

Humanities

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The Study of Film

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Humanities

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Editor's Notes

You may have already noticed that this copy of *Humanities* is easier to read, easier to carry with you, and more convenient to store than its tabloid predecessors. Although the format has changed, the purpose of *Humanities* is still to present ideas that challenge you to think critically.

This issue, for example, grew from the reflection that ours is the first century that has been completely documented on film. We are still trying to understand the power this documentation exerts on our collective imagination. Does film reflect the society it records? Or, by selecting certain images, does film distort and ultimately influence its audiences to adopt new behavior patterns or ideological stances?

Historians traditionally have had problems with film's tendency to convey information selectively. Yet many are exploring ways of using film in the teaching of history (page 22), because "historians can use their critical skills to 'read' a film and obtain information unavailable from more traditional sources." Not only historians have made peace with the movies. A majority of American colleges and universities have film studies programs that incorporate half a dozen humanities disciplines. By viewing film through a humanistic lens, scholars enhance their understanding of the medium, and ours.

In *A Capra Moment* (page 3), Stanley Cavell illustrates a major difference between a Capra film and a Shakespeare play by showing how the gaps in which the imagination of the audience may be unleashed are much wider in Capra. It follows that a literate imagination will discover many literary allusions.

We may bring our own allusions, illusions, and private fantasies to the movies. But film is a system of communication with its own non-linear rules. The logic of images is not the same as the logic of words.

Learning to 'read' film, finding ways to reconcile images with words, can help us come to grips with the influence of film on our lives.

—Judith Chayes Neiman

A Capra Moment

Author's note

Because the widespread presence of film studies in higher education is still in its first generation, the overwhelming majority of those who presently teach the subject cannot have acquired their teaching degrees within the field.

Each college or university that has wished to teach film systematically has had to find its own home for film — often in the English department, sometimes distributed among various departments of modern and/or comparative literature, sometimes as part of the theater or visual arts, sometimes as a newly created department, occasionally even one that is authorized to grant the Ph.D.

For me, all this chaos has been worthwhile, not merely because I love film and wish to see it lovingly studied under any reasonable circumstances, but because film study has profited me in the rest of my humanistic work. When, for example, a Shakespearean structure is found to underlie a genre of Hollywood comedy, that structure is freshly illuminated along with the genre.

But the chaos and the new raw degrees have meant that film, especially in these intellectually volatile years, will sometimes be taught less responsibly than, or in poor isolation from, established humanistic subjects with their long history in certifying competence. These difficulties will help to justify the refusal of many of my academic colleagues to grant the study of film a place in a serious university curriculum.

An indiscriminate scorn of film study strikes me as a continuation of America's contempt, or ambivalence, toward its best contributions to world happiness, like jazz and public friendliness. I take the present opportunity not as one for further preaching on the text of film's worthiness despite its sinfulness, but for presenting a specific instance of how I think about film. It is only in one's concrete feeling for particular films that genuine conviction of its value for study can, or should, develop.

To exemplify this conviction here I take as my example a moment from Frank Capra's *It Happened One Night* (1934, starring Clark Gable and Claudette Colbert), a moment whose apparent commonplaceness or evanescence found no place in my long and difficult chapter on the film in *Pursuits of Happiness: The Hollywood Comedy of Remarriage* (Harvard University Press, 1981). A man and a woman are walking away from us down an empty country road. I knew afresh each time I viewed the film that this moment played something like an epitomizing role in the film's effect upon me, but I remained unable to find words for it sufficient to include in my critical account of the effect. I have now found some that begin to satisfy me, and to air them is my present business.

It will help prepare the way to explain that *It Happened One Night* is one of the seven talkies made in Hollywood between 1934 and 1949 definitive of a genre I name remarriage comedy. The title "remarriage" registers the grouping of a set of comedies which differ from classical comedy in various respects, but most notably in this: In classical comedy the narrative shows a young pair overcoming obstacles to their love and at the end achieving marriage, whereas

comedies of remarriage begin or climax with a pair less young, getting or threatening their divorce, so that the drive of the narrative is to get them *back* together, together *again*. The central idea is that the validity or bond of marriage is no longer assured or legitimized by church or state or sexual compatibility or children but by something I call the willingness for remarriage, a way of continuing to affirm the happiness of one's initial leap, as if the chance of happiness exists only when it seconds itself. In classical comedy people made for one another find one another; in remarriage comedy people who *have* found one another find that they *are* made for each other. The greatest of the structures of remarriage is *The Winter's Tale*, which is, together with *The Tempest*, the greatest of the Shakespearean romances.

In accounting for the effect upon me of the moment preceding the one in focus here (of the pair on the road), I was led to speak of the "American transcendentalism of Capra's exteriors." In thus aligning Capra's work with the thought of Emerson and of Thoreau I was trying to locate one of Capra's signature emotions — the experience of an ecstatic possibility, as of a better world just adjacent to this one, one that this one speaks of in homely symbol, one that we could (in romance, in social justice) as it were, reach out and touch; if only. . . . My alignment was formed by a series of shots of Claudette Colbert responding to a meditative description by Clark Gable in which he has invoked "those nights when you and the moon and the water all become one and you feel you're part of something big and marvelous." The description felt to me (and I imagined, to the character played by Colbert) to be an expression at once of an old fantasy of the man's,

and of his fresh memory of the previous night which the two of them had spent together, ended by their sleeping in separate regions of a haystack. The description, taken in itself, is not much more than newspaper filler. But set to Gable's entranced recitation, and authorized both by Colbert's entranced responsiveness to it and by our own memory of their night in the moon-bright open field (and of their arriving there by fording a stream filled with reflected stars), the words take on the weight of a passage from *Walden*. (Even seen in motion, in the crossing of the stream it is somewhat hard to make out that Gable is carrying Colbert slung over his left shoulder, holding a suitcase in his right hand, her high heels pointing in the direction of their progress. But the point of the shot for my purposes is clear: The stream is shattered by stars. It is an image of something Thoreau calls "sky water.")

Capra's transcendental moments derive in part from German Expressionist cinema (as Emerson's transcendental thought derives in part from German philosophy); they display the mood of a character stretched

across that character's setting. But the German settings tend toward the closed and their mood toward the haunted; the Capra tend toward the expanded and their mood toward a tortured yearning. If one does not find, or will not permit the mood, the Capra moment is apt to produce titers, as from emotion with no visible means of support.

The moment I concentrate on here occurs the morning following the night in the open field. The shot lasts under thirty seconds, during which the pair have this exchange (the woman speaking first):

- What did you say we're supposed to be doing?
- Hitch-hiking.
- Oh. Well. You've given me a very good example of the hiking. Where does the hitching come in?
- Uh, a little early yet. No cars out.
- If it's just the same to you I'm going to sit right here and wait 'til they come.

Despite what I started thinking of as the "nothingness" of this shot — remarking the spareness of imagery, the conventionality of the words, the

apparent off-handedness of the characters' manners — the transcendental mood seemed to me continued in this early grey morning. But then I felt: Certainly it continues. This just means that the powerful, expressionistically enforced mood of the night before persists, for us and for them. It is only natural, given that the sequence had climaxed with an extreme close-up of the pair resisting an embrace; they are unreleased. Then again I felt: No. I mean the mood persists not just as in memory but as present, continued by the new setting at dawn. The spareness, the conventionality, the off-handedness are somehow to be understood with the same expressionist fervor of the moonlit night scene. Of course in the new setting the cosmos will not be concurrent with the words that are said, but rather the words will have to be heard as covering, barely, the attraction of the mood. Even the variance of the pair's individual manners suggests the covering — the man somewhat depressed, the woman somewhat manic. So I imagine them as moving together but each keeping to himself and herself, filled with thoughts of one another, trying to accommodate to what has passed between them and to their knowledge that they each know what the other is going through, including an unreadiness to become explicit.

My critical claim is that this understanding is not a guess on my part as to how a couple of other people must be, or ought to be feeling, based on what I know of their time together; but that it is a reading, a perception, of what I am calling the transcendental mood of this utterly specific shot now before us, a reading of its very nothingness. To substantiate this claim, I must provide this reading. I begin by repeating and recasting the title description I suggested in introducing the shot, and I divide it into four segments: On the road / walking / together / away from us. I take up the segments in reverse order.

Away from us. It is my general impression that the motion picture camera held on a human figure squarely from behind has tended to inflect some significance of human privacy and vulnerability, of self-reflection, of the capacity or necessity to keep one's counsel. I expect everyone can recall analogous shots of Charlie Chaplin's Little Tramp walk-



American Film Institute

"Being hungry and being on the road are familiar scenes of the Depression. Hollywood comedies of the period are often chastised as fairy-tale distractions from the terrible realities of those times . . . but the best among them were tales that continue the extreme outbursts of hope in human possibility that were also part of the realities of those times. . . ."



"... authorized by our own memory of their night in the moon-bright open field (and of their arriving there by fording a stream filled with reflected stars), [Gable's] words take on the weight of a passage from Walden. . . . But the point of the shot is clear: The stream is shattered by stars. It is an image of something Thoreau calls 'sky water.' "

ing away down a road. Beyond noting this as providing one of the sublime groups of images on film to capture human isolation, vulnerability, yet hopefulness, I note that such a shot naturally constitutes the ending of a film. What is one of them doing at something like the center of the present film? This is in effect to begin asking: How does this specific shot inflect the range of associated shots that invoke the sense of privacy, vulnerability, thoughtfulness, and so on?

Together. The pivot of inflection is that while they still keep their individual counsels they are joined by moving in concert exactly away from *us*. It is an essential feature of the genre of remarriage comedy that the films defining it each close with some indication that the principal pair, in re-entering the state of matrimony, are crossing some border that leaves us

out, behind, with no embrace of their own, with nothing meant to insure or to signal that they will find, or rather re-find, their happiness. In *The Awful Truth*, the pair at the close are metamorphosed into figurines on a Swiss clock; in *His Girl Friday* they run away from us down a flight of stairs; in *The Lady Eve* a door closes in our faces; in *Adam's Rib*, curtains close; in *The Philadelphia Story* the pair freeze into still photos; in the present film the ending consists of a mostly empty, darkened frame in which we see a mythical blanket barrier tumbling down the road we are considering here does also feel like something is ending, hence like something is beginning, some border being crossed. It is this undefined openness, as if leaving the past behind them, that marks this particular inflection of vul-

nerability, of thoughtful anticipation.

Here is a place to pause for an instant to see whether the words of this sequence are as unremarkable as we have assumed. What becomes of words on film can prove to be as significant a matter as what becomes of people and things on film. Take the line, "Oh. Well. You've given me a good example of the hiking. Where does the hitching come in?" I hope you can come to the place — it will not happen on a first viewing — of wondering whether "hitching" here pertains to getting hitched, and even to what Katharine Hepburn refers to in *The Philadelphia Story* — having to explain to her assembled wedding guests about the successful failure of her wedding plans — in saying that "There's been a hitch in the proceedings." Not only was this man on this road with the woman supposed to be



courtesy of Marian Keene

"Not only was this man on this road with the woman supposed to be helping her return to her so-called husband, but generally hitches in hitching are the study both of classical comedy and (oddly reshaped in significance) of the remarriage comedy. I find the thought reinforced by the surprisingly touching fact that the woman is limping; she has a hitch . . . that the tying of the knot (hitch), the entanglement of lives, is on the way and will not, for some happy reason, come undone. (This sketches the moral of the remarriage structure.)"

helping her return to her so-called husband, but generally hitches in hitching are the study both of classical comedy and (oddly reshaped in significance) of remarriage comedy. I find the thought reinforced by the surprisingly touching fact that the woman is limping; she has a hitch. So Capra's shot immediately, ironically, informs us that hitching has already come in, more or less before our eyes, that the tying of the (hitch) knot, the entanglement of lives, is on the way and will not, for some happy reason, come undone. (This sketches the moral of the remarriage structure.)

Walking. What they are doing is walking together on a road, hiking until hitching. This fact began to take

on thematic importance for me some time after a colleague inquired whether I had thought about the range of vehicles in the film, suggesting that they form a little system of significance as striking as the system I had found in the various foods consumed in it. Thinking this over (there is a yacht, a bus, a roadster, one or two limousines, a flight of motorcycles, a freight train, a private passenger plane, a helicopter) it seemed to me that the vehicles mostly emblemize or differentiate matters whose disposition in this film we know independently — power, isolation, vacuity, the capacity for community. Whereas the system of foods and their modes of preparation or

gathering provides the basis of relationships that serve to establish and measure acceptance and rejection. Even so, the intuition of significance in the system of vehicles still seemed to me just. I have come to understand it in its contrast as a whole with — hence its emphasis upon — the human fact of walking; just as I had taken the system of foods as a whole to emphasize the human fact of hunger. Being hungry and being on the road are familiar scenes of the depression. Hollywood comedies of the period are often chastised as fairy-tale distractions from the terrible realities of those times. I do not deny that some were, maybe most. But the best among them were tales that continue the extreme outbursts of hope in human possibility that were also part of the realities of those times; otherwise their persistent popularity and instructiveness would seem to me inexplicable. Hunger in *It Happened One Night* stands for the reality of imagination, the imagination of a better world, a better way than we have found. Now I wish to make explicit a companion representativeness in its idea of walking together. Accordingly let us consider where it is they are walking.

On the road. In four of the seven definitive remarriage comedies the denouement of mutual acknowledgment is achieved by a removal of the pair to a place of perspective that, following Shakespeare's psychic geography, I call "the green world." I find that *It Happened One Night* compensates for its lack of this more or less explicitly mythical location by its presentation of perspective acquired on the road, which is the classical and no less mythical location of picaresque quest and adventure. Its interpretation of the green world as the location of successfully achieved romantic marriage is, hence, an interpretation of successfully achieved romantic marriage as itself the process of quest and adventure.

There is another declaration of this road as a mythical or psychical locale. After Gable's lecture to the woman about the three modes of thumbing a ride and then his proving to be impotent to stop the first three cars by any item in the sequence of his means, the road suddenly produces, as from nowhere, an unending stream of cars rushing past his abashed thumb and disappearing around the bend into

nowhere, as if the proper rebuke to this male expansiveness is to show the man failing to stop each and every car on earth. This cosmic rebuke, as by the medium of film itself, sets up the succeeding rebuke by the woman, who famously stops a car by showing some leg, thus proving once for all as she says happily to the gloomy man, "that the limb is mightier than the thumb."

It was in connecting, more or less consciously, the ideas of the road as the equivalent of a spiritual realm of perspective and adventure, with the persistence of a transcendental sense of dawning landscape as calling out a moment of openness and beginning, and with the specific cosmic rebuke of male assertiveness, that I turned, for the first time in years, to Walt Whitman's "Song of the Open Road." I remind you of what there is to be found there. The thirteenth section opens:

Allons! to that which is endless as it
was beginningless,
To undergo much, tramps of days,
rests of nights,
To merge all in the travel they tend to,
and the days and the nights they
tend to,
Again to merge them in the start of
superior journeys . . .

The fifteenth and final section concludes:

Camerado, I give you my hand!
I give you my love more
precious than money,
I give you myself before
preaching or law;
Will you give me yourself:
will you come travel with me?
Shall we stick by each other as long as
we live?

The mood is of course different from that of the shot of our pair on the empty dawning road. But if you will take Whitman's closing questions as lines for the invention of a new wedding ceremony, they match as perfectly as any I know the questions and the tasks proposed by the genre of the comedy of remarriage. (By "the invention of marriage" I mean a task of these comedies that they share with Shakespearean theater, as in *Antony and Cleopatra* and in *The Winter's Tale*.) It follows that I am proposing the shot of this pair on the road walking together away from us as a wedding photo.

Even if you will take it so for this

moment, you may not for the next. Not every moment will yield to, or require, the mood of Whitman's ecstasies and exhortations, any more than every moment can tolerate, or use, the sentiments and elations of Capra. But I imagine that these artists themselves composed knowing this, even that they meant to declare it, respectively, of the nature of poetry and of film, to acknowledge their intermittence, our evanescent readiness for them. Or in Emerson's words from "Experience": "Since our office is with moments, let us husband them." Or as Wittgenstein will put a similar thought: "What dawns here lasts only as long as I am occupied with the object in a particular way." We have perhaps most poignantly in film, something we have in any art, the opportunity to find, but always the freedom to miss, the significance of the nothing and the nowhere.

Am I claiming that Capra is as good as Whitman and Emerson? Am I saying that he intended the matters I have invoked to account for my mood with a moment he has provided? These are reasonable questions, deserving reasoned answers. Until then

I may put my approach to them this way. Capra shares certain of the ambitions and the specific visions of Whitman and Emerson, and he knows about working with film roughly what they know about working with words. If your fixed view is, however, that no film (anyway none produced in the Hollywood sound era) could in principle bear up under any serious comparison with major writing, then our conversation is, if it has begun, at an end; for I would take the fixed view, or attitude, as representative of a philistine intellectuality fully worthy of the philistine anti-intellectuality from which we more famously suffer.

—Stanley Cavell

Mr. Cavell is the Walter M. Cabot Professor of Aesthetics and General Theory of Value at Harvard University. He was recently chosen by the American Academy and Institute of Arts and Letters to receive the 1985 Morton Dauwen Zabel Award in criticism. Mr. Cavell's most recent publications include The Claim of Reason (Oxford University Press, 1979) and Themes Out of School (North Point Press, San Francisco, 1984).



Frank Capra on location in the 1930s.

Jane Greer as Kathie Moffet in *Out of the Past*. The visual design of the frame, the shell-like chair and statue of Venus behind, alludes to Botticelli's *The Birth of Venus* to enhance the allure of the femme fatale.

FILM NOIR



courtesy of Marshall Deutelbaum

Writing in 1946, French critic Jean Pierre Chartier noticed something unusual about the series of five Hollywood films he was reviewing. Unlike the films he had seen before the Occupation, these films had become darker in two distinct ways: They were darker in their lighting, and they were darker in their themes, which dealt with obsessive eroticism and excessive corruption.

The characters resembled those in the hard-boiled detective fiction of Dashiell Hammett, Raymond Chandler, and Horace McCoy, which had been published in France under the generic title *Serie Noire*. Because of the films' striking resemblance to *serie noire* fiction — in fact, some of them had been adapted from, and occasionally by, authors who appeared frequently in the *Serie Noire* catalogue — Chartier called them “film noir.”

“The visual design of film noir involves something more complicated than just shadows,” says film scholar Marshall Deutelbaum, an assistant professor of English at Purdue University. The author of *“Image” on the Art and Evolution of the Film: Photographs and Articles from the Magazine of the International Museum of Photography*, Deutelbaum is now at work on a book about visual design in film noir.

Each chapter discusses the visual design program of an individual film, viewing it as an example of a particular kind of filmmaking. For instance, Deutelbaum explains how the set design of *Out of the Past* (1947, director Jacques Tourneur) draws on Botticelli's painting *The Birth of Venus* to announce the irresistible allure of its

femme fatale, Kathie. “At one point in the film,” says Deutelbaum, “Kathie, who has such a hold on Jeff, as if she were a profane goddess of love, is shown seated in a chair that looks like the giant seashell in Botticelli's painting. In the background there's a statue that looks like Venus.”

“My book deals with the fact that visual design involves more than a single photographic image, that whatever is presented visually in a film needs to be done in a programmatic way across the whole film.”

In search of a sharper definition of visual style, Deutelbaum spent two weeks in Washington, D.C., studying nine noir films from the Motion Picture Collection of the Library of Congress. His research was undertaken with a \$500 grant from the NEH Travel to Collections Program, which helps scholars travel to research collections in cases where their research requires them to see originals or to work with materials that cannot be sent from one library to another.

Deutelbaum's study of a number of these films revealed coherent design programs that demonstrated “a stronger relationship between narrative and image,” he says, “suggesting that the films are often an exploration of fundamental questions of the medium, especially with respect to photographic image as an artificial construct.”

In *Black Angel* (1946, director Roy William Neill), designer Jack Otterson used a stylized pair of monogrammed M's in an extensive design program throughout the film. “The design appears even as shadows on a wall,”

says Deutelbaum, “and comes to be associated with a song, ‘Heartbreak.’ When the woman associated with the monogram is murdered, one character assumes the name ‘Carver’ in an attempt to prove that a man who uses a single ‘M’ on his matchbooks is responsible for her death. The way in which the single and double ‘M’ are shaped like a heart as well as the suggestion that a single ‘M’ might be ‘carved’ into a double ‘M’ to unmask the killer, are indicative of the control over design that could be exerted within a major studio.”

Along with Western and gangster films, film noir is a uniquely American creation. Its emergence on the American scene coincides with popular sentiments arising from the Depression and the subsequent period of rationing, shortages, and black marketeering that existed during World War II. Unlike the gangster film, which has remained popular from its inception to present times, noir films are enmeshed in the social and cultural values of the years before and after World War II.

The German and Austrian émigré directors who arrived in Hollywood before and during the war — Fritz Lang, Robert Siodmak, Billy Wilder, Otto Preminger and others — brought to their films a distinctive visual style. Evoking the heritage of German Expressionism, they used offbeat lighting, moving cameras, oddly angled shots, chiaroscuro frames etched with wedges of light and shadow, and headlights reflected in mirrors, wet surfaces, or the polished steel of a gun barrel. In the *Phantom Lady* (1944),

director Robert Siodmak mingled expressionistic decor with American idiom in scenes highly reminiscent of the classic German films of the 1920s.

Neither a genre nor a movement in the traditional sense, film noir can be identified by its contemporaneous, usually urban, and primarily American setting. No metaphysical values are adopted, and only natural forces are in play. The most consistent feature of film noir is the alienated and obsessive mentality of the protagonist.

Whereas the gangster has a sense of right and wrong, noir characters tend to be corrupt or morally ambiguous. The moral dilemma in the gangster film is as simple as good versus evil, with good winning in the end. In noir films, on the other hand, layers of corruption extend from petty criminals to the most powerful members of society.

Film scholar Raymond Durnat traces the family tree of film noir as far back as the first detective thriller, *Oedipus Rex*, in which detective, murderer, and executioner are one. Also underlying many noir films are elements of the Clytemnestra plot, variations of which appear in *The Postman Always Rings Twice* and Antonioni's *Cronaca di une Amore*.

The visual style of film noir is typically characterized by voice-over narration, low-key lighting, and subjective camera work. Through voice-over narration, the hero's sense of alienation and his distance from himself and his own actions are accentuated.

With low-key lighting the ratio of "fill" lights to "key" light has been lowered to create areas of high contrast and rich black shadows. The low-key style opposes light and dark, thus hiding faces, rooms, and landscapes — and by implication, the characters' motivations and values — in shadow and darkness. Heroines appear in tough, unromantic close-ups of direct, undiffused light. The hard, surface beauty of these women appears as an impenetrable mask.

Subjective camera work allows the viewer to see the action and other characters through the protagonist's eyes and thus share his perceptions. In *The Lady in the Lake* (1947, director Robert Montgomery), the camera serves as the eyes of detective Philip Marlowe. Restricting the field of vision to a subjective viewpoint height-

ens the tension and the impact of the violence visited on Marlowe as he is hit by one character's boyfriend and later as he is doused with liquor by the police, who are attempting to frame him for drunk driving.

"My own sense of noir," says Deutelbaum, "is that it can be defined as a testing of Hollywood conventions. A convention can be toyed with, played with, broken slightly, modified, even pushed to its limits. These films push and test the limits of Hollywood conventions without really being anti-Hollywood."

