Navajo masterworks in silver, exploring Navajo ideas relating to art, society, and the universe. PM

Minnesota Historical Society, St. Paul; Nina M. Archabal: \$15,000. To plan a long-range interpretive program based upon Ojibway and other Indian perspectives and to define a Native American center's role as a repository for Indian historical materials. PM

Museum of American Indian, NYC; James G. Smith: \$15,000. To plan over a two-year period for a major permanent exhibit on the Indians of the northeastern woodlands of the United States and Canada. Themes will include cultural, historical and ecological approaches to change and Indian/European interaction. PM

Museum of American Indian, NYC; Anna C. Roosevelt: \$50,000. To implement an exhibition on archaeoastronomy focusing on the importance of astronomy in the religion, art and architecture of ancient peoples in North Central and South America. PM

Nebraskans for Public Television, Inc., Lincoln; Gene Bunge: \$25,000. To write a script for a 90-minute drama on the trial of Ponca Indian Chief Standing Bear in the Federal District Court in Omaha in 1879. PN

North Suburban Library System, Wheeling, IL; Catharine C. Cole: \$82,000. To

conduct three series of public forums on the topics "The Future of 1) the Individual, 2) the Family, 3) the Environment." Scholars in history, philosophy, literature, comparative religion, and social anthropology will direct the series in 43 public libraries. *PL*

Ohio U., Athens; Donald M. Borchert: \$189,921. To implement a new general education program by preparing forty faculty members to teach advanced seminars. The seminars, designed to help students synthesize material and relate it across disciplines, will also be part of the Master of Liberal Studies Program. *ED*

Peabody Museum of Salem, MA; Peter J. Fetchko: \$36,822. To implement a permanent exhibition, catalog and public program on the life and work of the American mariner, introducing the public to the working and social conditions of seafaring. *PM*

Princeton U., NJ; John M. Mulvey: \$71,353. To conduct a study by a computer scientist and a philosopher on value assumptions implicit in decision procedures based on mathematical models generated by computers. An interdisciplinary review panel, case studies, and code of conduct for computer modellers will be included. *AV*

Research Foundation of CUNY, NYC; Ethyle R. Wolfe: \$102,486. To prepare 150 faculty members to present ten newly designed core studies courses. All faculty members will participate in summer workshops, and ten will work as a team to prepare new materials for the core course in non-Western studies. *ED*

Research Foundation of CUNY, NYC; Neil Rossman: \$158,725. To integrate critical thought skills into the liberal arts curriculum by pairing this innovative course with introductory courses in English, reading, oral communication, math, and social sciences. Faculty members will also prepare a teaching manual for each area. *ED*

Research Foundation of SUNY, Albany, NY; Anthony Preus: \$67,964. To conduct a four-week summer institute for college teachers of philosophy and social work on the subject, Ethical Dilemmas in the Human Services. Participants will create new courses and revise existing curricula. *EH*

Research Foundation of SUNY, Albany, NY; Raymond Ortali: \$17,688. To identify existing reference works in Renaissance studies and assess the needs for reprinting, up-dating, and creating such works. The resulting publication will be a useful reference guide. *RT*

Scarsdale Historical Society, NY; Jacqueline Calder: \$3,255. To plan the interpretation of the Cudner-Hyatt House by developing plans for the programs to be used in the building and grounds and by developing a docent manual. *PM*

Nancy J. Schreiber, NYC: \$15,000. To develop a 90-minute documentary script on the life and work of Margaret Bourke-White, American photographer/journalist (1920s-1950s). *PN*

Soundscape, Inc., Alexandria, VA; Jane M. Deren: \$139,091. To produce 13 half-hour radio programs on immigrant women in America, using diaries, journals, letters, autobiographies, interviews, oral histories and literary works to tell their stories. *PN*

Southeast Dearborn Community Council, MI; Lealan Swanson: \$6,929. To plan public interpretive programs, establish priorities for resource development, develop policy goals, as part of a self study process, aimed at documenting and disseminating research on ethnic and labor communities in the area. *PM*