Whether the actual word itself is used in the title, the best noir films integrate plot, characters, and theme in deliberately conscious design programs that emphasize the symbolism of darkness — darkness as an element in the visual imagery of dark passages, cities in the darkness, danger lurking in a dark corner; and darkness as a metaphor for the condition of a character's mind, a darkness of the soul expressed by Bradford Galt in *The Dark Corner* (1946, director Henry Hathaway): "I feel all dead inside. I'm backed up in a dark corner, and I don't know who's hitting me."

Appropriately, the five films reviewed by the French critic Chartier in 1946 have come to represent what many film scholars believe to be quintessential noir: *Double Indemnity*, *Laura*, *The Maltese Falcon*, *Murder My Sweet*, and *The Woman in the Window*.

To say that noir films are culturally

circumscribed by the time and circumstances surrounding World War II does not mean that they are no longer produced. Some contemporary examples include *Dirty Harry*, *The French Connection*, *Chinatown*, *Night Moves*, and *Taxi Driver*. But the essence of noir — the hero's obsessive, alienated condition — remains distilled forever in a few lines of voice-over narration about Kathie from *Out of the Past*, delivered by Robert Mitchum:

I never saw her in the daytime. We seemed to live by night. What was left of the day went away like a pack of cigarettes you've smoked. I didn't know where she lived. I never followed her. All I ever had to go on was a place and time to see her again. I don't know what we were waiting for. Maybe we thought the world would end. Maybe we thought it was a dream and we'd wake up with a hangover at Niagara Falls. . . . And every night I went to meet her. How did I know she'd ever show up? I didn't. What stopped her from taking a boat to Chile or Guatemala? Nothing. How big a chump can you get to be? I was finding out. And then she'd come along like school was out, and everything else was a stone you sailed at the sea.

—Caroline Taylor

"Investigation of the Visual Design of Film Noir" (Marshall Deutelbaum, *West Lafayette, IN/\$500/1984/Travel to Collections*)



Fred MacMurray and Edward G. Robinson in a prototypical film noir, *Double Indemnity*, 1944.



Louisiana in the early part of this century was ripe for a messiah. With the highest illiteracy rate in the country and controlled since Reconstruction by an oligarchy of cotton, tobacco and lumber interests, plantation aristocrats and Standard Oil, it was a feudal society with grotesquely inadequate social, educational, and medical facilities. What it needed was a Moses or a Joan of Arc. What it got was the Kingfish. To a lot of people that was just as good.

Huey P. Long. The people loved him. He spoke for the forgotten backwoods boys; he called them his people, "the men and women from the forks of the creeks." He spoke for the Cajuns and the common folk. They laughed and cheered and voted for him as one of their own. He abused the unresponsive community leaders as "dime-a-dozen punks"; he vituperated the vested interests. "Pour it on 'em, Huey! Pour it on 'em!" they shouted.

Huey Long poured it on. He gave them hospitals, universities, and textbooks. He paved the roads and he spanned the rivers, but best of all, he made them laugh.

He kept on pouring it on. Through a loud and visible career that took him from Winn County to the governorship in 1928 at the age of 35, to the U.S. Senate, to presidential aspirations, he never stopped pouring it on. Flamboyant and effective, with accurate political instincts and more than enough ruthlessness, he electrified and polarized the nation. That part of the country that did not love him saw him as a demagogue, a dictator, greedy for power and without ethics. He engendered violence; it became not a question of whether he would be assassinated but when.

The Life and Times of Huey P. Long is an hour-long documentary film,

made with NEH funding, the result of a fruitful collaboration between Louisiana State University's Professor David Culbert and filmmakers Kenneth Burns and Richard Kilberg. It will be shown on PBS this fall.

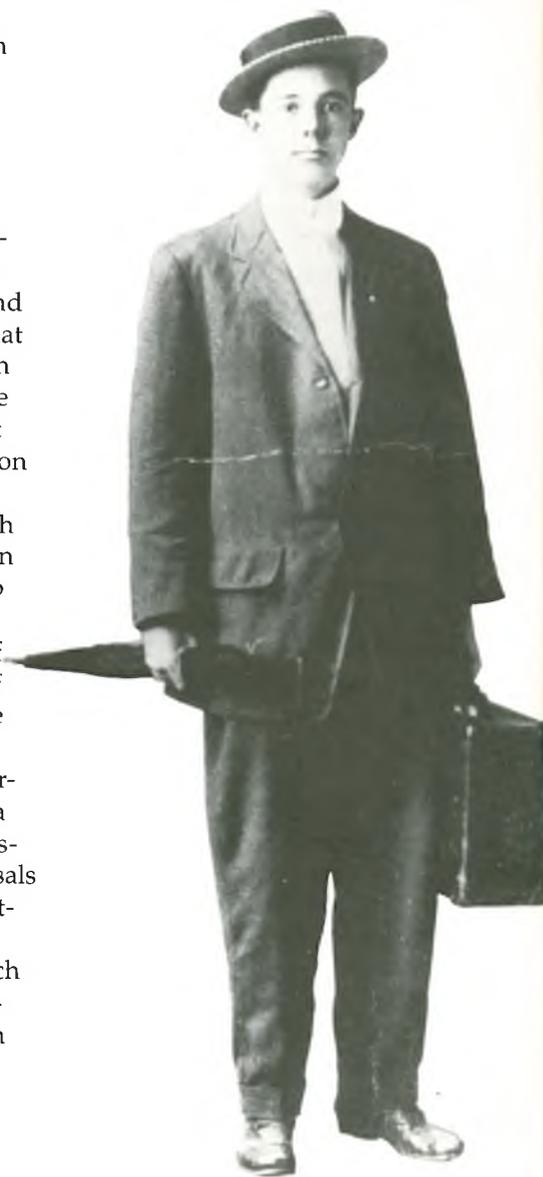
"Long was a man where many roads met," says Kenneth Burns. "He was a prism through which one can look backward and forward: backward at the post-Reconstruction era, World War I, the Twenties, and the Depression, and forward to modern uses of media in campaigning, sophisticated advertising techniques, the New Deal and beyond." In his element as an extemporaneous speaker, he went from hamlet to hamlet spreading the word, saturating the state with leaflets which he had delivered by the state police, and using radio with success equal to that of FDR. Poised somewhere between vaudeville and the electronic era, he got his message across — a populist leader carrying an old proud tradition into a new age. His "Every Man a King" slogan and Share-Our-Wealth Clubs — which ultimately had seven million members — spoke to a deep need. With Father Coughlin and Francis Townsend he was a voice of protest, urging the redistribution of wealth, nudging FDR further to the left in 1935.

He was also authoritarian and corrupt, imperiling the institutions of a democracy, driving dissenting newspapers out of business, using reprisals that included kidnappings and beatings, and financing his campaigns through the "deduct box" into which he funneled a percentage of the salaries of state employees for his own use.

Was Huey Long a bad man? Certainly his legacy is ambiguous. It is

this ambiguity that makes the film a biography not only of a man, but of an age, an inquiry not only into politics, but culture, myth, and psychology.

Kenneth Burns and Richard Kilberg's film *Brooklyn Bridge* won the Eric Barnouw prize for an outstanding documentary film about American history, a Christopher Award and a Cine Golden Eagle, numerous other prizes and awards, and was nominated for an Academy Award. *Brook-*



Huey P. Long at 17 in 1911 when he was a salesman for the Houston Packing Company.

lyn Bridge drew unprecedented audiences when shown over the Public Broadcasting System, rating in the PBS top ten, with even larger audiences for the repeat.

David Culbert, professor of American history at Louisiana State University, was chairman of the Eric Barnouw Prize Committee. Impressed with the accomplishment of the film, he asked Burns to collaborate with him on a documentary about the life and times of Long. LSU itself is a creation of Huey Long. T. Harry Williams, Long's principal biographer, taught there. Robert Penn Warren taught there in the 1930s and there assembled ideas later incorporated in *All the King's Men*. Huey Long was assassinated in Baton Rouge. All the threads begin to come together.

The film begins with archival footage of the Depression South. Ap-



Senator Huey P. Long as he delivered a 45-minute radio address in 1935 attacking the Roosevelt administration and outlining his "share the wealth" program.

photographs courtesy of RKB Productions

propriate images of Long's world set the tone: a hot stretch of two-lane blacktop (a road built by Huey) reaches into the distance. Visually, three distinct styles of filming are juxtaposed throughout the film: archival photography both still and moving, live modern cinematography, and the comments of scholars and others personally connected with Long. Arthur Schlesinger, Jr., author of many books on the Roosevelt era, and Alan Brinkley, award-winning biographer of Long, take a somewhat jaundiced view. Historians William Leuchtenberg and T. Harry Williams (interviewed before his death) emphasize Long's contributions and deep appeal to aspects of the American political heritage. Other interviews include a reminiscence from Betty Carter, widow of liberal newspaper editor Hodding Carter, Sr., target of some of Long's most unscrupulous attacks; Long crony Don DeVol; and Ruth Johnson, an eyewitness to the assassination. Running as a counterpoint are clips from the feature film *All the King's Men* and comments from Robert Penn Warren.

There are a number of *March of Time* newsreels devoted to Long that show him at the height of his influence. This amazing resource includes scenes of Long in his Senate office discussing his Share-Our-Wealth program, as well as recreations of some of the incidents that won Long his notoriety, such as the "green pajamas" episode, which made famous his penchant for conducting business in bed surrounded by sycophants. In

that episode Long, in silk pajamas and bedroom slippers, received a courtesy call from a German naval officer in full dress uniform accompanied by the German consul in a morning coat. His visitors were insulted.

Papers of Senator Russell Long, Huey's son, are full of rich material. A number of old 78 rpm records wonderfully illustrate Long's style of oratory, including his bogus Bible citations, and his frightening but humorous manipulative techniques. In one record, Long's contagious sense of humor is apparent in the response of his listeners, who fill a baseball stadium.

Historian David McCullough narrates the film, as he did *Brooklyn Bridge*. Doubleday & Company, which traditionally sponsors distinguished lectures in literature at the Smithsonian Institution, will underwrite the Washington premiere of the film as part of its major lecture series.

"The film is psychohistory and cultural history. It asks at what point the methods outweigh the good that a man does," says Burns. "We are, like Long's contemporaries, seduced by his charm, enthralled by the force of his personality, and repelled by his perversion of democracy. Funny and sinister, he is good theater."

—Edith N. Schafer

"The Life and Times of Huey P. Long (Production: TV Documentary)"/Kenneth L. Burns/RKB Productions, Walpole, NH/\$185,500/1984-85/Humanities Projects in Media

The Kingfish in 1934 after an interview with President Roosevelt at the White House. Asked by reporters whether he was going to be a boarder, he replied, "I don't know. I filed the application."

The Stone Carvers

On Labor Day public broadcasting stations in New York City will televise a short documentary about a community of craftsmen whose work subtly transformed their city. Radio City Music Hall, Brown's Court House, and the Riverside Church are just a few New York landmarks that look the way they do because of the stone carvers who decorated their facades. Although the documentary "The Stone Carvers" tells the story of their work in another city, the adornment of the Washington Cathedral on Mount Saint Alban, Washington, D.C., the film transcends the building and locale to explore the human experience of work. This general appeal may be one reason that "The Stone Carvers" won this year's Oscar from the Academy of Motion Picture Arts and Sciences for Best Documentary Short Subject.

Folklorist Marjorie Hunt of the Smithsonian Institution, who produced the documentary with Washington filmmaker Paul Wagner, first thought of the project, which was funded in part by the D.C. Community Humanities Council and the National Endowment for the Arts, when her 1978 research on folk communities in Washington took her to the stone carvers' workshop on the cathedral grounds. Three of the carvers who are in the film were there — Roger Morigi (who was then the master carver at the cathedral), Frank Zic, and Constantine Seferlis. Hunt began asking questions about their work. As they were answering, one adding to or clarifying another's response, they became lost in a conversation among themselves about stone carving. "I realized," says Hunt, who had changed from interviewer to observer, "that here was an incredible culture, not just a mutual aesthetic, but a strong occupational heritage."

Being a folklorist, Hunt wanted the film to exemplify the characteristics of the occupational community she had discovered. She and Wagner managed to recreate her initial experience in the film by reuniting the three carvers with master carver Vincente Palumbo for Morigi's retirement party

in the cathedral workshop. In the joyous and sometimes chaotic conversation that resulted, the carvers' yarns and reminiscences build the structure of a society: the training of sons by fathers, initiation rites and competition among the young carvers, codes of behavior, parables of heroes, in-jokes and traditional gags, the implicit, sacred contract with the sculptor, the endless refinement and love of craft. "I knew if we got them talking about their work, they'd forget about the camera," Hunt says. Wagner's camera rests frequently on their gesturing hands and catches a carver whittling rabbit ears from an apple peel.

The carvers, who were consultants on the film along with folklorist Henry Glassie; Ralph Rinzler, the director of the Smithsonian Institution's Folklife Programs; and the Very Reverend Francis B. Sayre, Jr., Renaissance scholar and dean emeritus of the Washington Cathedral, were concerned that the film show the historical depth and importance of their trade. "If we know anything about the past," says Roger Morigi's heavily accented voice as sculptures and reliefs from ancient Egypt, classical Greece and Rome, and medieval and Renaissance Europe sweep by, "you have to thank carving."

"The oldest craft I think is prostitution," he chuckles, "and then came carving."

Indeed, as the visual images imply, the craft is centuries old and has changed very little since the Middle Ages. An image is built in clay then translated into stone. Before the 1700s, there was no separation of labor: Sculptor and carver were one. After that time, carving became a separate specialty but the goal — the faithful reproduction of the clay image — and even the techniques remain the same. The pneumatic hammer used by the carvers in the film would have been a hammer and chisel in Michelangelo's hand. And rather than the "pointing tool," a compass-like instrument mounted on a stand with which modern carvers calibrate depths, a system of strings was hung

by medieval artisans the length of the sculpture from a round disc on its top, as a similar measuring device. In short, modern tools have evolved for speed and precision, but the product is still determined by the hand, the eye, and the mind of the craftsman. Only the sound of the workplace has changed.

The forty-seven-year-old master Palumbo recalls his apprenticeship in southern Italy when, in a workshop without motorized tools, the sound of dozens of hammers "blocking" or "roughing" out shapes from the un-hewn stone would suggest a song to an apprentice. "And they sing," he smiles. "We worked by the music. We beat on the stone in rhythm. Everybody was working — we make more production."

The film begins with the sound of Palumbo's solitary hammer chinking away as he mounts a scaffold in front of the cathedral and later shows his work, the reproduction of an arm for *The Creation*, Frederic Hart's swirling relief that decorates the cathedral's western tympanum. The tympanum took Morigi two years to carve with the help of two assistants and Palumbo, who carved the details. The arm, which emerges over the course of the film from a block of Indiana limestone, took four months to execute. As he hammers, and measures, and files, Palumbo explains, "We gotta reverse what the sculptor does. This arm is in here. What I gotta do is take off the stone underneath."

Palumbo will not change the sculptor's design, but will produce a copy that differs from the original only in material, even to the rendering of the life lines on the palm. It is a matter of pride and of calling to a carver, Hunt explains, to be true to the sculpture. "They are very content with this role and do not feel themselves to be lesser artists, but different ones," Hunt says. One of the carvers explained to her the symbiosis between sculptor and carver in musical terms. "The sculptor is the composer," he told her. "We are the musicians. If the musicians can't perform the music, it is junk."

Sculptors, in turn, revere the carvers and will sometimes ask for a certain one in the way that Rodin specified the carver to translate his models. Frederic Hart apprenticed with Roger Morigi, the man who carved his *Creation*, so that Hart could understand stone.

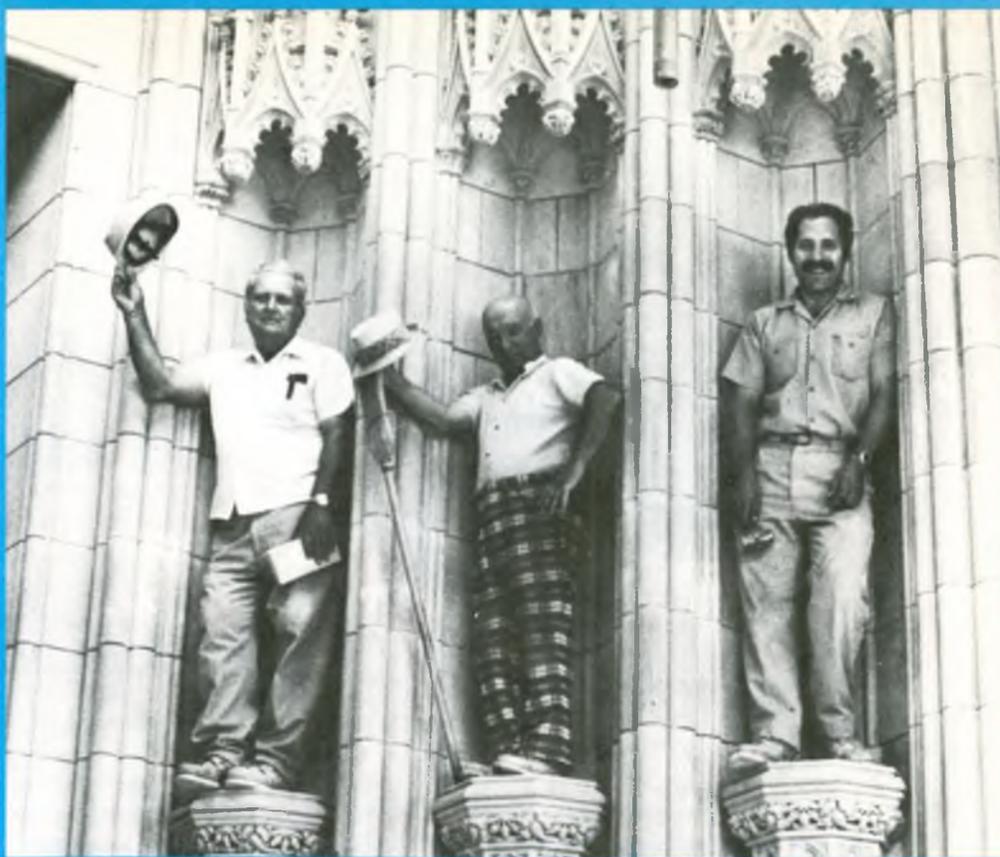
The structure that satisfies the carvers' need to express originality is the gargoyle, and one of the delights of the film is the parade of camera close-ups on these grotesque creatures that cling to the towers of the cathedral: lizards, rams, monstrous rabbits winking, elephants, snarling boars, and staring fish. Morigi and Palumbo stroll along the cathedral roof and point out the caricatures that the carvers have created as fond, funny homages to one another. Morigi himself is carved with his golfer's cap on his head and golf clubs over his heart, his tools in one pocket, and in the other "a stiletto and a gun to show I am Italian," he laughs.

Vincente Palumbo arrived in the United States in 1961 and has spent the twenty-four years since then as a stone carver on the cathedral. "It was not work what we was doing, it was everyday living. The cathedral is a part of me," he says. His seventy-seven-year-old predecessor, who also carved the stone on the National Archives and Supreme Court buildings as well as the previously mentioned monuments in New York, looks up at the towers as the camera pulls back to show the immensity of the cathedral. "A chip at a time, chip at a time," says Morigi, "and then you look back and you can't believe that you actually accomplished all that you did. It gives you such a great sense of satisfaction. It gives you a joy."

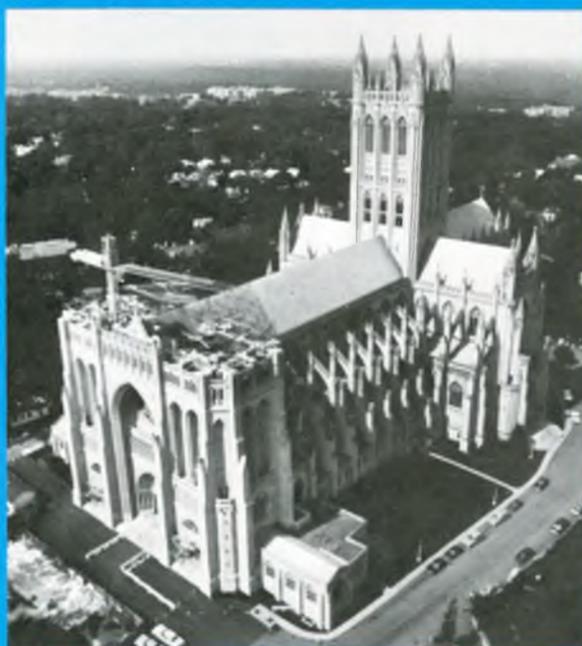
Whoever has felt this sensation of pride in work will recognize the experience in the film's dominant image: a human hand reaching from a strong, stone arm, upward.

—Linda Blanken

"The Stone Carvers Film Project"
Marjorie A. Hunt/Washington Area Film
and Video League, Washington, DC/
\$16,000./1982-84/State Programs.

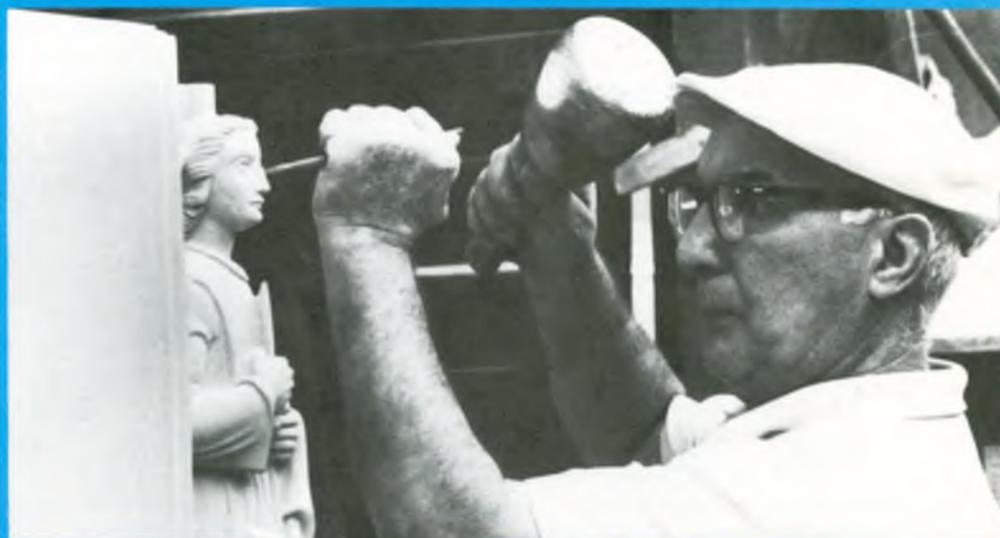


Washington Area Film and Video League



Photograph by Robert Lewman

(top to bottom) Stone carvers Frank Zic, Roger Morigi, and Vincente Palumbo stand on pedestals in the Washington Cathedral where statues that they carve will stand; The Washington Cathedral; Roger Morigi in the carvers' workshop.



Washington Area Film and Video League



One hundred years of Huckleberry Finn

Film versions of classic literary works rarely suggest the power of the original. Since 1920 Hollywood has made five feature films and two television movies of Mark Twain's *Adventures of Huckleberry Finn*, all of which have been less than satisfying for people who know the book. MGM's 1939 adaptation, for example, starred Mickey Rooney as a sort of Andy Hardy on the Mississippi who becomes an explicit abolitionist and convinces the Widow Douglas to free Jim in a dramatic speech that concludes, "it ain't right for one human being to own another" — a sentiment certainly true to Twain's views but one that undercuts the complex moral vision of the novel. Walter Blair, the dean of Twain scholars, calls that movie "eminently forgettable. Mickey Rooney played Huck as cute, and that's one thing you don't want Huck to be. It's a book with a lot of guts; you can't prettify it."

A new NEH-funded film of *Huckleberry Finn*, scheduled for February 1986, may be the one to capture Twain's imaginative vision in the classic novel that appeared in print 100 years ago. Set for viewing in four one-hour weekly segments, this adaptation is the culmination of the Mark Twain television series produced by the Great Amwell Company over the past five years.

"Earlier versions of *Huckleberry Finn* on film often used the novel as a vehicle for a rising young star," says William Perry, executive producer of the Twain series. "There was Mickey Rooney, then *The Music Man's* Eddie Hodges in the 1960 film. These tend to treat the book as if it were *Tom Sawyer* or *Treasure Island*, building the movie around the great-adventure side of the novel. We saw the novel as two

books — the one most people read when they're about eleven and one they read as adults — and as much as possible we have dramatized the adult version, some of the episodes of which are cruel, some of which are dark and violent. You never see Huck being beaten by Pap in earlier versions as you will in ours." This new adaptation in other words is the first to reflect the predominant reading among such contemporary scholars as Hamlin Hill, who has written that "Huck himself lives in a nightmare world."

From the viewpoint of the film's director, Peter H. Hunt, also the director of three other films in the Twain series and known for his work in the Broadway theater, some of the most crucial decisions involved casting. Following the pattern for other shows in the Twain series, Great Amwell opted for well-known actors to fill most of the major parts. Frederic Forrest was cast as Pap, Sada Thompson as Widow Douglas, Lillian Gish as Mrs. Loftus, Richard Kiley as the patriarchal Colonel Sheperdson, Jim Dale as the Duke, Barnard Hughes as the King, and Geraldine Page as Sally Phelps. Jim is played by Samm-Art Williams, a playwright with a critical success on Broadway in his 1979 play *Home* and a frequent actor with New York's Negro Ensemble Company.

The role of Huck required the obligatory nationwide talent search, with numerous casting calls and much scouting of children's theaters. "We were looking for an unknown, someone from the heartland who could speak Twain's dialect in a way that sounded natural," Perry says. They found him in Patrick Day, now sixteen, an actor from Nashville who up

to that point had appeared only in a few television commercials. "He was the right size, the right age, he was completely natural," Perry recalls. "But he really won it in the auditions when we asked everybody to take one of the stories Huck fabricates in the book and tell it to us again in his own words. Patrick could embroider on the original with the right pauses, the right inflections, just as Twain himself embroidered his yarns on the lecture platform."

One ironic sidelight is that the Mississippi itself, in keeping with the illusionary nature of the celluloid medium, proved unsuitable for filming. For location shooting Great Amwell wound up using the Ohio River — in the book, the escape route to freedom that Jim and Huck miss in the fog. "The Mississippi has an extremely strong current, which makes it very difficult to maneuver the raft and camera boats," explains producer Jane Iredale. "The camera also gives such a wide perspective that the actual Mississippi looks like a lake on screen. A lot of the time the viewer can't see the two shores. But the smaller Ohio is quite believable as Twain's Mississippi on screen." And, in Maysville, Kentucky, the producers found an unspoiled, partially restored nineteenth-century river town that fits the period of the novel and provides varied topography nearby for filming the book's land scenes.

Huckleberry Finn is a novel that presents particular problems for the screenwriter, the most immediate being selection among the wealth of diverse incidents in the original. While the novel could easily make eight hours of film, according to Perry, time limitations forced the filmmakers to omit two major episodes, the Wilks

funeral and the Colonel Sherburn shooting. "We wanted to focus on the relationship between Jim and Huck," Perry says. "In that sense, those two episodes are diversions; Huck is present but not Jim. We found that every time the story got off on land, we began to feel uneasy about it. We didn't want to stay away from the river too long on screen."

Unlike other screen versions, however, this film fully dramatizes the violence of the Shepherdson-Grangerford feud and the tarring and feathering of the King and the Duke. Similarly, Huck's relationship with his drunken father, which helps motivate his flight down the river and serves as contrast to his relationship with Jim, is at least as prominent in this version as in the novel. The screen adaptation even restores a missing chapter of the novel — the roistering frontier humor of the raftsman episode — which was cut at the behest of Twain's publisher, who felt the novel was too long.

Guy Gallo, a young screenwriter best known for his film adaptation of *Under the Volcano*, wrote the script for *Huckleberry Finn*. He spent much time discussing these issues of selection with the film's advisory board of scholars: Walter Blair, Hamlin Hill, Twain biographer Justin Kaplan, and Robert Hirst, editor of *The Mark Twain Papers*. Before beginning to write, he and Perry traveled to meet with each of the four scholars and considered different approaches. As the screenplay passed through various drafts, Gallo continued to talk specific points over with the four.

At the outset Gallo faced the dilemma of finding a cinematic counterpart to one of the most distinctive narrative voices in literature, Huck's wonderfully comic and authentic vernacular. This is a book that begins, "You don't know about me, without you have read a book by the name of *The Adventures of Tom Sawyer*, but that ain't no matter," and continues in this spell-weaving vein to its conclusion. In Kaplan's words, "Point of view and language are largely what this novel is about."

In adapting the novel, I wanted to do Twain in a totally different form, not do him one better," says Gallo. "The problem is that in film there is no real correlative to first-person narration; voice-over is a rather feeble alternative. Initially, I conceived of an attempt to tell the story strictly in

cinematic terms, with no voice-over at all. But after talking with some of the scholars, who were greater purists about the first-person narrator, we decided to use some voice-over. My stance, however, and I think it comes across this way in the end, is that we should never use voice-over to move the plot forward but only to give the viewer a sense of Huck's language and thus his character."

The finished film does seem to offer the appropriate compromise on this point. Huck's voice-over is used to begin it, setting the scene and establishing the tone.

A second delicate point for any screenwriter, and in fact the source of most of the controversy over the

novel in recent years, is the treatment of Jim. There is no question that in the runaway slave Jim, Twain created a noble, sympathetic character, as well as one of the first complex portraits of a black character in American literature, yet at quite a few points in the novel Jim assumes the role of a low comic character, what Hill calls "a minstrel-show straight man." In general, the film considerably reduces the number of such scenes, and Jim's dignity is further enhanced by the quiet strength with which Williams imbues the role. The film also contains a Gallo-concocted scene in which Jim silently manages to shield Huck and the Widow Douglas from a drunken, enraged Pap.



The woodcuts that illustrate this article were done by Barry Moser for The Pennyroyal Press/California Edition of Twain's *Adventures of Huckleberry Finn*, published by the University of California Press on the one hundredth anniversary of the novel, 1985.

"Much of the minstrel-show side of Jim in the novel," Gallo points out, "is associated with his superstitions. I think, however, that we have to credit this folklore and have a certain respect for Jim's knowledge of signs. Huck takes it seriously, not as clownish material, and that's how we've tried to present it. This is something that's hard to say these days without being misinterpreted, but the book presents Jim as a good slave and a good servant to his people. This is meant to be an admirable aspect of his nature."

"There is certain to be some controversy over the film, just as there is over the novel," Perry says. "For readers of the book today, the word 'nigger' just jumps off the page at you. Within the dramatic context of the film, though, when you see the setting of the time, when you hear the dialect, when you hear Jim refer to himself as a 'nigger,' the word carries a powerful sense of authenticity; it loses some of its offensive tone. Samm-Art Williams, a major voice in black theater, tells me that it is the role played by Jim and people like Jim that allowed him to be the person that he is today. He views Jim and his effort to escape from slavery as part of where he came from, with an almost

Roots-like feeling."

The single greatest difficulty Gallo and the producers had in adapting the novel came, as it did for Twain himself, in devising a suitable ending. In the original the last fifth of the text is taken up with an elaborate burlesque of romantic adventure novels. Tom Sawyer reappears and, knowing full well that Jim has already been freed by his owner, cooks up as a lark a complicated scheme to free Jim from the slave cabin where he is being held. From Bernard DeVoto, who thought "in the whole reach of the English novel there is no more abrupt or chilling descent," to countless students in survey courses of American literature, few have been willing to defend Twain's ending as adequate to the rest of the book. Summarizing the case against the ending, Leo Marx has written: "During the final extravaganza, we are forced to put aside many of the mature emotions evoked earlier by the vivid rendering of Jim's fear of capture, the tenderness of Huck's and Jim's regard for each other, and Huck's excruciating moments of wavering between honesty and respectability . . . the major characters themselves are forced to play low comedy roles. Moreover, the most serious motive in the novel, Jim's yearning for freedom, is made the object of nonsense."

Gallo talked over the ending with the Twain scholars, and he subscribes to the predominant view of its inadequacy. "If you're operating from a well-intentioned premise, the problem you have is that the book is a classic," he says. "People know the ending. You want to do justice to the great theme of the novel, but you're also leery of how far to go in second-guessing Twain. Yet the theme of the journey toward freedom is undercut by Twain's giving Jim freedom through the hand of his oppressor, Miss Watson, who represents 'civilization' and all it stands for in the novel. People always quote Hemingway to the effect that 'all modern American literature begins with one book,' but they seldom remember the second part of the statement, with which I agree, 'it falls apart when they reach land.'"

Gallo tried several different ways to end the film. Some drafts had Jim locked up in the cabin, as in the book. Gallo's original ending was ambiguous about Jim's freedom — Huck and

Jim head off to the territory together. The final version of the ending (which will not be revealed here) is likely to satisfy the purists, because it has the enthusiastic approval of the film's scholarly board. "We feel our ending is true to both Mark Twain and to the rest of the four hours we have on film," Perry states.

By all accounts, this collaboration among screenwriter, scholars, and producers was one of the smoothest working relationships in the brief, checkered history of scholar-sanctioned adaptations of great literature. "You shouldn't monkey around with literary classics," as Walter Blair puts it succinctly. "In this case I'm full of admiration for Perry and Gallo for having the brilliance to take almost all my suggestions."

This is the sixth production in the Twain series," Perry points out. "Over that time a marvelous symbiotic relationship has developed between us and the scholars. Twain scholars as a group are a wonderfully free-spirited bunch; they share something of a Twain-like wit. We've found that far from being wedded to a line-by-line rendition of the text, they often make suggestions we haven't thought of, ideas that suit the dramatic purpose of a film."

One scholar, in fact, suggested the words that became the final line of the film. In the novel the words are a little-noticed throwaway line uttered by Tom Sawyer, but in the film they provide an emotionally powerful and, at the same time, highly ironic kicker.

Of the finished screenplay, Hamlin Hill says: "Its layers of meaning are as multiple as those in the original; its variations from the original are subtle, trenchant, and in complete harmony with Mark Twain's intent. Readers who see the novel as pessimistic will find 'their' *Huck Finn* here; those who recollect the pastoral qualities of the original, its humor, its honesty and integrity, will also find 'their' *Huck Finn* here."

—George Clack

"The Mark Twain Series: Adventures of Huckleberry Finn (Scripting: TV Drama)"/William Perry/Nebraskans for Public Television, Inc., Lincoln/\$88,813/1983-84/Production: TV Drama/Documentary/WGBY-TV, Springfield, MA/\$350,000 OR; \$650,000 FM/1984-85/*Humanities Projects in Media*



Film was not invented to make movies possible. The Lumiere brothers' first public screening in 1895 was the culmination of innumerable technical developments that finally allowed films to be made and projected, but the invention of film did not immediately give rise to movies as we know them. Within ten years, film had become a sizeable industry and medium of popular entertainment, but news films, travelogues, films of vaudeville acts, trick films and gag films were the dominant forms. Even as late as 1907, dramatic narratives constituted only one-sixth of the "product."

The turning point was 1908. With the sudden growth of nickelodeons, respectable theaters intended primarily for the screening of films, producers turned to such "legitimate" fare as adaptations of novels and stage plays, and the dramatic narrative became the dominant form of film — as it has remained to this day. It was at this critical, and rather mysterious, juncture that the technology of film decisively linked up with the incipient *idea* of movies. Not entirely coincidentally, it was in 1908 that David Wark Griffith directed his first film.

Griffith was a struggling actor from Kentucky, no longer young, with fading dreams of attaining immortality as a playwright. In desperation, he accepted work with the American Biograph Company as a movie actor. When Biograph needed a new director, he stepped in.

In the next five years, working for Biograph, Griffith directed more than 500 short dramatic films in every imaginable genre — an inexhaustible treasure-trove for students of film.

In 1913 Griffith took his next fateful step, breaking with Biograph when the company refused to release his *Judith of Bethulia* as a feature-length film. Striking out on his own, he produced as well as directed a series of extraordinary features culminating in *The Birth of a Nation* (1915), the film that definitively demonstrated to the world how powerful movies could be.

The Birth of a Nation was an astounding commercial success, but controversy surrounded it from the beginning. It was embraced by the resurgent Ku Klux Klan, while the NAACP rallied opposition, attempting to have the film banned. Griffith was shocked at the accusations that

D.W. Griffith & the Birth of the Movies



Smithsonian Institution

The Fantascope was invented in 1833 by Professor Plateau of Belgium. Multiple images of subjects on a disk are viewed in a mirror through slits while the disk is rotated, giving the illusion of motion.

his film inflamed racial hatreds; by all accounts, this was not his conscious intention. As if to counter such charges — some would say in atonement — he sank all his profits from *The Birth of a Nation* into *Intolerance*, a colossal, majestic film but a commercial debacle.

Deeply in debt, Griffith struggled the rest of his life to regain financial independence. In the years after the end of the First World War, he made a number of his greatest films, *Broken Blossoms*, *True Heart Susie* (my personal favorite), *Way Down East*, and *Orphans of the Storm* among them. Yet he never reclaimed his position and power in the film industry.

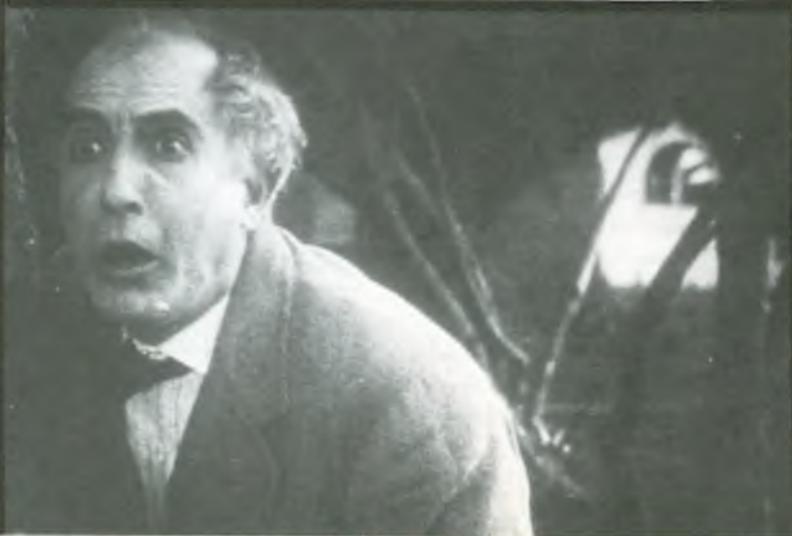
Movies had become a gigantic business, centered in Hollywood, with a rationalized system of studio production to which Griffith never fully adjusted. It became increasingly difficult for him to find backing for his projects, and by the last years of his life he was a pathetic figure haunting Hollywood, abandoned by the industry that owed him so much — But this

is not the place to dwell on the melancholy denouement of the Griffith story.

Griffith's years at Biograph were like Haydn's at Esterhazy. Churning out two films a week for more than five years provided endless opportunities for experimentation. If an idea didn't work the first time, he tried it again — and again. To study the evolution of Griffith's Biograph films from 1908 to 1913 is to witness movies being born year by year, month by month, week by week.

Film students were once taught that Griffith single-handedly invented what is loosely called "the grammar of film" — continuity cutting, closeups, point-of-view shots, expressive lighting, parallel editing (cutting back and forth), and the other techniques and formal devices that movies have employed for more than seventy years. Recent scholarship has made it clear that Griffith did not actually originate *any* of the inventions that once had been credited to him. Although his films were intimately involved in that

Shown top to bottom in these frame shots from an old print of *The Birth of a Nation* are Gus, framed by expressionistically composed branches; Mae Marsh, whose innocent delight has turned to horror; and The Little Colonel (Henry Walthall), holding his dying sister. The bottom frame from an earlier film, *A House of Darkness*, shows the artistic precursor of Gus, an image of madness transfixed by innocence.



complex process, Griffith was not the prime mover in the development and institution of the set of rules and practices that constitute the grammar of movies.

Yet the more I ponder the history of film, the deeper is my conviction of Griffith's centrality. Without Haydn, symphonies would have become symphonies, but without the examples of Haydn's symphonies and quartets and sonatas, and without the ideas about music manifest in those examples, Beethoven would not have become Beethoven. Without Griffith, movies would have developed their grammar and Hollywood would have become Hollywood. But Chaplin would not have become Chaplin, nor Renoir Renoir, nor Hitchcock Hitchcock. Hitchcock's lifelong reflection on the camera's appetite for murderousness, for example, would have been unthinkable without Griffith's discovery and meditation about film's natural affinity for villainy. Griffith's centrality does not reside in a legacy he left to all subsequent movies, but in an inheritance he passed on to the greatest filmmakers of the succeeding generation. To them, Griffith was inescapable. From the period in which movies as we know them were born, it was Griffith's work alone that fully demonstrated the awesome power that movies could attain; and it was Griffith's ideas about the conditions of that power that demanded — indeed, they still demand — a response.

What movies are and what gives them their power are questions that vexed society at a time when the movies were fighting off their first attacks from would-be censors. Griffith's Biograph films are affirmations of the power of movies — and veiled (sometimes not so veiled) allegories justifying his unleashing of that power.

Consider *A Drunkard's Reformation* (1909), for example, a fascinating early Biograph. The film tells a story about the power of theater, but movies are what Griffith really has in mind. A young girl persuades her alcoholic father, who beats her whenever he is intoxicated, to go with her to a temperance play called *A Drunkard's Reformation*. At the theater, Griffith cuts back and forth between the actors on stage and the father and daughter in the audience. Gradually, the father begins to recognize himself in the drunkard on stage. As the stage father

takes to drink and begins to beat his little girl, the father in the audience watches in fascination. His daughter views him warily out of the corner of her eye. Conscious of the play's hold over him, she is afraid that theater, like whiskey, will release the monster within him. With the grace of God, this does not happen. Rather, the unfathomable power of theater brings him to his senses and saves his soul.

Griffith's Biograph films declared their innocent intention: to tap the mysterious power of film in the hope of saving souls. By the time of *The Birth of a Nation*, however, Griffith's vision had grown darker, as is revealed in the remarkable sequence in which Mae Marsh, ignoring warnings, goes out alone to draw water from the spring.

In a natural setting that dwarfs the merely human, Gus, a "renegade Negro," views Mae Marsh as she, in turn, is absorbed in viewing a squirrel playing in a tree.

Griffith cuts from a long shot of the girl to an inset of the squirrel. (This is not, strictly speaking, a point-of-view shot but our view and hers do not essentially differ.)

He cuts back to the delighted and unselfconscious girl, then to a shot, notable for its expressionism, of Gus coming into the foreground to get a better view of something offscreen that has struck his attention.

The shot of Mae Marsh that follows is closer than the preceding view of her, registering the menace of Gus's gaze although, again, this is not literally a shot from his point of view.

Griffith cuts again to the playful squirrel and then back to the girl, frighteningly vulnerable in her unselfconscious absorption.

In this context, the cut to the expressionistically composed, tight closeup of Gus is deeply disturbing.

Gus is entranced by his views of the innocent girl. The twisted branches turn the frame into an expressive metaphor for the monstrous forces within him.

In Griffith's dramaturgy, deeply indebted to Victorian melodrama, innocence and monstrousness are eternally at war for possession of the human soul. In the present sequence, Griffith explicitly links the acts of viewing to both these opposing forces. But is *our* viewing, and Griffith's, innocent or monstrous?

The innocent girl is vulnerable to

Gus — and vulnerable to the camera. In affirming innocence, the camera violates innocence: this is the most disquieting discovery Griffith passed on to his successors. However innocent their intention, movies emerge out of darkness.

"From the period in which movies as we know them were born, it was Griffith's work alone that fully demonstrated the awesome power that movies could attain; and it was Griffith's ideas about the conditions of that power that demanded — indeed, they still demand — a response."

Monstrousness threatens to possess Gus, yet he is not a villain. No, he is a figure of pathos, like the lunatic in another late Biograph film, *A House of Darkness* (1913).

In the 1913 film, one of Griffith's most transparent allegories about art's powers of redemption, a madman is transfixed by his views of an innocent woman. (Griffith's expressionistic framing of Gus's viewing echoes his earlier framing of the lunatic.)

Wild-eyed, the lunatic advances on the woman. Providentially, at the critical moment, the sound of piano-playing drifts in from another room. Music, like theater in *A Drunkard's Reformation*, has the power to save men's souls. The beautiful melody calms the lunatic and brings him to his senses, saving him — and the woman — from the darkness within. In the world of *The Birth of a Nation*, however, Providence does not intervene to avert the tragedy.

Gus steps forward from his place as a secret viewer and innocently presents himself to Mae Marsh. Heartbreakingly, he declares his love for her and proposes marriage.

Reacting in horror, the terrified child flees. Gus runs after her, desperately trying to reassure her that he means no harm. She climbs to the top of a cliff, with the frenzied Gus close behind. When he steps forward again, apparently to stop her from leaping, she jumps to her death.

Moments later, the Little Colonel (Henry Walthall) comes upon his dying sister. Realizing what has happened, he stares into the camera, his face an expressionless mask.

Walthall, a magnificent actor, plays this as a scene out of Shakespearean tragedy, not melodrama. In his anguish and despair, he dedicates himself to vengeance: This is what Walthall's acting, under Griffith's direction, expresses. His look to the

camera calls upon us to acknowledge his guilt, not his innocence, for he knows in his heart that he has no right to condemn Gus — both because Gus is innocent and because he himself at this moment, with the camera as witness, guiltily embraces the dark, monstrous forces within himself.

The last third of *The Birth of a Nation*, with its nightmarish inversion of Griffith's cherished values, follows from this guilty moment. In Griffith's vision, the vengeful Ku Klux Klan, emerging out of darkness, does not and cannot restore the rightful order. The burden of *The Birth of a Nation* is that America was born with blood on its hands. Its soul remains to be saved.

Griffith's masterpiece casts *movies*, as well as America, in shadow. Vanished is his faith that movies will be our salvation. How could they be, when they emerge out of darkness?