Texas Christian U., Fort Worth; James W. Newcomer: \$8,000. To support publication costs of the second volume in a two-volume work on Kiowa Indian culture. The volume covers myths, legends, and folk tales and is based on research undertaken in cooperation with the Kiowa Historical and Research Society. *RP*

U. of California, Santa Cruz; Nancy Chodorow: \$73,000. To conduct a study based on interviews with women psychoanalysts which will be supplemented by primary research in the history of psychoanalysis, content analysis, and interpretation of psychoanalytic writings. *RO*

U. of California, Santa Cruz; Eduardo L. Carrillo: \$15,000. To plan an interpretive traveling exhibition devoted to Chicano visual art and culture in greater California. *PM*

U. of Mississippi, Main Campus, University; Maude S. Wahlman: \$15,653. To im-

plement an exhibition examining the technological and cultural roots of Afro-American quilts, and the Creolizing process whereby Afro-American women have transformed African and Anglo-American textile traditions into a uniquely American cultural form. *PM*

U. of Southern California, Los Angeles; Barbara G. Myerhoff: \$10,000. To complete a 60-minute videodocumentary on Eastern European Jewish culture in Venice, California. *PN*

U. of Wisconsin, Madison; Joseph W. Elder: \$150,000. To develop documentary films, film strips, and slides on women and children in contemporary South Asia for use at all levels of instruction. Teacher's guides will accompany all visual materials. *EH*

U. of Wisconsin, Milwaukee; William D. Moritz: \$15,000. To implement a major traveling exhibit based on the collection of photographs, organizational records, clippings and correspondence housed in the Golda Meir Library on Milwaukee-area Polish-Americans. The themes will be community history and creative usage of archives. *PM*

Valencia Community College, Orlando, FL; J. L. Schlegel III: \$25,000. To produce a teachers' guide for community college faculty which explains the college's interdisciplinary humanities program. *EH*

Wadsworth Atheneum, Hartford, CT; William N. Hosley, Jr.: \$15,000. To plan an exhibition with six cooperating institutions which will present the Connecticut River Valley's material culture, exploring the assumption that the Valley was, until about 1820, a cohesive cultural region and examining the relationship between geography and material culture. *PM*

Western New England College, Springfield, MA; Gerhard Rempel: \$150,000. To implement a new general education core requirement for freshmen by preparing twenty-one faculty members to teach interdisciplinary comparative cultures courses paired with English composition tutorials. *ED*

Jurisprudence

Children's Television Workshop, NYC; Joan G. Cooney: \$300,000. To produce a series of three one-hour television dramas on black America's struggle to challenge the legal foundations of racial discrimination, culminating in the landmark decision of the Supreme Court in Brown vs. Board of Education. *PN*

Nat'l Assn. of State Dirs./Law Enforce. Trng., Boston, MA; Stephen J. Mandra: \$67,812. To support the Law Enforcement Trainers' Institute, a series of humanities workshops for teachers in police academies, and to develop humanistic materials for a national curriculum which these teachers will then present to police recruits. *EH*

Washington U., St. Louis, MO; Derek M. Hirst: \$116,103. To develop eight interdisciplinary courses focusing on law, liberty and justice, added to four courses previously developed under a pilot grant. These courses will provide a minor or concentration intended for pre-professional students. *ED*

Language & Linguistics

Educational Broadcasting Corporation, NYC; Alice S. Trillin: \$223,332. To develop a pilot film with printed materials for a course in expository writing focused on composition skills and the practice of contemporary writers. *EH*

English-Speaking Union, San Francisco, CA; Maryellen Himell: \$30,000. To write a script, including storyboards for animation, for a half-hour pilot program in a 13-part series dealing with the nature and function of language. *PN*