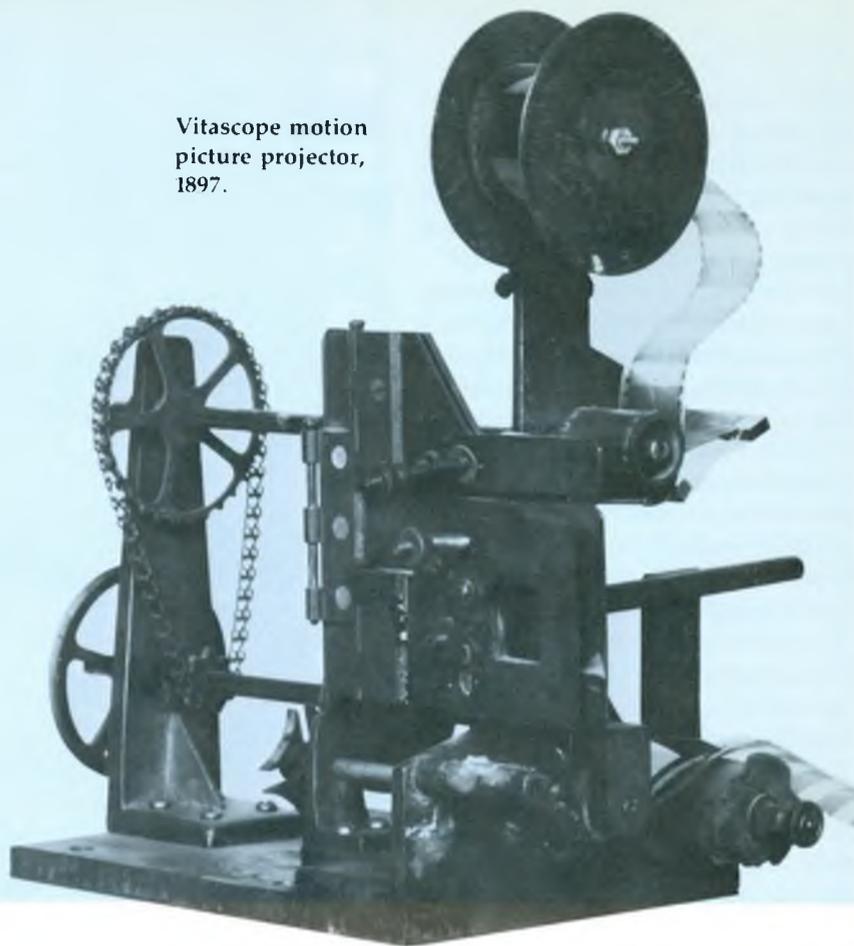
Griffith's films after his break with Biograph no longer claim for themselves the power of salvation. Their aspiration is more modest: to help keep alive, during dark times, the distant dream of a world to come in which innocence will be, in Griffith's words, "restored to its rightful throne."

—William Rothman

Mr. Rothman, the author of Hitchcock — The Murderous Gaze (1982, Harvard University Press), received his Ph.D. in philosophy from Harvard, where from 1976-1984, he was associate professor of visual studies. He is currently involved in the production of Jaguar, a feature film on location in Mexico.

A History of American Cinema

Vitascope motion picture projector, 1897.



Smithsonian Institution

"We are really the only and the lonely," film scholar Charles H. Harpole says of the nonexistence of a detailed, multi-volume history of American cinema.

Whereas nations such as the Soviet Union, Mexico, France, England, and India each have had their cinematic output documented in major histories, film in the United States so far has been treated only in single-volume surveys. Cinema scholars tend to lament the slenderness of the better surveys or, like Harpole, decry the existence of "quick-and-shoddy journalistic histories" of cinema cranked out by writers on contract to publishing houses.

Thus work now under way, with Harpole as general editor, on a projected ten-volume *History of American Cinema*, amounts not just to the writing of history but the making of it. Harpole, an associate professor of cinema in the School of Arts and Humanities of the University of Texas at Dallas, says the ambitious publishing project will provide an aesthetic, social, economic, and technological record of American feature, documentary, and avant-garde films and filmmaking. Original research will be conducted by teams of cinema scholars working on chronologically arranged chunks of film history

spanning the years 1895 to 1980. The reference series will be published by Charles Scribner's Sons, with financial support for the first three volumes coming from Scribner's as well as the Humanities Endowment.

For Harpole, the *History of American Cinema* will fulfill a more-than-decade-old dream. He says the idea of creating a definitive history of film in the United States came to him around 1971, when he was working toward his doctorate in cinema studies at New York University. Examining the "five serious film histories" that were then available, he noted how errors in an earlier volume were often repeated in later ones and was disturbed by the prospect of film theory being written on the basis of inadequate fact. "That was the germ," he says. "I thought, 'Something's got to be done about this.'"

Writing American cinema history when both the art and the industry are less than a century old presents a golden opportunity, according to Harpole. A number of film innovators are still alive to discuss their work, and much written documentary material (including the correspondence of film company executives, star contracts, shooting scripts, and court records) remains available. Further, many early American films are still in view-

able condition in something near their original form.

"Films fade," says Harpole, "and unless our policies of film preservation change, many of these films will have disintegrated in a hundred years. One intention of this project is to see the films in as pristine a condition as possible before they are gone."

Harpole says the goal of each volume's chief author will be to create "historiographically sound synthetic research." For readers of the series, the "why" as well as the "what" of cinema history is to be revealed. Rather than follow a reference-dictionary approach—a record of the great films of great men—authors and advisers for *History of American Cinema* are trying to aim for the fuller vision provided by the traditional writing of history, pulling "larger movements and larger subjects together," says Harpole, into a chronicle that is "objective and dispassionate."

John L. Fell, an adviser for Volume I of the series and former chairman of the Department of Film at San Francisco State University, has written of "movie historians" as "walking . . . exuberantly through a minefield." The joy in the work, he says, stems from the fact that in film history "academic research has just begun to mount its considerable skills in a spirit

of hard-eyed inquiry." On the other hand, writing a *History of American Cinema* demands that scholars undertake "a very ambitious project at a time well before the facts can be considered even reasonably in place."

"Since we are a relatively new field," says Charles Harpole, "we must proceed with extra caution with our methodology." Cinema scholarship in the United States is only about fifteen to twenty years old. Harpole, who counts himself "as one of the first generation of people to take degrees in cinema studies," says that one reason for creating a ten-volume history is "to deepen the level of information, to legitimize further the study of cinema."

But the scholarly study of film will have aged a bit by the time the *History of American Cinema* is completed. The first three volumes, composing a history of the silent-film era, are due to be published in late 1987. After that, concluding volumes are expected to appear at a rate of one a year.

Tentatively titled "The Flickering Screen," Volume I of the series is being researched and written under the direction of Charles Musser, film historian at the Thomas Edison Archive in New Jersey. A study of early cinema history and prehistory, "The Flickering Screen" will trace the medium's technological development (beginning with optical novelties such as the magic lantern, Thaumatrope, and Phenakistoscope) as well as early exhibition practices up through the beginning of the Nickelodeon era.

Covering the years 1907 to 1915, Volume II brings the American film experience forward from the days of traveling exhibitors and movies shown as "chasers" after vaudeville shows to a time when feature films were projected to large audiences in permanent movie houses. "The period in which the lexicon of film was developed," according to Harpole, when "filmmakers learned you could edit and form a continuity of story," was also a span of cinema history that saw the rise of the star system, the development of new lighting and camera technologies, and experiments in sound and color. Chief author for Volume II is Eileen Bowser, curator of the film department at the Museum of Modern Art.

Volume III, says Harpole, will be a history of "the period dominated by D. W. Griffith" and of the years when

film "production facilities moved from New York to the West Coast." To be written by Richard Koszarski, who teaches film history at Columbia University and the School of Visual Arts, Volume III ends when the nineteenth-century infant that was early cinema had matured into a full-fledged and worldwide medium of communications, a point, says Charles Harpole, "when there were people in Borneo looking at films of kings and queens being crowned in England."

While most readers of the *History of American Cinema* will be scholars, Harpole says it is "the fond hope of an academic" that filmmakers, television programmers, media practitioners as well as the general reader will benefit from a comprehensive history of cinema and that the study of film history as well as of historic film styles can enrich future creative work.

He has no illusions about teenagers abandoning drive-ins in order to wade through Scribner's ten volumes, but Harpole promises that the history will be written for general as well as specialist readers.

"The way a society learns about a field is really like drops of water," Harpole believes. "If you have this history in a high school library, and someone gets an assignment on W.C. Fields, you have the chance that they will read on about the subject."

"One of the things we want to do for the nonspecialist reader is show that film is not just chewing gum for the mind," he says. "It's a strong, shaping social force that has changed attitudes."

Casablanca, he says, the Humphrey Bogart-Ingrid Bergman romantic classic that appeared near the start of World War II, is far more than "a love picture."

"If you took Bogart as a symbol of isolationist Americans, and you took Bergman and her husband as a symbol for France, or Europe, you can see this as a strong pitch to Americans, a real call to arms."

"This is more than a simple love story," insists Harpole. Then, film buff momentarily overtaking film scholar, he adds, "But it's a *great* love story."

—Michael Lipske

"History of Cinema: Volumes I, IV, and VIII" / Charles H. Harpole / University of Texas, Dallas / \$50,000 OR; \$50,000 FM / 1982-86 / Basic Research



The moving image writes and rewrites history



American Film Institute

In *Drums Along the Mohawk* (1939), characters, sets, costumes, and props gave the appearance of historical accuracy, but the film disregarded "the fabric of events." (left to right) Ward Bond, Francis Ford, Eddie Collins, Claudette Colbert, Henry Fonda.

The strains of Wagnerian music filled the small theater. The flickering images on the screen were of Hitler, Goebbels, Himmler, and other Nazi officials paying last respects to Victor Lutze at an elaborately staged state funeral in 1943. Commenting on this German newsreel clip, Robert Herzstein (University of South Carolina) argued that the intent was not to honor Lutze, a figure of peripheral importance who had died in questionable circumstances, but to demonstrate the Party's unity and vigor despite the military defeats of 1943. As such it was part of Goebbels' campaign to rouse the German people to the sacrifices that total war required. The newsreels, Herzstein stated, "provide more evidence of this campaign than any other medium, including internal documents and printed sources."

A new seriousness among historians about finding and analyzing the evidence contained in films occasioned this viewing at the conference "The Historian and the Moving-Image Media: Developing a Methodological Synthesis for Teaching and Research in History," held in the Mary Pickford Theater of the Library of

Congress this spring. Sponsored by the American Historical Association with NEH support, the conference was intended to refine current approaches to the historical analysis of film and television and to examine ways of using film and television to develop students' critical analytical skills.

Historians have often scorned the use of moving-image media. Those who have chosen to study them have sometimes had to apologize for doing so. By distributing twelve commissioned papers to the forty invited participants prior to the meeting, the conference organizers engendered discussion about how and when historians do and should use films and videotapes.

The papers analyzed moving images as interpreters of history, as factual resources, as raw material for the history of media industries, and as documents of social and cultural history. They are now being edited for publication with additional material in a guide for other historians who want to use films and videotapes in their own research and teaching.

In the early years of film history many historians viewed the new medium as a powerful device for recre-

ating the past. On seeing *The Birth of a Nation*, Woodrow Wilson reportedly declared, "It's history written in lightning." Historians, however, have been generally skeptical that dramatizations can assist our understanding of the past. The tendency of many commercial producers of historical films to play fast and loose with facts and interpretations reinforces the skepticism.

In the AHA guide, project director John O'Connor, a historian at the New Jersey Institute of Technology, evaluates film as an interpreter of history. Focusing on the production history of *Drums Along the Mohawk*, O'Connor describes what appears to be a persistent pattern: painstaking efforts to reproduce costumes, props, language — all the surface features that give the "feel of truth" — and utter disregard for the fabric of events themselves. In Darryl Zanuck's words, the intent is not to give a history lesson but "to build and build to a big sustaining climax where we let everything go with a bang."

On the other hand, moving-image media may provide the most important documents for the social and cultural history of Western society after 1920. In his paper Thomas Cripps (Morgan State University) warns, "When we ask of movies that they tell us more about these times than their makers intended, that they speak for their age, and that they sing in concert with other instruments of the historians' craft, we are not only asking that they address questions that reach into crannies of social history far removed from the darkened aisles of the Bijou, but that they do so at a level of sophistication so far not asked of either our popular histories or of our students."

Significantly, Cripps argues that historians must go beyond the film images to scripts, to studio documents, to detailed analysis of the broader social context, in order to understand properly what those images tell us. To illustrate his point Cripps traced the production history of *It Happened in Springfield* (Warner Brothers, 1946), which he characterizes as "the best single window I have found through which to study films as a struggle between conflicting social values." Although a film of little artistic or historical merit, it "illuminates a conflict between two poles of opinion toward racial politics, two ambiguous

sets of attitudes that came into bold relief on the occasion of the change-over from war to peace." The film, originally based on a racial incident in Springfield, Illinois, and the community's subsequent attempts to use the schools to restore harmony, was meant to express the social unity that the pressures of war demanded, but the final production retreated from that conception for fear of offending white audiences. In the release print black people were airbrushed out and the only victim of bigotry had become a Scandinavian. An audiovisual catalogue reported "A natural for you school teachers, a neat story which offers information and neatly side-steps a controversial issue."

Janet Staiger (New York University) remarked on the peculiarly vehement critical response to *Foolish Wives*, a frothy piece produced in 1922. She argues that the "discourse about '100 percent Americanism' (a continuation of the Red Scare and xenophobia of 1919-1921) and socialized notions of the masculine and the feminine were salient factors in the very strong negative reaction to the film." Her presentation at the conference provoked a lively discussion about the use of concepts and models borrowed from the social and behavioral sciences.

The AHA guide also includes papers from the conference about the use of documentary, newsreel, and television news as factual resources. In this context Herzstein presented the Lutze film clip to illustrate how historians can use their critical skills to "read" a film and obtain information unavailable from more traditional sources. Film may provide information about an event not otherwise available, for example, verifying the presence of particular individuals. Film also offers insights into the manipulation of images of events by political or commercial interest groups. The historian must ask how subjects are chosen, transposed or juxtaposed, how music or sound is manipulated — and to what end.

The conferees generally agreed about the imperfections of moving-image media as resources for research or teaching. They also concluded, however, that the power of media images on the public mind creates a challenge for historians. First films and now television have had a significant impact on the shaping of our historical consciousness.

The presence of AHA president William McNeill (University of Chicago) was itself an important statement to the profession. Speaking at a luncheon session, McNeill reminded those present that films and television are the major vehicles for exporting American culture. O'Connor warned, "It might even be argued that a steady diet of television docudramas and pseudo-docudramas (if there can be such a term) has begun to undermine whatever respect there might have been in the public mind for the work of the professional historian and history teacher." He pointed out that the "ever-present implications of most such popular productions is that history is no more than a story to be told. In such a simple context there is no room for subtle shading of interpretation. "The great task of the profession, he suggested, is to work against this trivialization. Lawrence Levine (University of California at Berkeley)

remarked in discussion that historians who use and study media can gain the respect of their peers, and so be in a position to accomplish this goal, only by doing first-rate historical work themselves.

In addition to the guide that includes the conference proceedings, the AHA will also publish a revised and expanded version of the pamphlet, *Teaching History with Film*, which O'Connor coauthored in 1974. Finally the conference organizers will conduct a series of six in-service training programs for teachers at the secondary and college levels during the fall and spring 1985-1986.

—William McGill

"The Historian and the Moving-Image Media: Developing a Methodological Synthesis for Teaching and Research in History" | John E. O'Connor | American Historical Association, Washington, DC | \$77,932/1984-86/Exemplary Projects



How feature films convey the impression of documentary news footage is apparent in this still from a German-made dramatization of events in World War I.

CINEMA

The cinema is a captivating, if complex, route to the past. As a popular art, set in the economic, cultural and political spheres, film inevitably bears the birthmarks of its passage into light. As a technological art, crucially defined by its capacity for the automatic registration of sights and sounds, it is composed of pieces of the culture it represents. In order to recover the full discourse that films advance, therefore, the student of film must be at once a historian and an interpreter of art, able to shift constantly between the objective examination of the context of a film and the subjective immersion in the experience it offers.

Paintings, music, poetry and films are part of our present in a way no peace treaty, court record, or standard historical artifact ever is. Yet works of art affect us in part because they are of another time and place, because they come freighted with the unknown even while they appear so wonderfully knowable.

What freight do films bring with them onto the screen? They bring their own private histories, to be sure, but beyond these birthmarks, one can sense the obsessions of an age. In French films of the 1930s, the group that particularly interests me, for example, images of exotic lands, of Africa especially, remind us that France still thought itself a tough colonial power. But pictures of forlorn exiles in these lands (Alerme in *La Petite Lise* or Gabin in *Pepe le Moko*) more poignantly define the depths of France's self-image. In *Pepe le Moko* (Julien Duvivier, 1937), we confront an image of pure nostalgia and hopeless desire. Gabin, French expatriate and master criminal who has become king of the Casbah, utterly loses his self-possession when faced with the elegant Gaby, a seductress from Paris. Giving up his kingdom in exile, he follows the lure of her perfume, only to watch her sail out of sight. Surrounded by police on the wharf, Gabin stabs himself, victim of a longing for Gaby and for the France she represents, which itself has receded from him into the past. The lawless exoticism in the labyrinthine alleys of the Algerian ghetto with its multi-racial swarm runs up against the elegant but equally lawless Parisienne Gaby. We are overwhelmed by the mood that results: No one, not even Jean Gabin, can recover a lost world.

As the French citizenry witnessed the election of the first socialist government in 1936, Jean Renoir and Jacques Prevert produced *The Crime of M. Lange*, a fantasy that fostered, by representing, the conditions of a "popular front."

An examination of contemporary French editorials and political speeches, which betray the fear of a people believing themselves the last free country in Europe as their neighbors fall one by one to fascism, assigns a more specific character to the nostalgia and helplessness evoked by the film. A similar cornered, emotional state pervades the novels of Drieu or MacOrlan. The study of film, then, requires both a subjective appreciation of a film's emotional message and an objective refinement of this message through the examination of other expressions of the culture's sensibility.

In the case of these films, this approach takes us swiftly to the full arena of social life in the thirties in order to understand not so much their literal truth (on the whole they avoided the great issues of the day), but their need to speak in the way they chose. What pressures, competitions, passions forced the French filmmakers of the thirties away from the experimental avant-garde to popular material? Jean Vigo, Rene Clair, Marcel Carne, Jean Gremillon, Claude Autant-Lara and many others who had experimented with surrealist and impressionist styles in the late twenties, began creating blatant melodramas. More puzzling than these successes are the failures of the great heroes of the 1920s: Abel Gance (*Napoleon*), Jean Epstein, and Marcel L'Hubier. Why did their work in the thirties become so conventionally theatrical?

For some filmmakers the change marked a defeat by the new technology of sound; for others, it was a response to the growing social concern of artists in the face of the Depression. Sound impaired Gance's visual imagination, while it freed Clair and Vigo to create wonderful rhythms. The huge cost of making sound films initially stifled the independent avant-garde, but as first, Clair, then Renoir discovered, larger budgets brought to their films a serious interest in quality by those producing them. These producers, for their part, could not ignore the per-

vasive Hollywood presence on European screens. Some succumbed to pure emulation of this international style, while others hoped to profit through product differentiation. Marcel Pagnol's Marseilles dramas thwarted the sophistication not only of American movies but of Paris's attempt to imitate America.

Outside the circle of immediate influences on film production lie the spheres of cultural and political pressure. The films of the thirties partake of the populist turn of Gide, Malraux, and St. Exupery as these men came to terms with the Depression and the lures of fascism and communism. Although few films take up directly the social and political crises of the day, the change in tone from the chic twenties to the populist thirties reflects a new sensibility.

Cinema is not only a good index of culture, but better, perhaps, than painting, music, or poetry, because it visibly partakes of the stuff of cultural life. Moreover, the solutions it arrives at in the artistic struggle to represent that life can be trusted as broadly social solutions, tied to groups who lived through the era, rather than to the private comprehension of the gifted, but inevitably more isolated, individuals who dominated these other arts. The very compromises and business decisions leading to the production of a film ensure that it be related to its era.

How does a film exist in culture and culture in film? As satisfying as is the



& CULTURE

metaphor of movie screen as cultural mirror, the power of the camera to set the scene of culture is a power much stronger than that of mere reflection. The cinema literally contributes to a culture's self-image, inflecting, not just capturing, daily experience.

In 1936 Jean Renoir teamed up with Jacques Prevert to produce *The Crime of M. Lange*, a delightful fantasy about the establishment of a workers' collective. Its lightness and wit, its clever meditation on the collective spirit necessary for its own existence, and its fondness for all its characters, keep this film in our classrooms today, a treasured product of another age. But in that age, in 1936, it provided more than diversion to a depressed populace, for it was meant to foster, by representing, the conditions of a "popular front" against the privileged class and ultimately against Hitler. This program was part of the film's appeal in a year that saw France's first elected socialist government. In a very real sense Renoir and Prevert produced the culture they wanted to address, by telling a story that was vaguely a part of the common experience of the day, a story, it must be added, that had been drowned out until then by the brassier theatrical productions against which it had to compete.

The Crime of M. Lange is too perfect an example of the cinema in its dual role as index and motor of culture. Until that film, Renoir's works were ignored by the populace and Prevert

was a marginal and whimsical anarchist. Neither was listed in "those to watch" by *Film Daily Yearbook* in its 1935 survey of foreign competition. Should we then devalue Renoir's earlier work? Of course not. If films do not contribute to, as well as reflect, their eras, this relationship is anything but direct, and the competition to be heard is not of the sort that a study of the marketplace (with its criteria of box office receipts and even of critical reception) is likely to comprehend. Purely economic studies shade one's eyes from the scintillating visions expressed in important films, especially in those films ignored or misapprehended in their own day. This is precisely a problem of "pha-sure," of the lack of coincidence of a representation with the conditions under which it might best come to life. When Jean Vigo's *Zero for Conduct* was resurrected a few years after his death at a communist party rally, and when film enthusiasts continued to demand to experience this vision that failed in its own era to find an audience, we pronounced him prophetic.

While Vigo and Renoir surely hungered for contemporary success, they just as surely aimed to change the rules of artistic discourse so that their films could be received by a culture ready for them. If it took years for these changes to come into effect, if *Rules of the Game* is often cited today as the greatest French film, although Renoir madly recut it to help stave off the utter disdain with which it was received in 1939, we cannot say that such films are not of their times.

This is hardly a new problem in the history of art, but it is a problem the cinema raises most insistently, and raises, I think, in a way that can be treated. We are accustomed to histories of art or literature that wander from lone genius to lone genius, isolating the stylistic glories each was able to achieve. Style here is the personal, nontransferable character of a discourse. Its opposite, in Roland Barthes's famous scheme, is language, the bare rules of discourse that force themselves on all who would be heard. In art history we can think of

language as the ruling systems or conventions at play in various epochs. Thus Rubens was a shining genius, twisting the language of the baroque to his own design. The same holds true in literature where we treat Wordsworth as an inimitable soul who gave to the romanticism of his age a peculiar sound and feel.

The film history I have been discussing cannot be understood in this heroic manner but needs an intermediate term, one akin to Barthes's "écriture," to insist upon the struggle, rather than the products of history. The very business of cinema, with its problems of distribution, censorship, limited production, and collaborative labor, makes us see it as the site of fights over the nature of representation, over the right to represent experience in a particular way. This social struggle involves genius, no doubt, but genius that can hardly be termed "lone." In 1933 Andre Gide supported a kind of cinema that would result in a popular, poetic realism by helping his friends Colette and Marc Allegret realize their adaptation of Vicki Baum's *Lac aux Dames*. This same year he joined an association of artists against fascism, the AIER, that many historians feel made possible the popular front. Did his presence inspire Prevert, Renoir, Carne, and others? It certainly contributed to the prestige of an emerging "écriture," one that would turn the best French films away from their theatrical heritage and toward the *recit* or short novel. Gide and Renoir, who are as close as we might come to geniuses in their time, were defined by, as they helped define, the culture of the thirties. So it is with the cinema as a whole.

In sum, a cultural history of cinema must reconstruct the temper of the times, neither through the direct appreciation of its products nor through the direct amassing of "relevant facts," but through an indirect reconstruction of the conditions of representation that permitted such films to be made, to be understood, even to be misunderstood, controversial, or trivial. More than this, as certain key films attest, the movies create as well as display a culture's imagination.

—Dudley Andrew

Mr. Andrew, a professor of comparative literature at the University of Iowa, is at work on a book about French films of the 1930s.



International Center of Photography



AMERICA'S WHOLE FILM CATALOGUE

Thousands of New Yorkers lined up to celebrate New Year's Eve, 1916, at Manhattan's massive Rialto movie house. It was the premiere of *My Girl, Filipina*, a rags-to-riches romance involving mistaken identity, potential calamity, and the inevitable happy ending.