Hampton Institute, VA; Beatrice S. Clark: \$59,294. To conduct a summer workshop and follow-up conference on the introduction of Afro-French and Afro-Hispanic cultural materials into elementary language courses at the college level. *EH*

Loyola College, Baltimore, MD; John R. Breihan: \$140,237. To conduct a cross-curricular writing program that will pair

writing faculty and content faculty in eleven disciplines during summer seminars and semester-long courses. Content instructors will subsequently serve for three years as Writing Coordinators for their departments. *ED*

Ohio State Research Foundation, Columbus; Timothy Light: \$92,456. To develop curricular materials for individualized instruction in elementary Chinese language. The materials will include a workbook for grammar, a workbook for writing Chinese, audio and video programs, and a tutor's guide. *EH*

Research Foundation of CUNY, NYC; Arthur J. Bronstein: \$174,824. To implement a new graduate training program in urban and applied linguistics. The track, integrated with the study of theoretical linguistics, will include new and revised courses and field work experience. Three associated conferences will be held. *ED*

Spokane Tribe of Indians, Wellpinit, WA; Pauline P. Flett: \$49,120. To conduct a project designed to preserve and document the Spokane Indian language and culture. *AP*

U. of Maryland, Baltimore, Catonsville; Claud A. DuVerlie: \$200,000. To further develop a B.A. in modern languages based on an already piloted core of courses dealing with the phenomenon of language. Additional faculty will be trained to teach in the core, and the core principles will be introduced into other language classes. *ED*

U. of New Mexico, Albuquerque; Gilbert W. Merck: \$118,029. To conduct a humanities institute on the history and culture of Brazil for college teachers of Latin American Studies, with intensive training in Portuguese language. *EH*

Literature

American Antiquarian Society, Worcester, MA; John B. Hench: \$21,767. To implement a series of five illustrated lectures in conjunction with the Worcester Public Library on "Literature and Society in the Early Republic," and "New England Culture in an Age of Revolution." *PL*

Joseph I. Killorin, Tybee Island, GA: \$55,000. To produce a biography of Conrad Aiken. The work when finished should be a unique contribution to 20th-century American literature. *RO*

N.J. Library for the Blind & Handicapped, Trenton; Robert G. Hawkins: \$40,743. To produce two 50-hour study kits on English Literature and the History of Theater Literature for use by the blind and physically handicapped nationwide, supplemented by a seminar and exhibits designed for the blind stressing the value of the humanities to the disabled. *PL*

National Council of La Raza, Washington, DC; Guadalupe Saavedra: \$600,000. To produce a two-hour dramatization of Americo Paredes' "The True Story of Gregorio Cortez," the pilot program in a five-part series based on selected Chicano literature. *PN*

National Public Radio, Washington, DC; Joe N. Gwathmey: \$33,000. To produce a series of three half-hour radio programs on Willa Cather and her works. Each program will focus on a different phase of her work and life. The series will combine documentary material and interviews, with excerpts from her letters, essays, short stories and novels. *PN*

New York Center for Visual History, NYC; Lawrence O. Pitkethly: \$30,000. To write scripts for two one-hour films in an 11-part series on American poetry over the past 150 years. *PN*

Amram E. Nowak, NYC: \$175,000. To support production of a 90-minute program comprised of two short stories by Isaac Bashevis Singer ("A Day in Coney Island," "The Cafeteria") examining the European immigrant experience in America. I.B. Singer will serve as host for each episode. *PN*

Rappahannock Community College, Warsaw, VA; Margaret G. Taylor: \$50,000. To produce a film, oral history radio series, and reading/discussion groups in eight libraries which will feature Dos Passos' literature in an examination of the history of the Northern Neck, his boyhood and retirement home, and its place in the context of U.S. history. *PL*

Research Foundation of CUNY, NYC; Alma H. Law: \$134,575. To conduct a six-

week summer institute for twenty college teachers of Slavic literature and of drama on the subject, Contemporary Eastern European Drama: Poland and the Soviet Union. Participants will prepare new courses and a report. *EH*