Filippa was a box-office smash — racking up more than \$3,400 in opening-night ticket sales, most of them at 50 cents each. "It broke all existing records," says Patricia King Hanson of the American Film Institute. "It even outsold *Birth of a Nation*."

Despite *Filippa's* remarkable commercial success, few people alive today — even the most ardent movie buffs — have ever heard of it. All copies of the film have been destroyed by time and inattention. Even written information about the smash hit is sketchy and scattered.

But Hanson and other AFI staffers are working to preserve the memory of *Filippa* and literally thousands of other lost films, by producing an exhaustive catalogue of American movies, from the hottest hits to the biggest flops. With help from NEH, the *AFI Catalog of Motion Pictures* is becoming a gold mine of facts, both for students of American cinema and for scholars attempting to discover how films reflect American attitudes and mores. "This is the first time anyone has ever tried to make a systematic and comprehensive catalogue of all American feature films," remarks Hanson, the editor of the catalogue.

The AFI, working with the R.R. Bowker Company, already has pub-

lished volumes cataloguing feature films of the 1920s and the 1960s. These volumes have won critical acclaim from scholars and teachers. Historian Daniel Boorstin, for example, describes the catalogue as "an unequalled guide to the film sources of our history."

The archival function that the catalogue is intended to serve guided its editors first to the films of the twenties. Only one of five films made during that time survives today. In addition, the decade is regarded as a crucial period in the history of American filmmaking because not only is it the golden age of the silent movie, it also marks the transition from silent film to sound.

The AFI researchers currently are collecting information about the approximately 6,000 feature-length American films made in the teens. Hanson says that "this really was a watershed period for the movies." J. Douglas Gomery, a film historian and professor of film at the University of Maryland, calls the period "an era of transition, from shorter films to the full-length feature films of today."

During the teens, motion pictures were starting to supplant vaudeville as a dominant form of public entertainment. The old nickelodeon was becoming a thing of the past, and several dozen film companies were working almost around the clock to churn out features to fill newly built movie houses. "It was an era of tinsel splendor and scandals, of skyrocketing salaries and endless vitality," according to film historian Daniel Blum.

In his book, *A Pictorial History of American Film*, he says, "To the sound of a tinkling and appropriately emotional piano, Pearl White faced her perils, Francix X. Bushman caused fluttering hearts, Theda Bara wrecked homes," while "gradually the whole world came to treasure its heroes and heroines and clowns, and to ape them."

Hanson and a team of four researchers are attempting to reconstruct that era. Working like detectives from twin bases at Los Angeles and the Library of Congress in Washington, D.C., they seek to track down the approximately 10 percent of movies still extant from the teens, and to uncover as much written information as possible about all feature-length movies made in that decade.

The researchers delve into more than a dozen periodicals, ranging from the *New York Times* to such trade publications as *Variety*, *Motion Pictures News*, and *Motography*. They also peruse corporate records, the *Catalog of Copyright Entries*, and yellowing copies of catalogues published by movie studios including Universal and Biograph. "A lot of this early material is extremely fragile," notes researcher Eli Savada, who adds that "it really is detective work" to make sense of sometimes conflicting information about the films. (Many films in the early days of moviedom, for instance, were known by more than one name: "Passion Play" often was referred to as the "Life of Christ" and vice versa. The AFI team wants to make sure its compendium is not only complete,



American Film Institute

(left to right) Marie Dressler and Lionel Barrymore in *Dinner at Eight*, 1933; Woody Allen in *Bananas*, 1971; Richard Burton; Fred Astaire and Ginger Rogers in *Smoke Gets in your Eyes*, 1935; Mickey Mouse in "The Dognapper," 1934; Charlie Chaplin in *The Great Dictator*, 1940.

but accurate.)

Like its predecessor volumes, the 1911-20 catalogue will include the proper identification and length of each film, production and past credits, literary or dramatic sources, a plot synopsis, subject terms by which the plot is analyzed, and historical notes. The catalogue will also list the location of all available viewing prints of the films in such public archives as The Museum of Modern Art, UCLA Film Archives, and the AFI Archives. "This will become unbelievably useful," says Gomery. "One of the biggest problems in film research is just finding out where existing films are. It can literally take months now, but the catalogue will make it possible to find out within a matter of minutes."

Hanson points out that the catalogue's newest volume, scheduled for publication in early 1987, will help scholars of the big screen trace the careers of many of Hollywood's brightest stars — Douglas Fairbanks, John and Lionel Barrymore, and Mary Pickford — who got their start in the teens. "Just the other day we came across what apparently is the first film with Tallulah Bankhead, one we'd never heard of before," says Hanson. But, she adds, the catalogue also will provide insights into the careers of "a lot of other big stars" whose careers blazed into prominence and then burned out as quickly as a supernova. "For example, we're finding out a lot about Harrison Ford I" — no relation to Indiana Jones. "He was a real hero," says Hanson.

In like fashion, the catalogue is

uncovering a wealth of detail on early film directors. "There really were many big-time directors," says Hanson. "There wasn't only D. W. Griffith," the epic maker of *Birth of a Nation* and *Intolerance*.

Cinema teachers say the need for this sort of scholarly compendium has never been greater. The number of colleges and universities offering film courses has mushroomed in the past thirteen years from 219 to more than 1,000. And more than 44,000 students are pursuing degrees in film and television.

Film professor James Deutsch of George Washington University says that the catalogue is unique in including another "very useful" feature — a listing of films by subject. "It's the only place where you can find information on a given subject — for instance, airplanes. Anyone who is studying content has to go to the AFI catalogue first."

Hanson believes that social historians may be able to use the compendium as much as cinema scholars. "We're learning a great deal about attitudes and social customs of the early twentieth century by seeing how life was depicted on film," she says. "It's remarkable how many films dealt with problems that are still around today — drug addiction, child abuse, the breaking up of families, sexism — the sort of thing we now see especially on made-for-TV movies." Hanson adds that silent-screen plots of the teens "were a lot sexier and more salacious than those of the twenties and thirties. This could stim-

ulate a lot of research into the social history of that time."

While cataloguing the movies of the teens, the AFI team also is beginning to delve into the dawn of the film era (1893 to 1910), spanning the crude, earliest efforts of Thomas Edison and the Lumiere Brothers to the arrival of Max Sennett and Tom Mix. Researcher Savada, who is spearheading this effort from an office in the Library of Congress, admits it is a "voyage into unknown waters," because scholars previously had no idea how many films had even been made. "Earlier estimates ranged from about 6,000 up to 30,000, but now we know the total was closer to about 15,000," says Savada.

Savada has already tracked down more than 10,000 films, and he is currently burrowing page-by-page through one of many potential sources — the turn-of-the-century trade publication *Motion Picture Review*, "examining the reviews, the articles, and even the ads" in an effort to find information about lost movies. "It's taken me two weeks to go through half a year's worth of issues," says Savada, who knows he faces months of this sort of methodical detective work. But Savada and the other AFI researchers remain excited at the prospect of writing many new pages of cinema history.

—Francis J. O'Donnell

"The American Film Institute Catalog" / Stephen Gong / American Film Institute, Washington, DC / \$125,000 OR; \$90,000 FM / 1983-85 / Research Resources — Access



Butler Library, Columbia University

PRESERVATION



Saving Catullus

The last time our civilization endured the loss of a significant number of books was during a period spanning three hundred years or so, from the sixth to the eighth centuries of our era, a period known with some justification as the Dark Ages. How much of the writings of Greece and Rome were lost at that time because of the demise of higher education, the pillaging of libraries, the preference for Christian over pagan texts, and the collapse of the economic and social framework known as the Roman Empire in the West, is hard to estimate. We know, for example, that Sophocles wrote some 123 plays; only seven have survived complete. Euripides fared a little better with nineteen out of his ninety-two. For Aeschylus, the score is seven out of ninety. This means that we have thirty-three plays extant out of a total of 305. In other words, all our experience of Greek tragedy is based on 10 percent of the corpus. What would we make of Shakespeare if we had only three or four of his plays saved for us by the approval or neglect of Puritan critics? We can hope that what has survived of Greek drama is the best, but it may merely be what was most popular at the time; or, more sadly, the least offensive. Of classical texts it would not be unreasonable to guess that 85 to 90 percent has been lost. This makes classics a tidy little field because the corpus is manageable; but it also means that much of its scholarship is devoted to gropings in the shadows among fragmentary remains in futile attempts to recover what we have lost. It is like an archaeologist who digs up a piece of sculpture — perhaps the forearm of a human figure — and deduces from it the entire statue. What survived into the late Middle Ages and the Renaissance did so because of a combination of miracles and coincidences — only one battered manuscript of Catullus, for example, and no Menander, except for fragments, until our own century.

It is easy to understand why the average person in the seventh century was not concerned about the destruc-

tion of books written in languages he could not read; he was losing so much at the time that foreign books in a largely illiterate world could not be a high priority. But when the books are written in our own language and record our own immediate past, some effort should be made to prevent their obliteration. The analogy between the loss of classical literature and the loss our civilization faces today is no more than approximate, but the nation's libraries are contending with a disaster of comparable magnitude.

Before the end of this century, millions of pages bearing the thoughts and images of writers, scholars, and artists working between 1850 and 1950 will have crumbled, faded, and disintegrated to such an extent that even recognition or identification will be impossible. The impermanence of the works of man has long been a theme for poets, who have lamented such losses over centuries or millennia; our losses are occurring within a single lifetime. The comfortable assurance that *verba scripta manent* may have been the creed of scribes working on vellum, but when paper was introduced into Europe in the thirteenth century by Arabs who had "borrowed" it from China, the emperor Frederick II forbade its use for vital records on the ground that it was ephemeral. A century or more later a German abbot declared, "Truly if writing is set down on vellum, it will last for a millennium. When printing is on paper, however, how long will it last? It would be surprising if printing in a paper volume were to survive two hundred years."

The good abbot would be surprised at how many of those books printed on paper have endured for four or five hundred years. Paper made from cotton in the original Chinese fashion is not the enemy; the villain in our libraries is high-acid, wood-pulp paper which literally eats itself. It has been estimated that one-quarter to one-third of the holdings in the nation's research libraries and archives cannot be handled without suffering further damage; it has also been esti-

mated that only a minor percentage of this material — perhaps 3 or 4 percent — can be saved. The expense of conservation or copying, whether on microfilm or on compact disc, and the entry into a national database to indicate that such action has been taken costs at least \$60 for a 300-page book. So there is an obvious need for selection.

The extent of the problem can be illustrated by some figures. The nation's 263 research libraries hold some 305 million volumes; of these 76 million are at risk. Over the next twenty years an additional 12.5 percent, that is, 38 million, will become at risk. Microfilming is saving perhaps 100,000 of these volumes annually. The deacidification process is primarily devoted to books that are new or in good condition, because that process stabilizes the book's condition but does not improve it. If we are to save 3 to 4 percent of the endangered books, then the annual rate of microfilming must increase to 250,000 volumes for at least the next twenty years. At present prices, this increase would cost about \$9 million annually.

Books published before 1850 are not generally at risk; they were printed on rag paper with a negligible acid content and, if they have not been abused or improperly stored, are probably still usable. Books sufficiently popular to have been reprinted even once obviously have a better chance of survival; but books of interest to scholars now and in the future are unlikely to be reprinted unless they can be used as textbooks.

The problem is a domestic one too; if you are over forty and a book collector, you may have noticed what has been happening to the books you bought in your youth. Paperbacks are often glaring examples of deterioration if they are more than twenty years old, but paperbacks are intended as ephemera (even though many of us find it next to impossible to throw any book away).

To make matters worse, this deterioration problem is not confined to books. All forms of documentation

are at risk: photographs, drawings, film, audio and video tape, recordings, pamphlets, and manuscripts. Books are easier to count, and we know more about the chemistry of book preservation thanks largely to the pioneering efforts of the Library of Congress in the last two decades. But we know that the problem is pervasive and that we are paying a price for improvements in technology. A shortage of rags in the mid-nineteenth century for papermaking prompted the adoption of wood-pulp for that purpose. An irony here is that, as usual, it will be necessary for technology to save us from technology.

The National Endowment for the Humanities has had more than a decade of experience in supporting preservation activities. The only national preservation activity currently underway is the U.S. Newspaper Program, launched by the NEH in 1981 and planned by the Endowment since 1974. This program is now active in twenty-two states and territories, and we expect to involve additional

states at the rate of three or four each year until the entire country is covered. Its purpose is to create a national database of surviving newspapers — more than 300,000 titles are estimated to have been produced since the first one appeared in 1690 — and then preserve the best selected copies by microfilming. The program has the active cooperation of the Library of Congress, and its benefits are available at more than two thousand terminals in libraries all over the country. More than 30,000 titles are now nationally accessible.

In another project of national scope, classical scholars are choosing works in their field for microfilming to ensure the survival of the best contributions made by scholars in the period from 1850 to 1918. This project is being administered by the American Philological Association with funding from the NEH. We have also required that books published with Endowment assistance be printed on acid-free paper and, in other ways, will meet national standards for longevity; the problem for libraries is both retrospective and

prospective, after all.

We have now reached a stage where we can measure the extent of this problem; those measurements indicate that our previous efforts, though useful, have been inadequate. The figures I have cited come principally from studies made by the Council on Library Resources where the members of the Preservation Committee seem agreed that enough surveying has been done; now is the time for action.

In that spirit, and to further that consensus, a new Office of Preservation has been created at the Endowment with a requested budget of \$5 million in FY 1986. This sum would more than double the funds available for grants in this arena and facilitate national awareness of the urgency of this potential disaster. Major assistance from the private sector has already been given, notably with awards from the Mellon and Exxon foundations. I hope that trend will continue. But so far the concern has been felt principally by librarians and other curators; most scholars have no idea what the current loss or future deprivation might mean for their disciplines. The most common preservation technique — because it is the cheapest — will soon be to deny access to a collection. A book that is not handled will last longer, but what is its value if it cannot be read?

While the Endowment welcomes cooperative projects such as those designed by the Research Libraries' Group and the Association for Research Libraries, it is clear that much of this work will be done piecemeal through projects funded at particular institutions around the country. The material treasures of the humanities are found in many different homes: Not only libraries, but also museums, galleries, historical societies, and archives contain documents of unique importance. Thanks to technology, however, we can ensure that information on all this preservation activity can be pooled and made generally available so that duplication of effort will be avoided and access to the materials themselves guaranteed. Only one copy of each work needs to survive, whether by our caution or neglect. Think of Catullus.

—Harold Cannon

Mr. Cannon is director of the NEH Office of Preservation.

William J. Welsh, Deputy Librarian of Congress, crumbles paper to demonstrate the problem of deteriorating books in the nation's libraries. The photograph was taken in October 1982 at a large-scale test of the library's patented diethylzinc mass deacidification process conducted in a vacuum chamber at NASA's Goddard Space Flight Center.



Library of Congress Information Office

New techniques in preservation

The survival of documentary materials, the written records of human activity and thought, has always been a risky matter. What we know of man's past depends to a great extent on the fragments that escaped the accidents of war, natural disaster, sheer carelessness, and the inevitable disintegration of organic matter over time. Periodic waves of deliberate destruction for religious or ideological reasons have also obliterated substantial portions of the historical and cultural record. The advent of modern industrialized society has aggravated some of these destructive factors. Not only are our wars more devastating, but air pollution takes its toll of paper and bindings just as it does of people and buildings. Moreover, major changes occurred in the mid-nineteenth century in the raw materials and methods used to produce paper in order to bring more books, journals and newspapers to an increasingly literate population and to provide paper products of all kinds for industrial and commercial uses. These changes in paper-making greatly increased its vulnerability to the ravages of time.

Happily, technology, in addition to being the primary cause of our current problem, also provided some remedies for it. Techniques for transferring the information stored in books, journals, archives, and manuscripts to microform have been perfected over the past few decades. If archival quality film is used and if it is carefully processed and properly stored, microfilm or fiche will last for centuries. Another new technology, digital storage, particularly optical digital disc, is currently being explored as a promising new approach to reformatting information now available only on deteriorating paper, film, or magnetic tape. There are also available at least two tested methods for deacidifying paper that has not yet become embrittled, thereby doubling its life expectancy. Finally, standards have recently been issued for permanent durable paper, and there is growing commitment within the publishing

industry to using such paper, especially for scholarly publications.

Thus, Americans living in the latter half of the twentieth century are in the unique position of being able to determine what among the great stores of knowledge, which have accumulated in our research libraries and archives, is to be passed on to our children's grandchildren. Curiously, however, this opportunity for shaping the intellectual heritage we will leave to our descendants has not yet been widely recognized and acted upon.

The reasons for this are complicated. First, most Americans expect consumer goods of all kinds to disintegrate more or less rapidly and to be easily replaceable, often by a technologically improved product. Schol-

ars therefore have expected the literature in their fields either to be reprinted or to be miraculously saved in the nick of time by some new technological breakthrough. Secondly, the technology which has been available since the 1930s for such rescue operations has never won the hearts of users. Microforms have great advantages: They are relatively cheap to produce and very cheap to replicate; they are easy to store; they are very durable when properly cared for. But they are not very easy or pleasant to use. Microform readers have been awkward to manipulate and uncomfortable to sit at for long periods of time. It is hard to take notes at most reader stations, and printers have been less than satisfactory. The



A view inside the vault at the National Underground Storage Facility in Boyers, Pennsylvania, where master negatives of books that have been microfilmed are kept at 60 degrees Fahrenheit.

Research Libraries Group, Inc.

machines tend to break easily and have often not been well maintained by libraries. Moreover, many microforms have not been catalogued, and so they are difficult for readers to locate. Although microforms will probably never enjoy the popularity of the codex, in recent years great improvements have been made in both film and fiche readers; libraries have paid more attention to providing comfortable work stations for users; and increasing bibliographical control has facilitated access.

Despite these improvements, there remains considerable psychological resistance on the part of readers to any plan to transfer a substantial portion of the holdings of the nation's libraries and archives to microform. In the past few years this resistance has been reinforced by the emergence of digital disc technology which holds out at least a hope of providing a more attractive medium for long-term information storage. Optical digital discs are enticing because they have the potential for offering very high resolution images of all kinds, displayed either on high resolution Cathode Ray Terminals (CRTs) or in hard copy. They also offer random access searching; the possibility of storing written materials, photographs, and other images and sound recordings in a single medium; and electronic transmission to multiple work stations or sites. The fly in the ointment is that there are not as yet any operational systems in place in a library or archival environment that can provide hard data on the reliability or cost effectiveness of disc as a preservation medium. The Library of Congress began a pilot program more than three years ago to investigate "the use of new user technologies — analog video discs, compact digital audio discs, digital optical discs, and . . . computers — for the storage, retrieval, and display or playback of a wide variety of library materials." (William J. Welsh, *Library Resources of Technical Services*, Jan/March, 1985.) That program is now entering an operational phase, and it is hoped that detailed information on technical problems, managerial issues, and especially costs will be made widely available to the library community. The Public Archives of Canada is also about to embark on a program to transfer its holdings, beginning with machine-readable data,

to digital disc storage. Here again, however, it will be some time before data on the technical, administrative, and fiscal implications of the program will be available for public evaluation.

In the meantime, probably for a period of up to five years, we are left with that good old reliable standby, microform. An infrastructure of trained personnel, available equipment, and operational methodologies is in place to facilitate large-scale filming projects. Long experience in a number of research libraries and historical societies and archives as well as the careful data collection undertaken by the Research Libraries Group cooperative preservation microfilming project funded by NEH has provided solid figures on costs. Microfilming also lends itself very well to cooperative projects in which the participants commit themselves to reporting the decision to film to a central bibliographic data base in order to prevent duplication of effort. Because of the low cost of making additional copies once a master negative and a copy master have been created, microform also offers the possibility of greatly increasing access to materials now available in only one or two repositories.

Moreover, it seems increasingly likely that both computer and optical scanning technology will soon be widely used to make the retrieval of information stored on microforms much faster and easier. "Computer-assisted retrieval of microimages uses

the computer to store an index to all document images filed on the rolls of microfilm. This could mean millions of document images in microfilm magazines stored in one access file.

. . . The next step will be the transmission of microimages over the data transmission systems." (Murray Asarita, *Journal of Micrographics*, March, 1983.) Thus, mass storage will continue to be primarily on microform, but retrieval will be automated, and delivery will be not only on a conventional microform reader or in a printout from such a reader but also, after conversion to an electronic bit stream, on CRTs either locally or at remote sites. In addition, the electronic images may be encoded on an optical disc for distribution to users elsewhere.

The simple message to be derived from such attempts to predict the technological future is that investment in microfilming now is not only safe but sensible because microforms can be easily integrated into the systems likely to evolve in the coming years. Microforms are building blocks that can be used as the foundation for a wide range of system information storage, preservation, and retrieval. Thus, there is no reason to delay a massive national effort to convert our deteriorating intellectual heritage to microform and every reason to begin.

—Margaret Child

Ms. Child is Deputy Director of the Smithsonian Libraries.



Searching for microform replacements at Columbia University.

Burley Library, Columbia University

Fahrenheit 60: Preserving books

As the popular song proclaims, "You can't tell a book by its cover." The message inside is what counts. It is for this reason that librarians and scholars charged with the care and upkeep of significant collections of Americana have banded together to rescue the intellectual content of thousands of badly deteriorating books and pamphlets now housed in their institutions.

Books so brittle that, as one professor phrased it, they disintegrate into "yellow snow" even as a researcher turns the page, have become an increasingly formidable challenge to curators of scholarly collections. The remedy, to microfilm the content of the endangered books, has been known and practiced for years. However, despite the existence of several exemplary preservation plans, librarians are still dismayed at the extent of the need.

The Cooperative Preservation Microfilming Project (CPMP) undertaken by the Research Libraries Group, Inc. (RLG) is attempting to meet this need in two ways. The two-phase, four-year preservation program, supported by NEH, will not

only microfilm a selected body of irreplaceable materials, but will further the growth of a national, coordinated preservation plan.

RLG, a corporation owned by major universities and research institutions, decided at the outset of the project to concentrate on the microfilming of Americana. This decision reflects the view of scholars that the extensive collections of American materials found in libraries across the country are vital to the understanding of our national heritage. "The quantity of books and pamphlets that are literally disappearing is so vast," comments project director Patricia A. McClung, "that the job will probably never be finished. Even so, we can say with confidence that a substantial amount of Americana will be placed on film during the next few years . . . and the Library of Congress has allocated one-quarter of its microfilming budget for a three-year period to filming many materials complementary to the RLG project."

By 1987 more than 45,000 American imprints published from 1876 to 1920 are targeted for filming. Nearly 15,000, most of them books and

monographs about American history and literature of the period, have already been filmed as part of the first phase of the project. The second phase will concentrate on filming American periodicals as well as books in history and social sciences.

The nine institutions participating in phase two of the project plan to film a wide variety of materials ranging from literature on the history and development of American science at Stanford University to the in-depth collection of American authors, both famous and obscure, housed at Columbia University. Yale University will continue to film American history monographs, while Princeton, a new participant, will concentrate on rescuing through film its crumbling journals and historical society periodicals.

The University of Michigan Library, known for its strong collections in economics, sociology, political science, and transportation, has attracted social science research scholars for many years. Because filming the entire collection of periodical titles is not yet possible, librarians and professors at Michigan have had to determine the order of priority. Among the titles they will microfilm are turn-of-the-century annual reports of the Massachusetts Society for the Prevention of Cruelty to Children, and the first volumes of the *National Suffrage Bulletin* from the same years.

The New York Public Library and the New-York Historical Society, two of RLG's nonuniversity owner/members, have chosen books and periodicals dealing with religion, geography, philosophy, travel, and the railroad industry. The Historical Society's decision to film its collection of trial literature covering such financial and banking scandals as the Credit Mobilier case, labor disputes, and murder trials, will open up an important group of documents to scholars throughout the nation.

The Albert R. Mann Library at Cornell University contains more holdings on the history of American agriculture and rural life than any



Filming books using a book cradle.

Butler Library, Columbia University

other academic library, in part because of Cornell's continuous involvement with the cooperative extension and country life movements. Periodicals such as *American Rural Home* and *Moore's Rural New Yorker* will be filmed because they provide useful insights into farming as a way of family life, into the role of women in agriculture, and into the development of farming techniques and machinery.

Finally, works by authors as disparate as Horatio Alger, Jr., Theodore Dreiser, and Upton Sinclair are scheduled for filming at the University of Minnesota. The Hess Dime Novel Collection, which includes novels by these and other less well-known writers of the late nineteenth and early twentieth centuries, is constantly consulted by scholars of American cultural traditions. Rescued from their shredding paper bindings, the dime novels will acquire a new life on film.

Each stem along the path taken by an individual volume as it is selected, filmed, catalogued, and stored is meticulously outlined in various RLG guidelines. By insisting on the use of stringent criteria at every point in the process, RLG hopes to provide a model for the application of national standards to the preservation of books through microfilming.

Each of the participating institutions first reviews its targeted collections and eliminates any items not of significance to scholarly research. Government documents already part of the serial set (complete runs of

catalogues listing the works already microfilmed are searched again in order to avoid duplicate filming. Each item is then inspected to see that it is complete, and necessary repairs are made. Volumes that cannot be filmed flat are unbound, whenever possible. Books with unusual or rare bindings or illustrations are considered individually. In keeping with the cooperative nature of the project, the Library of Congress or sister institutions often loan issues of a missing periodical in order to ensure that a complete set is placed on microfilm.

The filming takes place at each participating institution according to strict standards set by RLG in accordance with those established by the American National Standards Institute (ANSI) and the Library of Congress. Three copies of each item are made.

The first, the master negative, will eventually be sent to an underground storage vault carved from an old limestone quarry in the side of a mountain in Boyers, Pennsylvania. There the constantly monitored temperature remains at 60 degrees Fahrenheit and the relative humidity at 35 percent year round. Experts have determined that these conditions are optimum for long-term preservation.

The second copy, called the duplicate or printing master, remains at the home of the collection from which it is drawn. If the library at Stanford should wish to own a copy of Henry M. Stanley's 1875 memoir entitled *My*

on interlibrary loan.

Although preservation is the impetus behind the Cooperative Preservation Microfilming Project, an inevitable and welcome by-product of the effort is the increased accessibility of the microfilmed material.

The source of this wider dissemination of knowledge is RLG's automated library information system, RLIN (Research Libraries Information Network). Complete bibliographic information about each item filmed is catalogued on line in the RLIN (pronounced "arlin") database.

RLIN users also have access to bibliographic data on books not yet on film through RLIN's unique "queuing" system. As soon as a member institution makes a decision to film, the item is considered to have entered a filming queue. It is then immediately catalogued on line and marked with a plus sign (+). After filming is completed, the plus sign is replaced by an asterisk. Efficient sharing of information about projected filming is an innovation of this project.

In an attempt to reach those who do not have access to RLIN, RLG periodically produces a preservation union list, now available at cost to any library requesting it. This microfiche listing of all master negatives and queued items in the microfilm section of the RLIN database makes bibliographic information on 60,000 filmed imprints available to most researchers.

When asked if book preservation through the use of microfilm is considered to be a science or an art, McClung replied, "Both, in my view. The film is handled with gloves for a reason. The technical standards are extremely high and quality control is rigorous. If we don't do this right, we may lose a book forever. On the other hand, the selection process is an art requiring the skilled judgment of scholars. The scope of the problem is immense. What is important about this project is that the cooperation of technical, library, administrative, and scholarly resources of the participating institutions will benefit scholars everywhere."

—Noelle Beatty

"... works by authors as disparate as Horatio Alger, Jr., Theodore Dreiser, and Upton Sinclair are scheduled for filming at the University of Minnesota. The Hess Dime Novel Collection, which includes novels by these and other less well-known writers of the late nineteenth and early twentieth centuries, is constantly consulted by scholars of American cultural traditions. Rescued from their shredding paper bindings, the dime novels will acquire a new life on film."

magazines and journals) are also excluded. Unless a successive edition of a text contains significant changes (particularly important in the case of literary works), only one edition is filmed. The avoidance of unnecessary duplication is an important project criterion.

Before the filming process begins,

Early Travels in America and Asia, the New-York Historical Society would produce a copy from its printing master, for Stanford to purchase at cost. Copies under copyright protection are so labeled and are not sold.

The third, or service copy, is retained for use by researchers at the home institution. It also can be sent

"An RLG Cooperative Preservation Microfilming Project, Phase II" / Patricia A. McClung / Research Libraries Group, Inc., Stanford, CA / \$625,011 / 1985-87 / Office of Preservation

Mapping a preservation program

After surviving two floods and a fire, the map showing the territory held by the Lac Courte Oreillen Indian tribe of Wisconsin at the beginning of the century was somewhat the worse for wear.

"I was afraid to touch it," says Bill Cadotte, comptroller for the tribe. "It was so cracked and peeling that it was just flaking away."

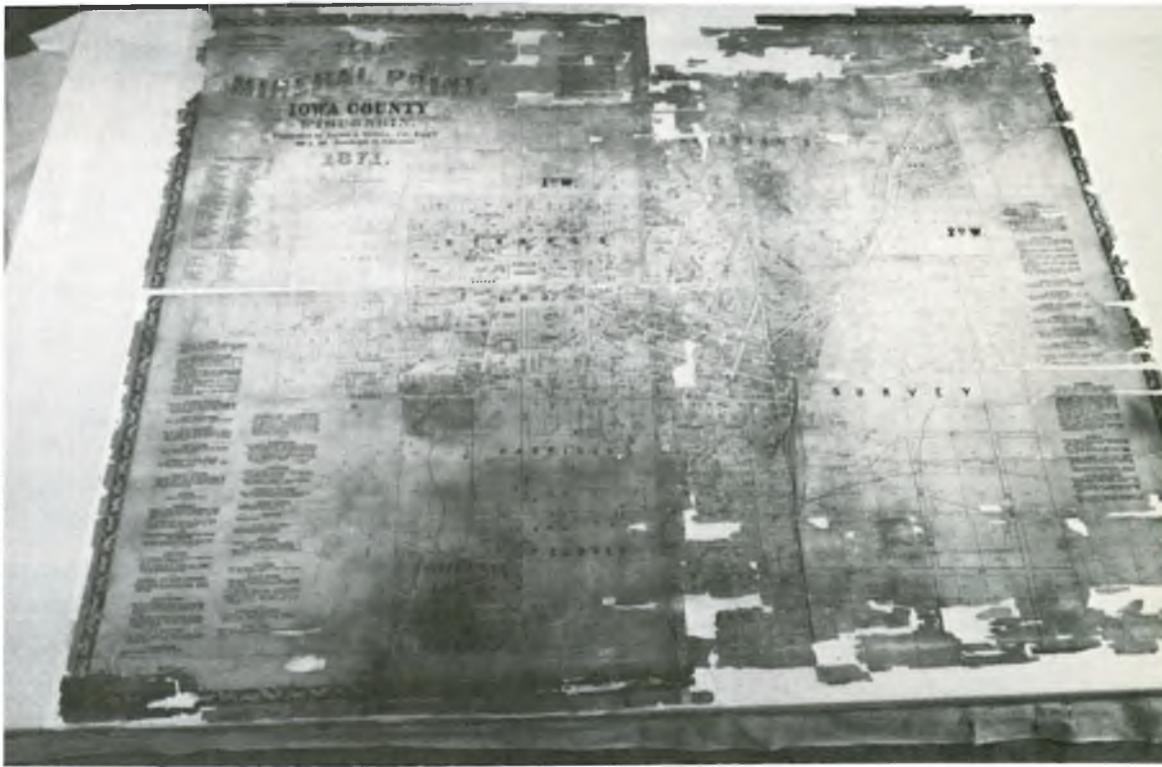
When Mr. Cadotte called the governor's office for suggestions on how to preserve this map, which is not only a treasured keepsake of the Lac Courte Oreillen Indians but pivotal to the tribe's struggle for increased political representation, he was referred to the Wisconsin Conservation Service Center, an NEH-funded program of the State Historical Society of Wisconsin.

Now beginning its fourth year, the Madison-based center has helped to save hundreds of maps, charts, books, drawings, and photographs in Wisconsin and neighboring states, both by providing below-cost laboratory services and by training representatives of libraries and historical societies in basic conservation practices.

The Lac Courte Oreillen map brought to the center was mended, deacidified (a process of countering the destructive action of the acid in the paper) and housed in a protective plastic sheath.

"It's magic," says Mr. Cadotte. "I don't know what they did. It only cost a couple of hundred dollars, and was well worth it. We would have paid whatever it took. This is a very important map for the tribe, and it is now prominently displayed at our reservation."

The kind of magic the conservation center performs is not very mysterious. In line with the theory of "phased conservation" advocated by Library of Congress conservator Peter Waters, the center uses comparatively simple techniques that can be easily taught to nonprofessionals. Although these techniques may not restore articles to their original state, they do protect against further deterioration.



State Historical Society of Wisconsin

The advantage to such an approach is that far more of the country's paper heritage can be preserved, at less cost, than is possible through more sophisticated methods that can be employed only by trained conservators working with state-of-the-art equipment.

For example, explains Joanne Hohler, project director of the center, one of the first steps in conserving many articles is humidifying them. Particularly in the case of maps and drawings that have been rolled up for many years, suppleness must be restored to the dry and brittle items before any further work can be done.

This is accomplished, she says facetiously, by "a very elaborate two-garbage-can arrangement."

The rolled-up article is placed inside a small garbage can; that can is then placed in a larger can, which is then filled with water and covered. After two or three days, the now-pliable paper is put under weights to flatten it.

Dry-cleaning is generally the next step. A powder eraser, of the sort that draftsmen use, is rubbed into the paper, then brushed off.

At this point, the document is ready for the crucial treatment—deacidification.

Before the Civil War, says Hohler, paper was commonly made out of cotton; but with the wartime collapse of the cotton industry, wood pulp became the standard base. Unfortunately, the high level of acid in wood pulp reacts with oxygen over the years and essentially causes paper to self-destruct.

Various chemicals neutralize the acid content of the paper. If the document is waterproof, it can be immersed in an aqueous solution of one of three chemicals; there are also methods of nonaqueous deacidification.

The item then goes through what is called encapsulation—a process similar to gift-wrapping that uses polyester cut to size and double-sized tape. In its polyester housing, the item is then protected against dust, dirt, and careless handling.

Other procedures, used as needed, include fumigation, mending, and strengthening. The latter is accomplished by affixing a backing of tissue

Mineral Point map (1871) of Iowa County, Wisconsin, one of the documents being repaired by the Wisconsin Conservation Service Center.

paper to the paper object.

"What we're trying to do is what we think is safe and still useful," says Hohler. "The whole idea behind our project is that there is a great deal of work that can be done by the archivists, the curators, or the librarians to stabilize their material.

"Preservation of paper is a new science," she continues, "and what we do today may prove less than adequate ten years from now or maybe even unfortunate. But with the knowledge here today, we'll stabilize the materials until a better solution becomes available. It's doing what you can with what you have."

In order to teach others to do what they can with what they have, the center has offered twenty-seven free workshops in the past three years in basic conservation techniques, traveling to historical societies, libraries,

museums, schools, churches, and government offices all over the state.

Participants have been taught such fundamentals as proper storage — the best kinds of shelves to use, for example, and the preferred method of filling a file folder — as well as given some hands-on exposure to treatment methods.

In the next year, the center will teach more advanced workshops in photographic, book, and paper conservation.

As for the services available at the center, for the first three years of the program, says Hohler, any nonprofit public institution in Wisconsin was entitled to four hours of free labor; any work beyond that was charged at the rate of \$5 an hour. Now, the first hour is free, and additional work costs \$20 an hour. It is hoped that some day the paper industry will

subsidize this work.

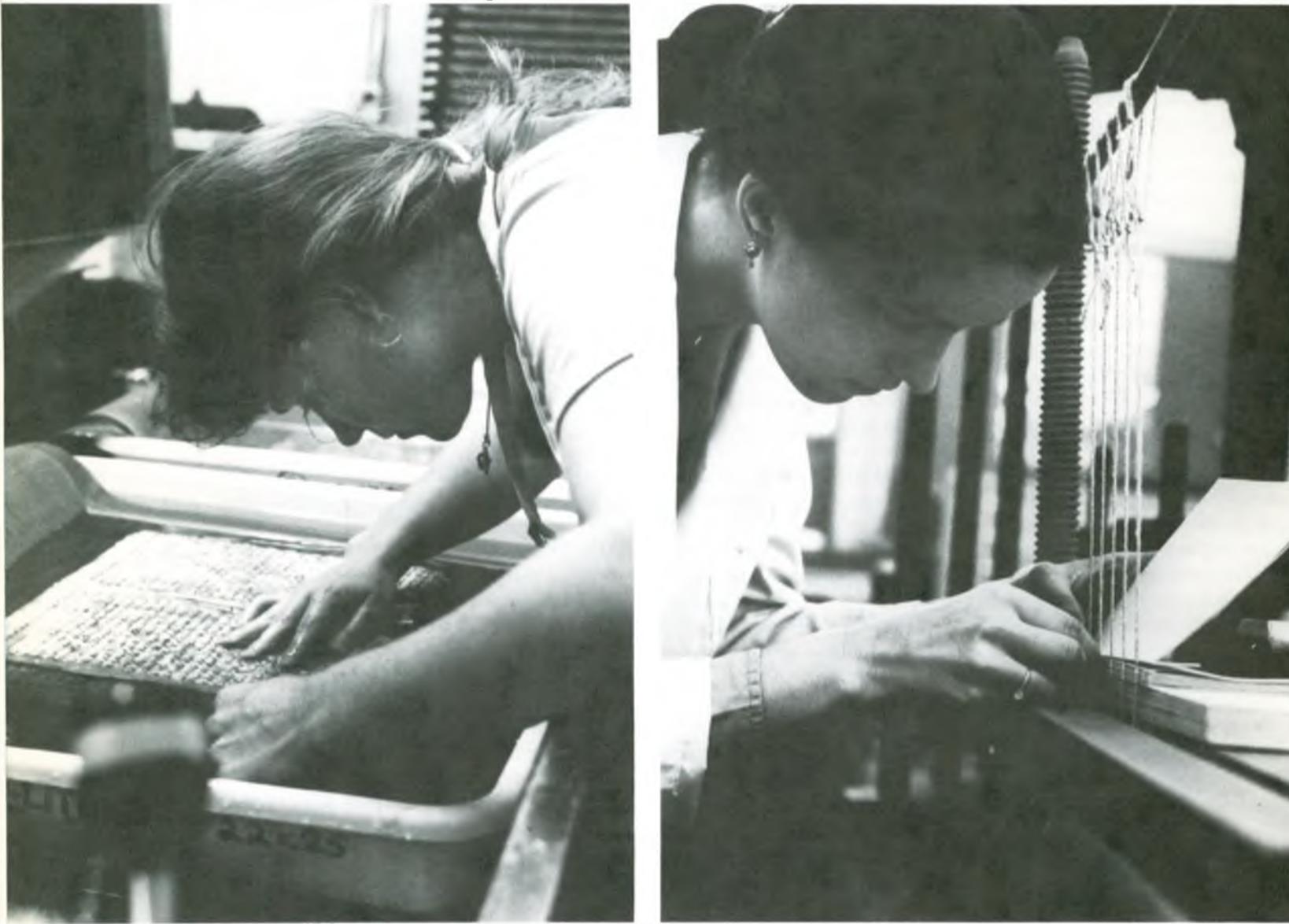
Meanwhile, people continue to bring their precious bits of history into the center. The Manitowoc Maritime Museum brought some valuable specifications of ships that had sailed in the Great Lakes in the 1800s. Loras College in Dubuque, Iowa, had an ambrotype of a bishop that had become all but invisible. The center miraculously restored the bishop to life by putting a black liner behind the photograph.

"People think we're the font of all wisdom," says Hohler. "They're wrong. But we try to share what we know."

—Deborah Papier

*"Wisconsin Conservation Service Center"/
Joanne E. Hohler/State Historical Society
of Wisconsin, Madison/\$45,582/1985-86/
Office of Preservation*

The Northeast Document Conservation Center (NEDCC) performs "full treatment" on a book by disassembling, washing, and deacidifying it and mending tears. (left) A volume is being washed by a member of the NEDCC conservation staff. (right) This volume of records has been washed, deacidified, and mended and is now being sewn through folds of each section onto raised cords.



THE Humanities

FOR THOSE WHO ARE THINKING OF APPLYING FOR AN NEH GRANT

GUIDE

PROGRAMS

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GUIDE

Questions and Answers about Preservation

Q. What will be preserved with NEH funds?

A. Other agencies preserve buildings. For NEH, preservation means the saving of documents significant for humanities scholarship now and in the future. These documents could be manuscripts, pamphlets, books, photographs, recordings, film, journals, plans, and drawings.

Q. How large does a collection have to be to be eligible?

A. Because we have funded the microfilming and restoration of a single volume, it is obvious that the collection does not have to be large; there is no criterion for size, but there is a requirement for significance.

Q. To be eligible for funding, how frequently must a collection be used?

A. If one scholar in fifty years uses a collection to produce a book which

redirects an entire discipline, that is sufficient. But how does one know in advance that this will happen? Only active research scholars in the field can make reasonable forecasts. A generalization here would be unhelpful. Access must be national; entry into a nationally accessible database is required.

Q. Most libraries preserve their books by putting new bindings on them; will that activity be supported by this new office?

A. The intellectual content of the work is more important to us than the physical restoration; of course, in some instances, preservation of the document itself may be the best way to preserve its intellectual content. Microfilming of selected volumes is the preferred method at present, but optical disc technology may offer another option in the near future.

Q. I suppose you will have to make some choices – what are your priorities?

A. The first priority will be America's history, literature, and philosophy as recorded in materials published since the 1850s, the time when paper made from unpurified wood pulp, i.e. perishable paper, first came into common use. (Libraries in other countries are, to some extent, taking care of their own heritage.) The second priority will be American scholarship in all fields of the humanities. And the third will be the most severely deteriorated materials, those produced between 1870 and 1920.

Q. Are there any national efforts for this kind of preservation activity already under way?

A. The only national preservation project of this kind is the U.S. Newspaper Program, launched by the Endowment in 1981. The program is now active in

twenty-two states and territories, and NEH expects to spend \$1.5 million on it in fiscal year 1986.

A cooperative microfilming project is under way in nine of the nation's major research libraries; this is administered by the Research Libraries Group and is funded by the Mellon foundation and NEH.

Q. What guidance does the Endowment offer to organizations that wish to preserve collections? Are there preservation workshops located around the country?

A. The Endowment supports regional conservation laboratories and services in Georgia, Massachusetts, and Wisconsin; these offer on-site visits for disaster management, survey and consultation purposes, and training programs. We are working to ensure that all regions of the country will be served in this way because the need for this kind of activity is apparent everywhere.

Q. What are the NEH criteria for judging proposals?

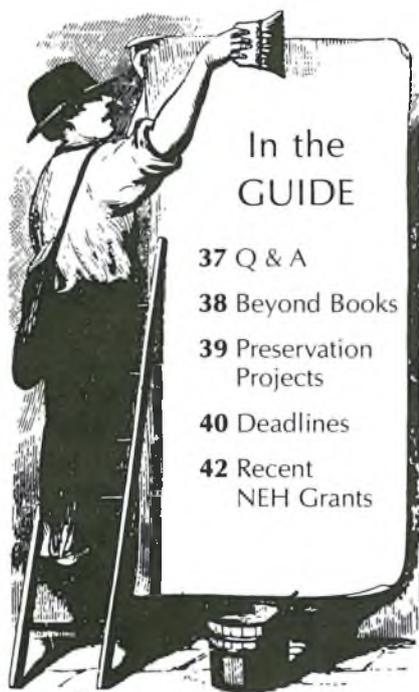
A. Significance, feasibility, economy, and competence. For more details, request the guidelines.

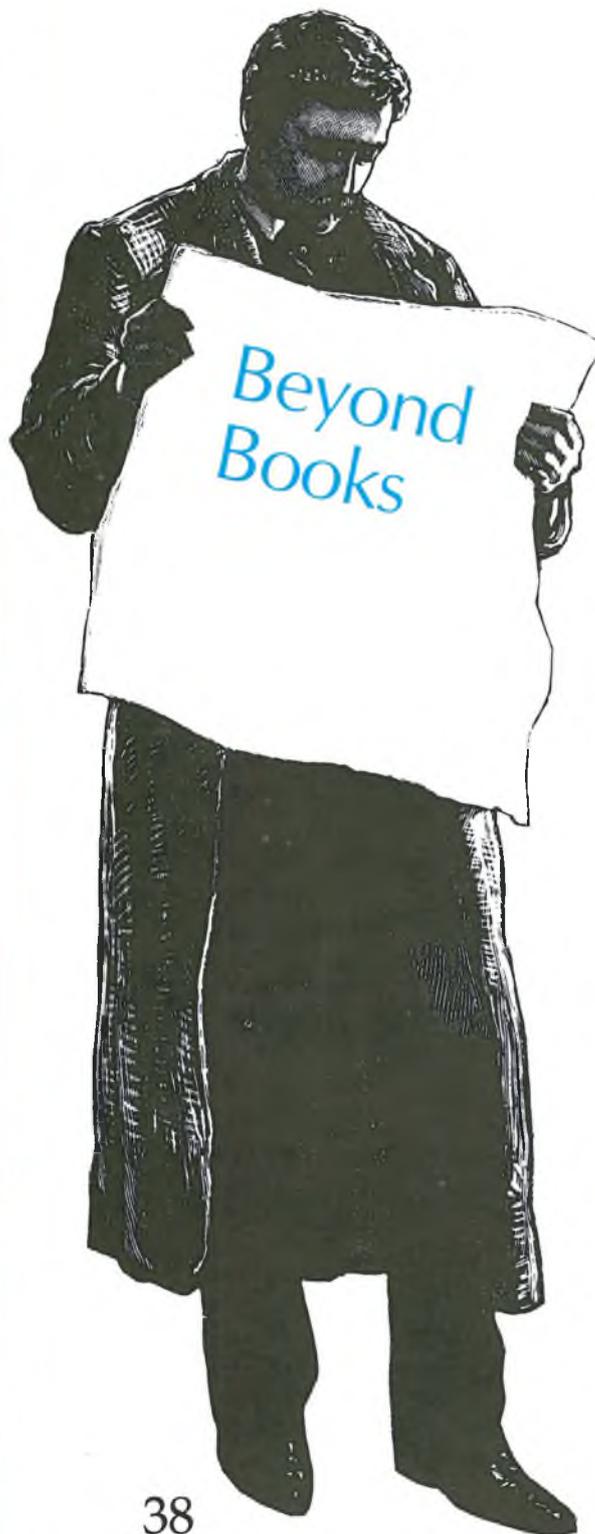
Q. When are the next application deadlines for the Office of Preservation?

A. December 1, 1985, and June 1, 1986. But discussions with staff should begin at least six months before the anticipated deadline.