Research Foundation of CUNY, NYC; Vera M. Jiji: \$185,444. To develop curricular materials on American drama; the materials include videocassettes of extracts of performances and casebooks with historical and critical background. *EH*

Rutland Free Library, Bedford, MA; Patricia L. Bates: \$100,000. To conduct reading/discussion series in 40-50 New Hampshire and Massachusetts libraries, led by scholars exploring through American literature the topics "the Quest for the American Dream," "the Quest for Self," "the Quest for Utopia," and "the Quest for Cultural Identity in America." *PL*

Women's Voices in Poetry, Norfolk, VA; Debra M. Bruce: \$15,000. To write scripts for four one-hour radio programs that explore contemporary poetry written by women reflecting changes in women's awareness of themselves and society's attitudes toward them. *PN*

Philosophy

Institute for Educational Leadership, Inc., Washington, DC; Susan M. Brown: \$24,883. To conduct research and discussion of ethical and public policy issues related to family conflict. A scholarly book and a pamphlet for wide distribution will be produced. *AP*

Religion

American Assn. of State Colleges & Univ., Washington, DC; Maurice Harari: \$95,440. To conduct a four-week institute for thirty faculty members on the subject, "Islam, the Middle East and World Politics." Participants will explore ideas for introducing new materials into introductory courses. *EH*

National Committee/14th Centennial of Islam, Washington, DC; David Nalle: \$10,000. To conduct a discussion series in nine libraries throughout the U.S. in conjunction with a major museum exhibition "Heritage of Islam," examining the relationship between Islam, Judaism, and Christianity. *PL*

Religion and Ethics Institute, Inc., Evanston, IL; Howard M. Teeple: \$27,000. To develop six slides lectures on the religious and cultural history of Judaism from 200 B.C. to A.D. 200 for use in college, seminary, and university courses in history of religion, ancient history, Biblical studies, archaeology, and Jewish studies. *EH*

Visual Arts Research & Resource Center, NYC; M. Moreno Vega: \$15,000. To plan an interpretive traveling exhibition devoted to the study and appreciation of the Orisha Tradition, the name given to more than 400 divinities and spirits worshipped by the Yorubas in Africa as well as their descendants in the Americas. *PM*

Social Science

Florida A & M U., Tallahassee; James N. Eaton: \$14,370. To support plan of an interpretive traveling (mobile unit exhibit space) exhibition devoted to the interdisciplinary study of the influence of black colleges and universities on American culture since Reconstruction. *PM*

Newberry Library, Chicago, IL; David Buisseret: \$112,000. To conduct a four-week summer institute in cartography for college teachers of history and social science and university map librarians. The twenty participants will learn to make more effective use of maps in their teaching. A curriculum guide will be published. *EH*

Research Foundation of SUNY, Albany, NY; Estelle James: \$58,000. To conduct a study of the role of nonprofit organizations in industrialized and developed countries. Using a historical approach, researchers will analyze various aspects of society, economy, and religion as factors

influencing government and private support. RO

South Carolina, ETV Network, Columbia; Thomas L. Stepp: \$25,000. To write a script for a documentary in a series of three one-hour programs on the social, economic, and political transformation of the American South since World War II, drawing heavily on the recent book, *The Transformation of Southern Politics*, by Jack Bass and Walter DeVries. PN

Capital letters following each grant show the division and the program through which the grant was made.