Q. How is the Office of Preservation staffed?

A. Harold Cannon is the director; Jeffrey Field is the assistant director; and Steven Mansbach is program officer. They are in Room 802, 1100 Pennsylvania Avenue, NW, Washington, D.C. 20506. The telephone number is 202/786-0570.





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CORRECTION

The Confederate soldier shown on page 16 of *Humanities*, April, 1985, was killed in 1865, not 1861 as reported.

Brittle books may be the nation's most prominent preservation problem, but there are also millions of newspapers, archival and manuscript documents, photographs, maps, sound recordings, films, architectural records, and other nonprint materials that are badly deteriorated. The NEH Office of Preservation is concerned that such materials, when they are considered important to humanities research, receive care.

The Endowment's most systematic effort in this area is the U.S. Newspapers Program. Grants made on a state-by-state basis provide for the location and cataloguing, in a national library data base, of all data base titles and issues held by repositories within a state. The cataloguing effort will allow states to locate and bring together as full a run as possible of the titles that a state determines are important to preserve through microfilming. After the filming is completed, cataloguing records in the library database will be updated to reflect the existence of a preservation and interlibrary loan copy. In this way, the program will not only preserve newspapers, but it also will make them widely accessible to researchers across the country.

Endowment support for a state newspaper project is provided to a single institution within the state. This institution carries out planning and implementation activities with the cooperation of many other institutions in the state. Endowment staff work closely with applicants to ensure that technical and organizational criteria for project activities are met. Usually the applicant institution is a state library, state historical society, or state university with the majority of newspaper holdings in the state and with experienced serials cataloguers on its staff. In all cases, potential applicants are advised to call or write Endowment staff before developing a preliminary proposal.

Archival and manuscript documents

uniquely record the life history of an agency, an organization, or a person's life. The total number of such documents held by the nation's archives and historical organizations is not accurately known, nor is there a hard estimate of the number of endangered documents. However, a recent survey at the National Archives concluded that 149 million pages in its collections require preservation copying, while another 13 million require intensive laboratory treatment. Preservation microfilming is the primary method of capturing the content of such documents, and it is through filming that the New York State Archives, with Endowment support, is saving some 740 cubic feet of documents (about 1.5 million items), including extremely fragile records of the New York British Colonial Administration and Records of Revolutionary War Legislatures that were damaged by fire in 1911.

Endowment grants not only help to preserve records, but also help to spread expertise in preserving materials. Workshops in the preservation of historical photographs conducted by the Society of American Archivists have involved hundreds of historical organizations' personnel in hands-on activities designed to teach basic care and treatment. The SAA project has also produced a manual on the *Administration of Photographic Collections*, which describes various types of treatment procedures.

Endowment-supported workshop projects are generally conducted by organizations that provide preservation services on a regional basis through staff experienced in preservation education and training. Because several Endowment-funded workshop projects will be in operation during the next several years, potential applicants are advised to call or write program staff to ensure that current efforts are not duplicated.

—Jeffrey Field

NEH-FUNDED PRESERVATION

PROJECTS

American Library Association, Howard S. White: \$64,400 OR. To develop an attachment for paper copiers that enables the face-up, nondestructive copying of bound volumes. The device offers a solution to a long-standing preservation problem in research libraries.

American Philological Association, Roger Bagnall: \$157,303 OR; \$30,000 FM. To conduct a cooperative microfilming project on behalf of resources in classical studies. A selection of embrittled serials and books published between 1850 and 1918 will be chosen by scholars appointed by the national association for classical studies.

Association of Research Libraries, John G. Lorenz: \$50,000 OR. To plan a process for the creation and dissemination of cataloguing records for materials in microform. The project involves bringing together librarians, micropublishers and others to develop the agreements and mechanisms required for nationally acceptable machine-readable entries for the contents of microform sets.

Association of Research Libraries, Duane E. Webster: \$151,924. To design and test a self-study procedure to identify and address preservation problems in research libraries. The project aims at development of a planning process applicable to individual libraries as well as a compilation of information on current technology.

Association of Research Libraries, Duane E. Webster: \$8,488. To disseminate the Preservation Planning Program Resource Notebook compiled by Pamela W. Darling.

Association of Research Libraries, Duane E. Webster: \$63,375. To support implementation in ten research libraries of the Preservation Planning Program developed by the Association of Research Libraries. The project aims at promotion of sustained preservation activities in the ten libraries in addition to refinement of the planning program.

Association of Research Libraries, Carol A. Mandel: \$63,739. To develop and implement a plan to coordinate preservation microfilming of printed materials, to promote increased production of microform masters, and to encourage the adoption of appropriate standards in preservation microfilming.

Walter T. Brahm: \$23,119. To investigate the feasibility and support for a Midwest regional conservation effort. The area surveyed includes Indiana, Kentucky, Michigan, Ohio, Pennsylvania, and West Virginia.

Bibliographical Center for Research, Karen B. Day: \$3,185. To plan the establishment of a network of State Disaster Resource Persons, as well as institutional commitments to implementation of disaster preparedness procedures. The project involves organizations in Utah, Wyoming, Colorado, South Dakota, Nebraska, Kansas, and Iowa.

Bibliographical Center for Research, Karen B. Day: \$25,271. To conduct workshops for library, historical society, archives and museum staff on disaster preparedness and recovery efforts.

Carnegie-Mellon University, Robert L. Feller: \$12,000. To prepare an annotated bibliography on three key aspects of the chemistry of pulp and paper deterioration. This dissemination of highly diverse technical literature will offer a basic resource to preservation professionals.

Conservation Center for Art & Historic Artifacts, Marilyn K. Weidner: \$32,058. To conduct CCHA's program of survey and consultation visits to its member institutions in the mid-Atlantic area and to help guide them in long-range preservation planning.

Columbia University, Richard Darling: \$28,000. To examine the curriculum, costs, funding sources, academic requirements, job possibilities and related issues for a training program for library and archival conservation professionals.

Columbia University, Richard Darling: \$150,000 OR; \$224,992 FM. To establish two related programs to train professional conservation personnel

for libraries and archives. The first program prepares conservators in a three-year program, including two years of courses, two summer field projects, and an academic year internship. The second program will train preservation administrators through course and laboratory work.

Columbia University, R. Kathleen Molz: \$414,468 FM. To continue the nation's only formal training program for book conservators and library preservation administrators.

New York Botanical Garden, Charles Long: \$100,000 OR; \$36,000 FM. To conduct a program of consultation, education, and publication mounted by the Book Preservation Center. The Center's workshops, instruction guides, and demonstration kits are intended to serve book preservation needs in all library types and sizes.

New York State Archives, Larry J. Hackman: \$52,140. To conduct workshops to train 100 library and historical organization administrators in conservation management and to initiate long-term state-wide conservation planning.

Northeast Document Conservation Center, Ann Russell: \$125,000. To conduct a field services program offered by a regional conservation center for library and archival materials. The project offers conservation information and short-term onsite consultation to small and medium-sized libraries and archives.

Northeast Document Conservation Center, Mildred O'Connell: \$96,000. To continue the field services program which offers conservation consultation to small repositories. The service will be primarily offered to institutions unable to participate without subsidization.

Northeast Document Conservation Center, Andrew P. Raymond: \$57,939. To evaluate the photographic fidelity of modern film stocks and processing used to duplicate nitrate, glass plate, and other historic negatives. The results will be disseminated in a manual designed for use by custodians of historic photographs.

Northeast Document Conservation Center, Ann Russell: \$27,000. To conduct a conference for persons involved with or planning cooperative preservation centers. The conference aims to strengthen existing centers, encourage new efforts, and provide a means for establishing ongoing communication among centers.

Northwest Archivists, Inc., Jack Thompson: \$7,705. To conduct workshops on disaster preparedness for archives and libraries in Oregon, Washington, Idaho, and Montana.

Research Libraries Group, Nancy E. Gwinn: \$108,775. To conduct a cooperative preservation program for RLG member institutions. The project aims at developing conservation priorities and the means to execute them cooperatively by making efficient use of available institutional resources.

Research Libraries Group, Barbara Brown: \$220,000. To produce an automated union catalogue of microform master negatives held by ten members of RLG. The catalogue will serve as a base to facilitate coordinated planning for cooperative filming of deteriorating books from significant research collections.

Research Libraries Group, Barbara Brown: \$200,000 OR; \$475,000 FM. To microfilm 30,000 U.S. imprints and Americana, 1876-1900. The project will preserve works, held in seven RLG libraries, fundamental to American studies.

Research Libraries Group, Patricia A. McClung: \$625,011. To conduct a systematic, nationwide effort to produce embrittled books and serials in the humanities published between 1870 and 1920. This

project will produce microfilm copies of 15,000 volumes in the fields of history, literature, and the history of science.

Rochester Institute of Technology, James M. Reilly: \$31,478. To evaluate new preservation methods for nineteenth-century albumen photographic prints. The project will produce a handbook on all aspects of the identification, care and preservation of albumen prints in photographic collections.

Rochester Institute of Technology, James M. Reilly: \$72,547. To develop improved ANSI (American National Standards Institute) test methods used to determine the archival quality of storage materials for photographic collections. The chemical composition and reactivity of these materials are crucial to the long-term preservation of photographs in research institutions.

Society of American Archivists, Ann M. Campbell: \$157,927. To train and guide archivists in conservation of paper documentation. Through nationwide workshops, consultant visits and the preparation of a manual, archivists will become familiar with conservation philosophy and practices.

Society of American Archivists, Mary Lynn Ritzenthaler: \$144,724. To conduct conservation workshops: seven workshops on the administration of photographic collections; four basic archival conservation workshops; 40 onsite consultations on the administration of photographic collections; and the preparation and publication of a manual on that subject. Two experimental workshops on micrographics will also be offered.

Society of American Archivists, Mary Lynn Ritzenthaler: \$185,000. To conduct six basic conservation workshops and eight workshops on the care of photographic collections, as well as thirty consultations with archival organizations on preservation concerns.

Southern Illinois University, Carolyn C. Morrow: \$106,650. To conduct the Midwest Cooperative Conservation Program, which will offer a range of conservation services to libraries and historical institutions in a five-state region.

Southeastern Library Network, Inc., Frank P. Grisham: \$168,401. To conduct a regional preservation program through the Southeastern Library Network, Inc. (SOLINET), targeted to the needs of libraries and archives in a ten-state region.

State Historical Society of Wisconsin, Joanne E. Hohler: \$59,404. To found a statewide conservation services center. Center assistance will include on-site consultation, education in conservation awareness, training in conservation practices, and laboratory services for a limited range of preservation treatments.

State Historical Society of Wisconsin, Joanne E. Hohler: \$45,582. To continue consultation and training programs in conservation practices and expansion of photo lab services by the Wisconsin Conservation Service Center.

Theatre Library Association, Lorraine Correll: \$19,607. To hold a conference on preservation management in performing arts collections. The conference presentations will be tailored to meet the special preservation problems of mixed media collections.

Yale University, Rutherford Rogers: \$127,000 OR; \$130,000 FM. To study the preservation problem in a large research library through a survey of environmental and collection conditions. Preservation strategies have been developed by Yale librarians, including workshop and educational packages, slide-tape shows, pamphlets, and kits of sample conservation supplies. Project interns received training, and many are now working as preservation personnel in other institutions.

University of California, Berkeley, Joseph A. Rosenthal: \$84,064. To conduct a training program staffed by UC-Berkeley Conservation Department to produce preservation administrators for four University of California system libraries.

DEADLINES · DEADLINES · DEADLINES

DEADLINES · DEADLINES

Area Code for all telephone numbers is 202

Deadline in boldface For projects beginning after

Division of Education Programs *John F. Andrews, Acting Director 786-0373*

Central Disciplines in Undergraduate Education — <i>John Walters 786-0380</i>		
Improving Introductory Courses — <i>Donald Schmeltekopf, Glen Johnson 786-0380</i>	October 1, 1985	April 1986
Promoting Excellence in a Field — <i>John Walters 786-0380</i>	October 1, 1985	April 1986
Fostering Coherence Throughout an Institution — <i>Eugene Garver 786-0380</i>	October 1, 1985	April 1986
Humanities Instruction in Elementary and Secondary Schools — <i>Carolynn Reid-Wallace 786-0377</i>	January 6, 1986	July 1986
Exemplary Projects in Undergraduate and Graduate Education — <i>William McGill, Charles Meyers, Peter Patrikis 768-0384</i>	December 1, 1985	July 1986
Humanities Programs for Nontraditional Learners — <i>William McGill, Christine Kalke 786-0384</i>	October 1, 1985	April 1986

Division of Fellowships and Seminars *Guinevere L. Griest, Acting Director 786-0458*

Fellowships for Independent Study and Research — <i>Maben D. Herring 786-0466</i>	June 1, 1986	January 1, 1987
Fellowships for College Teachers — <i>Karen Fuglie 786-0466</i>	June 1, 1986	January 1, 1987
Constitutional Fellowships — <i>Maben D. Herring, Karen Fuglie 786-0466</i>	June 1, 1986	January 1, 1987
Summer Stipends — <i>Joseph B. Neville 786-0466</i>	October 1, 1985	May 1, 1986
Travel to Collections — <i>Gary Messinger 786-0463</i>	September 15, 1985	December 15, 1985
Faculty Graduate Study Program for Historically Black Colleges and Universities — <i>Jerry W. Ward, Jr., Maben D. Herring 786-0466</i>	March 15, 1986	September 1, 1987
Summer Seminars for College Teachers — <i>Richard Emmerson 786-0463</i>		
Participants: 1986 Seminars	April 1, 1986	Summer 1986
Directors: 1987 Seminars	March 1, 1986	Summer 1987
Summer Seminars for Secondary School Teachers — <i>Ron Herzman 786-0463</i>		
Participants: 1986 Seminars	March 1, 1986	Summer 1986
Directors: 1987 Seminars	April 1, 1986	Summer 1987
Younger Scholars — <i>Leon Bramson 786-0463</i>	November 1, 1985	June 1, 1986

Division of General Programs *Donald Gibson, Director 786-0267*

Media — <i>James Dougherty 786-0278</i>	September 16, 1985	April 1, 1986
	March 21, 1986	October 1, 1986
Museums and Historical Organizations — <i>Gabriel Weisberg 786-0284</i>	December 9, 1985	July 1, 1986
	June 13, 1986	January 1, 1987

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Humanities Programs for Adults — <i>Malcolm Richardson 786-0271</i>	September 20, 1985	April 1, 1986
Humanities Projects in Libraries — <i>Thomas Phelps 786-0271</i>	September 6, 1985	April 1, 1986
Youth Projects — <i>Kathleen Gallagher 786-0271</i>	June 13, 1986	January 1, 1987

Division of Research Programs *Richard Ekman, Director 786-0200*

Basic Research — *Eugene L. Sterud 786-0207*

Project Research — *Eugene L. Sterud, David Wise, Steven Laycock, Anne Woodard 786-0207*

March 1, 1986 January 1, 1987

Conferences — *Eugene L. Sterud, Anne Woodard 786-0207*

September 15, 1985 April 1, 1986

Humanities, Science, and Technology — *Daniel P. Jones, Steven Laycock 786-0207*

NEH-HST Projects

March 1, 1986 January 1, 1987

Publications — *Margot Backas 786-0207*

October 1, 1985 April 1, 1986

Reference Works — *Dorothy Wartenberg 786-0210*

Tools — *Crale Hopkins, Gail Halkias 786-0210*

October 1, 1985 July 1, 1986

Editions — *Helen Aguera, Kathy Fuller 786-0210*

October 1, 1985 July 1, 1986

Translations — *Susan Mango, Amy Levine 786-0210*

September 15, 1985 April 1, 1986

Access — *Marcella Grendler, Richard Cameron, Patricia Shadle 786-0204*

June 1, 1986 April 1, 1987

Research In Selected Areas — *John Williams 786-0204*

Intercultural Research — *John Williams, Elizabeth Arndt 786-0204*

February 15, 1986 July 1, 1986

Centers for Advanced Study — *David Coder, Elizabeth Arndt 786-0204*

November 1, 1985 January 1, 1987

Deadlines are being revised by the division. Please call to verify dates.

Division of State Programs *Marjorie Berlincourt, Director 786-0254*

Each state establishes its own grant guidelines and application deadlines; a list of these state programs may be obtained from the division.

Office of Challenge Grants *James Blessing, Director 786-0361*

December 1, 1985 May 1, 1986

Office of Preservation *Harold Cannon, Director 786-0570*

Preservation — *Steven Mansbach 786-0570*

December 1, 1985 July 1, 1986

U.S. Newspapers Program — *Jeffrey Field 786-0570*

December 1, 1985 July 1, 1986

*Guidelines are available from the Public Affairs Office two months in advance of the application deadline.
Telecommunications Device for the Deaf: 786-0282*

DEADLINES

GUIDE

RECENT NEH GRANT AWARDS

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

Archaeology & Anthropology

Albuquerque Museum Foundation, Albuquerque, NM; James C. Moore: \$12,000. To conduct a symposium on new discoveries in Maya research to be held in conjunction with a traveling exhibition on the Maya. *GM*

American Museum of Natural History, NYC; Craig Morris: \$100,000 OR; \$250,000 FM. To conserve artifacts and install a permanent exhibition hall interpreting the prehistoric cultures of the Andes and the ethnology of the cultures of Amazonia. *GM*

American Schools of Oriental Research, Philadelphia, PA; Walter E. Rast: \$85,633. To prepare for publication the results of excavations at Bab edh-Dhra that took place between 1975 and 1981. *RO*

Carnegie Museum of Natural History, Pittsburgh, PA; David R. Watters: \$50,115. To plan a permanent exhibition hall devoted to ancient Egypt and develop a broad spectrum of related educational materials and public programs. *GM*

Cornell U., Ithaca, NY; John E. Coleman: \$9,850. To conduct a metallurgical analysis of artifacts, slag and fragments of crucibles or furnaces, from the Middle Bronze Age site of Alambra in Cyprus. The evidences of metal-working are important because they are as early as any yet known for copper metallurgy in Cyprus and occur in controlled contexts. *RO*

Harvard U., Cambridge, MA; Garth L. Bawden: \$136,030. To plan a traveling exhibition and catalogue on the history of anthropologists' use of photography in their explorations of human cultures. *GM*

Indiana U., Bloomington; Thomas W. Jacobsen: \$120,000. To prepare for publication approximately 20 fascicles on various aspects of excavations at the prehistoric site of Franchthi Cave, Greece. *RO*

Institute of Andean Research, NYC; John Hyslop: \$10,000 OR; \$4,980 FM. To survey and map 12 Andean Inca centers and analyze the results to determine characteristics of Inca urban planning. Questions concerning the symbolic principles and environmental and functional factors that influenced the layout of Inca administrative settlements will be addressed. *RO*

Kenyon College, Gambier, OH; Edward M. Schortman: \$7,453. To continue archaeological investigation of the pre- and early post-Contact settlement of the Rio Ulua region of west-central Honduras focusing on evidence of occupation extending to the Contact period (ca. 1532) and construct a sequence from 400 B.C. to A.D. 1632. *RO*

Fritz A. Kuttner, NYC: \$8,304. To complete a manuscript documenting 2,000 years of acoustical experimentation in China. *RO*

Milwaukee Public Museum, WI; Rudolph H. Dornemann: \$60,000. To study and prepare materials excavated by the Milwaukee Public Museum expedition at Tell Hadidi, Syria in 1974-1978. *RO*

Minneapolis Institute of Arts, MN; Louise H. Lincoln: \$12,846. To plan a traveling exhibition that will interpret sculpture from the Pacific island of New Ireland in terms of its religious and sociological significance, values, kinship, and eco-

nomics. *GM*

New York State Education Department, Albany; Martin E. Sullivan: \$150,000 OR; \$60,000 FM. To implement the design and fabrication of the Paleo-Indian Archaic units of a permanent exhibition complex, tracing 12,000 years of native American adaptation to the evolving environment of New York State, as well as the development of the interpretative context for the woodland units. *GM*

New York State Office of Parks and Recreation, Waterford, NY; Ben A. Kroup: \$130,803. To interpret the 17th-century village in the Gannagaro State Historic Site. *GM*

North Carolina State U., Raleigh; S. Thomas Parker: \$10,000 OR; \$28,000 FM. To continue archaeological field investigation of the LIMES ARABICUS, the Roman defensive network on the edge of the Syrian Desert. Work includes excavations at the Roman legionary fortress, soundings of smaller forts, and surveys of the frontier zone and the desert fringe east of it. *RO*

Pittsburgh Children's Museum, PA; David E. Crosson: \$100,000 OR; \$31,721 FM. To install a permanent exhibition of the Margo Lovelace Puppet and Mask Collection containing 284 puppets demonstrating the development of all the major world puppet traditions. *GM*

Rhode Island School of Design, Providence; Florence M. Friedman: \$9,600. To conserve the museum's Ptolemaic mummy and coffin, as well as the construction of a new case for both these objects which serve as a focal point for the understanding of its Egyptian collection. *GM*

SUNY Research Foundation/Albany, NY; Dean R. Snow: \$10,000 OR; \$16,000 FM. To continue the Mohawk Valley Project, which was designed to use documentary evidence and archaeological results to study the regional Mohawk cultural system as it evolved from pre-epidemic conditions to well-documented post-epidemic conditions of the 17th century. *RO*

San Diego Museum of Man, CA; Douglas Sharon: \$25,951. To plan a traveling exhibition and catalogue on the Huichol Indians of the Sierra Madre occidental region of Mexico. *GM*

Southern Illinois University, Carbondale; George J. Gumerman: \$35,424. To conduct an analysis and synthesis of archaeological, ethnographic, historical and environmental data obtained since 1977 of Palau society up to the time of European contact. *RO*

U. of Arizona, Tucson; Steven E. Falconer: \$8,792 OR; \$31,000 FM. To excavate for one season Tel el-Hayat in Jordan, to provide for 20 months of pre-publication analysis, and to investigate economic changes that accompanied the transitions that took place between the Early and Middle Bronze Age, to the Jordan Valley. *RO*

U. of Cincinnati, OH; Elizabeth V. Schofield: \$200,000. To complete prepublication study of the finds from the Bronze Age site of Ayia Irini, Kea. Ayia Irini is the only systematically excavated Bronze Age town site in the Cyclades. *RO*

U. of New Mexico, Albuquerque; Linda S. Cordell: \$153,632. To plan two traveling exhibitions and a catalogue that will bring the results of recent archaeological findings and current scholarship on the Pueblo Indians of the southwestern United

States to a broad general public. *GM*

U. of New Mexico, Albuquerque; John M. Fritz: \$50,000 OR; \$3,000 FM. To prepare and analyze archaeological, architectural, and sculptural data from the medieval Hindu imperial capital of South India. *RO*

U. of Oregon, Eugene; Don E. Dumond: \$10,000 OR; \$4,415 FM. To excavate the 19th-century site of Paugwik Village, Alaska, to conduct interviews with modern descendants in order to understand the process of change in subsistence and material culture under Euro-American contact, and to highlight differences between the periods of Russian and American sovereignty. *RO*

U. of Pennsylvania, Philadelphia; Robert H. Dyson, Jr.: \$25,000. To prepare for publication archaeological materials recovered by the Hasanlu Project. Involved is Volume II, devoted to the early periods (6000-4000 B.C.), which will describe and analyze the remains of two of the three earliest periods. *RO*

U. of Pennsylvania, Philadelphia; Ellen L. Kohler: \$40,000. To prepare for publication one volume in the Gordion excavation series. This work, by Professor G. Kenneth Sams, "The Early Phrygian Pottery," examines the techniques, shapes, and decorative style in use at the time of King Midas (ca. 700 B.C.). *RO*