Special Programs

AP Program Development
AV Science, Technology and Human Values

AY Youthgrants

AZ Youth Projects

Education Programs

EC Consultants

ED Implementation

EH Higher Education

EP Pilot

ES Elementary and Secondary

Planning And Policy Assessment

OP Planning and Assessment Studies

Public Programs

PL Libraries Humanities Projects

PM Museums and Historical Organizations Humanities Projects

PN Media Humanities Projects

Research Programs

RC Research Resources

RD Research Conferences

RE Editions

RI Intercultural Research

RL Translations

RO Basic Research

RP Publications

RS State, Local and Regional Studies

RT Research Tools

RV Conservation and Preservation

NEH NOTES AND NEWS

FY 1983 Appropriation Request

As part of the budget which he forwarded to the Congress on February 8, President Reagan has proposed a budget of \$96 million for the National Endowment for the Humanities for the fiscal year beginning October 1, 1982. This includes \$59 million for regular program funds, \$15.6 million for Challenge Grants, \$9.2 million for Treasury Funds (for matching of gifts donated on behalf of NEH-funded projects), and \$12.2 million for administrative activities.

The \$96 million requested for Fiscal Year 1983 is \$34.6 million less than the \$130.6 million appropriated for the current fiscal year. (See page 22 for an analysis of the Endowment's FY 1982 budget).

Congressional hearings on the Endowment's 1983 budget will take place in the spring before the House Appropriations Subcommittee on the Interior and Related Agencies, chaired by Representative Sidney Yates, Illinois, and the Senate Appropriations Subcommittee on the Interior and Related Agencies, chaired by Senator James McClure, Idaho.

NEH Publications

The following publications are now available from the NEH Public Affairs Office:

—brochures describing the grant-making programs of the Division of Fellowships and Seminars and of the Division of Research Programs,

—guidelines for applicants for Fellowships for Independent Study and Research, for Fellowships for College Teachers, and for Summer Stipends,

—a revised overview of NEH programs with a current list of deadlines for submitting proposals, and

—new guidelines for applicants to direct NEH Summer Seminars for College Teachers.

The NEH Annual Report, which will contain a list of all grants awarded in Fiscal Year 1981, will be available April 15.

Requests for publications should be addressed to NEH, Public Affairs Office, MS 351, 806 15th Street, NW, Washington, D.C. 20506.

Exhibition Openings

Castles: An Enduring Fantasy/Hammond Castle Museum, Gloucester, MA/February 6

Changing Images of the Garden/Philadelphia Flower Show, PA/March 7

Marine Hunters and Fishers/Field Museum of Natural History, Chicago, IL/April 24

El Greco of Toledo/National Gallery of Art, Washington, DC/July 3



El Greco, *The Holy Family*

Courtesy of The National Gallery of Art



More on Public History

The growing frequency of distinguishing between "public historian" and "historian" (or should it be "private historian?") seems spurious. The well-meaning efforts of various professional historical associations to expand the job market for academically trained historians is commendable, but need we make major changes in terminology simply to accommodate this challenge? Other professional disciplines (such as my own—communication) face similar challenges, and there has not been any call to differentiate "public communicators" from "academic communicators." Clearly each group knows what each is about, and there are some versatile enough to switch between them (or even serve both masters at once.)

What is a "historian"? Is that title so narrow it can be granted only to individuals who have majored in history at some academic institution? For how long? Do they need a B.A., M.A., and a Ph.D. in the field to qualify? How about that rare bird who might obtain a B.A. in history, a master's degree in political science,

and a doctorate, say, in sociology? Is this individual a "historian"? Or must this be a "former historian" since graduate study moved on into different, but related fields? Is a "historian" precluded from non-academic employment? Must such an individual teach history? Surely a historian must write at least some history. But must that writing be nonprofit?

Was Sir Winston Churchill a "historian"? Clearly he wrote history that was widely read. Does that make him a "public historian"? How about Barbara Tuchman or the late Admiral Samuel Eliot Morrison? Stated as simply as possible, it seems incontrovertible that, as Marc Pachter concludes (borrowing from Gertrude Stein): "A historian . . . is a historian . . . is a historian."

Was Picasso a "public artist" merely because his work became popular? In fact, since his art training was somewhat less academic, would Picasso qualify as either an "artist" or a "public artist"? If the criteria apparently used by most historians today were applied to artists, surely Picasso (and many others) would be excluded.

I believe individuals should be entitled to classification within any professional field on the basis of accomplishment, rather than either formal study or employment. Four years, six years, or twenty years do not necessarily make a "musician." Yet without any training whatsoever, was not Leadbelly a musician?

Any practitioner who works or performs in any field during a significant portion of his or her life is entitled to be called by the proper term for what they do—writer, editor, artist, even historian. . . . And if the work performed is welcomed by the public, that is fortunate.

But let's stop arguing about whether academic study or current employment are the key factors in determining who our historians are. Despite my total lack of training in the field, and despite my serving the Federal government, I function as a historian when I write (or help to write) history to be read by others. I do not need to teach history to be a historian. I do not need to have been taught history to be a historian. And it matters not (in terms of title) whether my history is read by the public, a small group of cloistered academics, or even by no one at all. It remains history (whether good or bad), and I remain a historian.

A growing number of people within the public are gaining new interests in history, but I remain confident these citizens care not for the pedigree of the chef who prepared their historical menu. They merely want good history, whether written or artifact. Let's quit worrying about the cook's training, and get on with the meal! There are lot of hungry minds out there seeking valid history! Let's feed them.

—David L. Woods

Special Assistant to the Chief of Naval Material
Washington, D.C.

About the authors . . .

Joel Garreau is an editor of the Outlook section of the *Washington Post*. His book, *The Nine Nations of North America*, published by the Houghton-Mifflin Company in 1981 is now in its fourth printing. In the course of writing this book, Mr. Garreau traveled almost 100,000 miles and interviewed hundreds of people all over the continent. His view of the future of North America is optimistic and his advice to those who would govern this continent is to heed Mr. Gandhi who said, "There go my people. I must run to catch up with them, for I am their leader." **Page 8.**



Alan Lomax, an anthropologist educated at Harvard, the University of Texas, and Columbia University, is the director of the Cantometrics and Choreometrics Research Project at Columbia. A recently elected fellow of the American Association for the Advancement of Science (AAAS), he is also the cofounder of the Archive of American Folk Song at the Library of Congress. Mr. Lomax has contributed to the field of song and movement style and culture in every medium, from films, television, and radio productions to record anthologies and books. Excerpts from the preface of his forthcoming book, *Dancing: A World Ethnography of Dance and Movement Styles*, appear on **page 13.**



James T. Schleifer, associate professor of history at the College of New Rochelle, was educated at Hamilton College and Yale University. His book, *The Making of Tocqueville's "Democracy in America,"* was awarded the 1981 Merle Curti Prize by the Organization of American Historians as the best book published in the field of American intellectual history. Mr. Schleifer is currently a Visiting Fellow at Yale. He has been awarded NEH, ACLS and the American Philosophical Society fellowships and has been the recipient of the George Washington Egleston Prize. He is currently at work on a complete critical edition of the *Democracy in America* which will be published by the University of Pennsylvania Press in 1985, the 150th anniversary of Tocqueville's book. **Page 6.**



Barbara Delman Wolfson attended Vassar College and Columbia University, where she received her Ph. D. in history. Her special field of interest is the social history of ideas. Wolfson was archivist for the McCarthy Historical Project, a collection of documents and oral history of the Eugene McCarthy presidential campaign, now in the Georgetown University Library. She has also taught history at American University—including a course in medieval history for police officers enrolled in a degree program. She is a frequent contributor to *Humanities*. **Page 3.**



Coming . . .

IN THE NEXT ISSUE:
John Canaday discusses
"How a Civilization Is Defined
by Its Art";

Mabel Lang writes about
a colleague and former student,
the 1982 Jefferson Lecturer
in the Humanities;

Ruth Dean interviews the new
NEH chairman,
William J. Bennett.

Also, more RECENT NEH GRANT AWARDS
• THE STATE OF THE STATES • DEADLINES
FOR NEW GRANT APPLICATIONS
• features on NEH plans, projects and programs.

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