U. of Pennsylvania, Philadelphia; Cecil L. Striker: \$36,000. To prepare the architectural part of a jointly authored book that culminates nine years of collaboration on the tree-ring dating of more than 100 Byzantine and Ottoman buildings. *RO*

U. of Rochester, NY; Rene Millon: \$35,000. To prepare a book on the prehispanic Mexican metropolis of Teotihuacan examining the cultural and ideological dimensions of the rise of this urban center. *RO*

U. of South Carolina, Columbia; Michael A. Hoffman: \$10,000 OR; \$38,000 FM. To excavate Hierakonpolis, the largest Predynastic site in Egypt. Excavations are intended to provide the data needed to complete the documentation of the prehistoric cultural sequence in this part of Egypt. *RO*

U. of South Carolina, Columbia; Stanley South: \$10,000 OR; \$9,603 FM. To excavate, based on a systematic sampling strategy, the presence of architectural remains in one delineated area of the site in order to determine the extent of the Spanish occupation at Santa Elena, the capital of Spanish Florida. *RO*

Arts — History and Criticism

Art Institute of Chicago, IL; John R. Zukowsky: \$14,465. To develop a traveling exhibition, catalogue, and interpretative programs on Chicago's architecture as an internationally recognized model of urban design. *GM*

Brooklyn Museum, NY; Dianne H. Pilgrim: \$240,000 OR; \$100,000 FM. To implement a traveling exhibition, publication, and public programs portraying the image of the machine as the unifying force in American art, architecture and design in the years between the two great wars, analyzing the re-

relationships among all aspects of the visual culture. *GM*

Carnegie Institute Museum of Art, Pittsburgh, PA; Henry Adams: \$75,000. To plan a retrospective exhibition of the work of the American artist John La Farge (1835-1910), together with a catalogue, brochure, symposium, and lecture series. *GM*

Colonial Williamsburg Foundation, VA; Carolyn J. Weekley: \$27,979. To research and plan a temporary exhibition and catalogue examining the life and work of 18th-century black artist Joshua Johnson in the context of colonial itinerant painters. *GM*

Corcoran Gallery of Art, Washington, DC; Edward J. Nygren: \$150,000 OR; \$37,500 FM. To implement an interpretative exhibition examining the role and images of Niagara Falls in the nation's cultural and intellectual attitudes toward nature over several centuries. *GM*

Cornell U., Ithaca, NY; Thomas W. Leavitt: \$20,000. To plan an exhibition that focuses on the use of classical mythological themes in 20th-century art. *GM*

Crocker Art Museum, Sacramento, CA; Roger D. Clisby: \$20,511 OR; \$30,000 FM. To plan an exhibition of contemporary native American art along with traditional objects and historical photographs demonstrating the continuity of native American culture and values. *GM*

Henry J. Drewal, Cleveland, OH: \$80,000. To complete a study of creative processes and traditions in the art and religious ritual of the Yoruba, a people residing in present-day Nigeria. *RO*

Japan Society, Inc., NYC; Rand Castile: \$10,000 OR; \$75,000 FM. To plan a loan exhibition and catalogue on the historical and cultural significance of 60 Kawari Kabuto, a type of Japanese helmet used from the 16th to the 19th century. *GM*

Johns Hopkins U., Baltimore, MD; Herbert L. Kessler: \$189,508 OR; \$50,000 FM. To develop a graduate program in art history and anthropology. *EH*

Metropolitan Museum of Art, NYC; John K. Howat: \$70,535. To interpret 8,000 objects in the new study center of the American wing through gallery talks, audio tours, programs for continuing education and school children, and computerized programs that place the objects in the context of American political, economic, social, and cultural history. *GM*

Metropolitan Museum of Art, NYC; John Pope-Hennessy: \$250,000 FM. To implement an exhibition that focuses on the historical impact of the Counter-Reformation by presenting the work of Caravaggio, his contemporaries, and his immediate successors. *GM*

Minnesota Museum of Art, St. Paul; Gloria C. Kittleson: \$60,895 OR; \$35,000 FM. To implement an interpretative exhibition, scholarly catalogue, videotape, and other programs, all designed to reexamine and reassess the work of the American sculptor Paul Manship in the context of shifting national taste over a 60-year period. *GM*

Mission Inn Foundation, Riverside, CA; Pamela A. Young: \$75,000. To implement a permanent exhibition to interpret the history of the Mission Inn, a turn-of-the-century Spanish Colonial Revival hotel, in the context of early California culture and architectural history. *GM*

New-York Historical Society, NYC; Mary Alice Kennedy: \$12,000. To conduct conservation treatment of seven important paintings (in gouache on paper) by Nicolino Calyo (1799-1884), five of which depict New York's Great Fire of 1835. *GM*

Oakland Museum Association, CA; L. Thomas Frye: \$14,860. To plan a retrospective exhibition of the photographs of Andrew J. Russell who documented the Civil War and the construction of the eastern leg of the Transcontinental Railroad from Omaha to Utah. *GM*

Philadelphia Museum of Art, PA; Andrew P. Lins: \$10,000. To conduct a conservation survey of ten period rooms which will provide information about the objects and their context enhancing public understanding of these rooms. *GM*

Philadelphia Museum of Art, PA; Joseph J. Rishel:

\$40,000. To plan the reinstallation of the museum's European collections, consisting of paintings, sculpture, decorative arts, and period rooms. *GM*

Phillips Collection, Washington, DC; Laughlin Phillips: \$90,000 OR; \$60,000 FM. To research and prepare a catalogue on the museum's permanent collection. *GM*

Seattle Art Museum, WA; Bonnie Pitman-Gelles: \$86,610 OR; \$20,000 FM. To research, write, and publish a catalogue on the Seattle Art Museum's collection of Japanese art. *GM*

Society for Preservation of New England Antiquities, Boston, MA; Carolyn T. Hughes: \$25,000. To document the American decorative arts collections in six historic house museums for future interpretation of the sites in their social and cultural context. *GM*

Society for Preservation of New England Antiquities, Boston, MA; Richard C. Nylander: \$65,000 OR; \$10,000 FM. To implement a traveling exhibition and catalogue examining the society's collection of historic wallpaper (1700-1920). *GM*

Staten Island Children's Museum, NY; JoAnn Secor: \$40,000. To plan a temporary participatory exhibition and catalogue intended to provide children between the ages of 5 and 14 with an understanding of the historical, philosophical, and cultural aspects of architecture. *GM*

Studio Museum in Harlem, NYC; Mary S. Campbell: \$50,000 OR; \$25,000 FM. To plan a traveling exhibition, catalogue, and seminar program focusing upon the images used by black artists in their work created during the civil rights era. *GM*

Textile Museum, Washington, DC; Carol M. Bier: \$21,550. To document approximately 300 recent acquisitions of Eastern Hemisphere textiles (primarily Islamic) in order to properly integrate them into the museum's permanent collection. *GM*

Tufts U., Medford, MA; Madeline H. Caviness: \$120,000 OR; \$76,000 FM. To conduct a collaborative study of stained glass panels and panes scattered among American museums and private collections, one component of the international Corpus Vitrearum. The first product will be an annotated checklist of holdings in American collections. *RO*

U. of Kansas, Lawrence; Stephen Admiss: \$87,208. To plan an exhibition with accompanying publications investigating the importance, meanings, and continuing appearance of selected supernatural forms in Japanese culture and, especially, its art. *GM*

Waverly Consort, Inc., NYC; Michael Jaffee: \$38,000. To prepare and distribute program notes for public audiences featuring scholarly essays on the history and form of early music. *GP*

Classics

Duke U., Durham, NC; John F. Oates: \$25,000 FM. To purchase a large disc drive for the Data Bank of Greek Documentary Papyri which will create a machine-readable database of all Greek words found in the papyri from the fourth century B.C. to the seventh century of our era. *RT*

Johns Hopkins U., Baltimore, MD; William T. Darden: \$120,000. To plan a one-year program to improve instruction in junior high school and high school humanities courses for gifted and talented students. *ES*

History — Non-U.S.

American Association for State and Local History, Nashville, TN; Gerald W. George: \$41,910 OR; \$493,339 FM. To plan a three-year renewal of the AASLH Grants-in-Aid Program which will administer and award up to 300 grants (100 per cycle) of up to \$3,000 each for research in local, state and regional history. *RO*

Boise State U., ID; Carol A. Martin: \$39,829. To plan a residential summer program in which junior high school students will participate in activities

designed to give them an intensive introduction to the history and culture of the countries of Central America. *GZ*

Center for Civic Education, Calabasas, CA; Charles N. Quigley: \$150,000. To conduct a three-week summer institute and follow-up activities for ten three-member teams of elementary, middle, and senior high school educators from selected Los Angeles area school districts; participants will study the Constitution and the basic political principles of citizenship. *ES*

Folger Shakespeare Library, Washington, D.C.; Lena Orlin: \$29,980. To plan a public symposium and series of lectures on Louis XIV, which will coincide with an exhibition, "The Sun King," at the Corcoran Gallery in Washington, D.C. *GL*

Foundation for Cross Cultural Understanding, Washington, DC; John W. Johnson: \$60,243. To publish a catalogue to accompany a six-year traveling exhibition that will explore the relationship of verbal tradition and material culture as modes of expression in Somali history and culture. *GM*

Harvard U., Cambridge, MA; Edward L. Keenan: \$100,000. To conduct a summer institute for secondary school teachers on the history and culture of Russia and the Soviet Union with extensive follow-up activities. *ES*

Indianapolis Museum of Art, IN; Sue Ellen Paxson: \$56,000 OR; \$48,000 FM. To collaborate curriculum development and a teacher training program on Chinese art which combines the expertise of university scholars, museum educators, school administrators, and teachers. *ES*

Maine Maritime Museum, Bath; John S. Carter: \$75,000 OR; \$75,000 FM. To implement a permanent exhibition and catalogue interpreting the history of the lobstering industry in Maine and its impact on the development of coastal communities in the state. *GM*

Oklahoma State U., Stillwater; John P. Bischoff: \$59,618. To conduct a three-week institute in medieval studies for 25 English and history high school teachers. *ES*

Saint John's College, Santa Fe, NM; Stephen R. Van Luchene: \$89,988. To conduct two institutes for 30 participants studying classic texts in history. *ES*

Scranton Anthracite Museum, PA; David L. Salay: \$26,880. To plan an exhibition on the history and culture of various immigrant groups that settled in the anthracite coal region of northeastern Pennsylvania between 1820 and 1950 and the ethnic communities which they formed. *GM*

Textile Museum, Washington, DC; Jane Merritt: \$10,000. To prepare conservation surveys of the museum's collections of Persian textiles that will be the focus of a traveling exhibition exploring the 16th- to the 19th-century Iranian social and cultural history. *GM*

Textile Museum, Washington, DC; Carol M. Bier: \$49,790. To plan an exhibition and catalogue examining textiles of the Safavid and Qajar periods in Iran (16th to the 19th century) in the context of Iran's socio-economic and cultural history. *GM*

U. of Kentucky, Lexington; Raymond F. Betts: \$142,967. To develop Honors College humanities courses that will also satisfy the "methods" requirement for certification; and humanities workshops for the high school teachers with whom the honors students would practice-teach. *EH*

U. of Massachusetts, Amherst; Richard J. Martin: \$5,134. To publish a historical study of one Tuscan village and of the pattern of change brought about by rural-urban interactions. *RP*

U. of Mississippi, University; Joanne V. Hawks: \$17,631. To conduct research by a law professor and historian for a book on the evolving role of women in public policy in 11 southern states over the past 60 years. *RO*

U. of North Carolina, Chapel Hill; Konrad H. Jarausch: \$50,000 OR; \$15,000 FM. To study the development of professions in 19th- and 20th-century Germany. *RO*

U. of Texas, Dallas; Gerald L. Soliday: \$50,000. To research the social history of Marburg, Germany, 1560-1800 combining statistical and qualitative

analysis, based on the city's rich archives. *RO*
U. of Utah, Salt Lake City; Larry R. Gerlach: \$4,430. To provide consultant costs for the reform of the undergraduate history curriculum. *EL*

History — U.S.

Alabama Department of Archives and History, Montgomery; Edwin C. Bridges: \$3,120 OR; \$15,000 FM. To examine by consultants and the institution's staff the theoretical basis for this type of archives-history museum. *GM*

Alaska State Library, Anchorage; Victoria A. Wyatt: \$27,442. To plan a traveling interpretative exhibition on the pioneering Western photographers, Lloyd Winter and Edwin Percy Pond, and the ways in which their work provides perspectives on frontier life and history. *GM*

American Medical Women's Association, NYC; Ruth J. Abram: \$150,000 OR; \$65,000 FM. To implement a temporary exhibition interpreting major figures, events, institutions, and ideas in the history of women's entry into the American medical profession. *GM*

Boston College, Chestnut Hill, MA; Sharlene V. Cochrane: \$19,304. To conduct a summer program in which high school youth will be trained in the skills of the historian and will then apply these methods to a study of Boston neighborhoods. Guided walking tours and teachers' manuals will also result from the activities of the project. *GZ*

Paul M. Buhle, Providence, RI: \$48,765. To research the role of European immigrants in radical labor movements in America, 1865-1950. *RO*

California State College, San Bernardino, CA; Ward M. McAfee: \$48,820. To conduct a conference on the theme of equality and the Constitution by examining three periods in American history in which the concept of equality came to the forefront in public reflection and debate. *RO*

Catholic U. of America, Washington, DC; Patricia Bauch: \$89,700. To conduct lectures, research, discussions, and activities in which secondary school principals will explore constitutional issues and republican culture to renew their intellectual life and reaffirm their skills as scholars and master teachers. *ES*

Chicago Metro History Fair, Inc., IL; Arthur E. Anderson: \$136,610 OR; \$35,000 FM. To conduct two summer institutes of four weeks for 30 Illinois high school teachers. The institutes will focus upon the introduction of state and local materials into required eleventh-grade American history courses and encourage teachers to conduct their own research projects. *ES*

Cleveland Medical Library Association, OH; Patsy A. Gerstner: \$24,875. To document the Howard Ditrack Museum's collections to improve exhibitions for the general public, make collections readily accessible for research, and enhance the presentation and interpretation of medical history. *GM*

Colonial Williamsburg Foundation, VA; Cary Carson: \$57,945. To research and plan the interpretation of the Williamsburg Courthouse of 1770 in the context of the growth of American concepts of citizenship and rule by law in colonial Virginia. *GM*

Colonial Williamsburg Foundation, VA; Cary Carson: \$60,000 OR; \$150,000 FM. To research urban growth in York County, Virginia, between 1630 and 1830, focusing on the development of Williamsburg and Yorktown and the changing interactions between these towns and their rural neighborhoods before and after the American Revolution. *RO*

Commonwealth Museum, Boston, MA; Theodore Z. Penn: \$122,505. To implement a traveling exhibition on Shays' Rebellion, an event that influenced debates over the ratification of the federal Constitution. *GM*

Concord Antiquarian Museum, MA; Edward S. Cooke, Jr.: \$8,993. To assess by consultants the institution's resources in the humanities in order to plan interpretation of its collections for the public. *GM*

Ebenezer Maxwell Mansion, Philadelphia, PA;

Beth A. Twiss-Garrity: \$11,300. To document approximately 500 artifacts, including furniture, textiles, decorative arts, prints and paintings, in the permanent collection of the Ebenezer Maxwell Mansion that reflect the daily life and culture of middle and upper-class families of the Victorian period. *GM*

Friends of Independence National Historical Park, Philadelphia, PA; Margaret P. Duckett: \$250,000 OR; \$300,000 FM. To implement an exhibition interpreting conceptual themes from the periods before, during, and after the Constitutional Convention. *GM*

Historical Society of Pennsylvania, Philadelphia; Cynthia J. Little: \$35,000. To conduct historical research by high school students on late 19th- and early 20th-century adolescent life in Philadelphia. Using primary and secondary sources, youth will prepare materials for an exhibition, catalogue, and slide show. *GZ*

Hudson River Museum, Yonkers, NY; Ellen Brooks: \$17,610. To conduct a project in which high school students will explore the history, literature, and arts of America in the 19th century. Using the collections of the museum and the 19th-century home of John Bond Trevor, they will develop a slide show and guidebook for visitors to the museum. *GZ*

Jackson Homestead, Newton, MA; Ann LeVeque: \$27,514. To research and plan for an exhibition and catalogue on the history of Newton, Massachusetts, in the context of the 19th-century concept of the "garden" suburb and the 20th-century development of America. *GM*

Knox College, Galesburg, IL; Lane V. Sunderland: \$54,987. To conduct a three-day conference for secondary school teachers in which *The Federalist Papers* and *The Anti-Federalist Papers* will be used as the means to gain a deeper understanding of the Constitution and those issues which reemerge in the perennial American debate over both the meaning of the Constitution and the purpose of government. *RO*

Learning About Learning Education Foundation, San Antonio, TX; Susan Monday: \$28,224. To plan a history project for middle school students centering on the childhood recollections of older Texans. Young people will conduct background research and compile an oral history archive. *GZ*

Long Island Historical Society, Brooklyn, NY; David M. Kahn: \$20,000. To plan an exhibition and related educational programs portraying the history, culture, and legacy of native Americans in 17th-century Brooklyn, New York. *GM*

Minnesota Historical Society, St. Paul; Lila J. Goff: \$4,000. To plan the computerized documentation of the society's collection of 112,000 artifacts, displayed either in the museum or its historic houses and interpretative centers, that illuminate Minnesota's social, cultural, and political history. *GM*

Mississippi Agriculture & Forestry Museum, Jackson, MS; Bruce Hartfield: \$25,185. To plan a traveling exhibition that portrays the historical development of agriculture and forestry in Mississippi. *GM*

Museum of the Confederacy, Richmond, VA; Tucker H. Hill: \$72,897. To implement a permanent exhibition and a 40-page catalogue interpreting the Jefferson Davis house in the context of the post-Civil War heroic myth of Davis and the southern "Lost Cause." *GM*

New Hampshire Historical Society, Concord; James L. Garvin: \$18,852. To plan an exhibition and catalogue exploring the relationships between rural New Englanders and their contact with the rest of the world over a period of 200 years. *GM*

New York Public Library, NYC; Diantha D. Schull: \$95,011 FM. To implement an interpretative exhibition of 300 objects in commemoration of the 400th anniversary of the Roanoke voyages. *GM*

Newark Museum, NJ; Gary A. Reynolds: \$10,000. To conduct a conservation survey of 100 folk art objects in the museum's collection, in preparation for the renovation of its galleries for exhibitions placing the objects in an aesthetic and historical context. *GM*

Old Dartmouth Historical Society, New Bedford, MA; Patricia Altschuller: \$20,101. To have fifth-grade youth participate in activities and individual projects exploring the land-based trades that supported the whaling industry in the 18th and 19th centuries, the transition to textile production, and the evolution to today's more varied industries. *GZ*

Old Sturbridge Village, MA; John E. Worrell: \$180,000 OR; \$30,000 FM. To conduct a three-year historical study on the economic life of country towns in Worcester County, Massachusetts, in 1790-1850, focusing on farming, milling, hand crafts, and storekeeping and on the intricacies of economic interaction during this period of intense social change and economic development. *RO*

Plano Heritage Association, TX; Beth Francell: \$18,550. To plan an interpretative program for the Farrell-Wilson Farmstead emphasizing the theme of changing technology on the family farm from 1890 to 1940. *GM*

Plimoth Plantation, Inc., Plymouth, MA; Richard L. Ehrlich: \$200,000. To implement a permanent exhibition in the institution's orientation center, demonstrating how historical, anthropological, and archaeological research and methodologies formed the basis for the living history interpretation currently in place at the site. *GM*

Princeton U., NJ; Henry N. Drewry: \$320,000 OR; \$75,000 FM. To plan a three-year collaboration between Princeton University and the school systems of Princeton and Trenton (160 high school teachers) to study history, political philosophy, and literature. *ES*

SUNY Research Foundation/College at Plattsburgh, NY; Suzann Buckley: \$35,771. To plan a program of directed research, lectures, and site visits in which middle school students will examine family history in their region from the 18th to the 20th centuries. *GZ*

U. of Georgia, Athens; Richard S. Schneiderman: \$80,000. To implement an exhibition and catalogue interpreting the major periods of Georgia's pre-Civil War history through a broad range of artifacts, including paintings, furniture, decorative arts, maps, and archival materials. *GM*

Virginia Military Institute Research Laboratories, Lexington, VA; Charles A. Bodie: \$28,164. To conduct a conference on the constitutional questions raised by the historical relations of the executive and legislative branches with the military establishment. *RO*

Interdisciplinary

African American Museum of Art and History, Minneapolis, MN; LeClair G. Lambert: \$18,000 OR; \$5,000 FM. To plan an interpretative exhibition exploring the impact of black life in Minnesota during two periods of migration of blacks and growth in the black population from the 1860s through the 1960s in the context of other ethnic groups. *GM*

African American Museums Association, Washington, DC; Joy E. Austin: \$52,878. To conduct interpretative skills workshops for museum personnel on the use of collections and research in the development of interpretative exhibitions in the humanities for the general public. *GM*

Alaska State Museum, Juneau; Alice R. Hoveman: \$10,000. To prepare conservation surveys of 1,500 Tlingit, Athapascan, Aleut, Eskimo and Siberian artifacts collected by a missionary in the late 19th century that will become the core exhibition of the Sheldon Jackson Museum in Sitka. *GM*

American Association for State and Local History, Nashville, TN; Patricia A. Hall: \$50,000. To implement regional seminars and specialized workshops for use by individual agencies to conduct local workshops for museums and historical organizations on the creation of interpretative programming in the humanities. *GM*

American Library Association, Chicago, IL; Judith E. Krug: \$122,998. To plan a nationwide tour of a portion of an exhibition, originally funded by NEH at the New York Public Library, entitled "Cen-

sorship: 500 Years of Conflict." *GL*

American Swedish Historical Foundation & Museum, Philadelphia, PA; Katarina Cerny: \$20,000. To plan reinterpretation of three galleries of the museum devoted to the Swedish colonial experience in the Delaware Valley by emphasizing the social, political, and economic history of Swedes in the area and their relationships with other immigrant and native American populations. *GM*

Austin Children's Museum Inc., TX; Deborah A. Edward: \$15,624. To plan a traveling interpretative exhibition for children on how musical instruments, musical forms, and musical performances reflect and influence culture. *GM*

Beaver College, Glenside, PA; Elaine P. Maimon: \$100,000. To conduct a summer institute and follow-up activities over the course of one year to improve instruction in the humanities in suburban and rural school districts. Under the guidance of Beaver College faculty, teams of teachers will explore the role of the teacher through the study of seminal texts. *ES*

Boys of Yesteryear, Inc., NYC; Gilbert Dyer: \$69,148. To plan a project in which high school students will conduct literary and historical research on Ralph Ellison's *Invisible Man* and prepare a handbook to assist other young readers to understand the complexity of the text by explaining its historical background and references. *GZ*

Brown U., Providence, RI; Joan W. Scott: \$189,278 FM. To continue collaborative research on concepts of gender and related social roles as they differ from one society to another. Workshops will focus on five areas: melodrama, religion, black culture in the U.S. and Brazil, anti-Semitism, and theories of change in developing nations. *RO*

Brown U., Providence, RI; Robert A. Shaw: \$170,000 OR; \$50,000 FM. To conduct a one-year summer institute and academic year follow-up activities for secondary school teachers to study Shakespeare. *ES*

Calvert Marine Museum, Solomons, MD; Paula J. Johnson: \$54,810. To prepare a catalogue to accompany a permanent exhibition on the historical, social, and cultural significance of the seafood industries of the Chesapeake Bay and Patuxent River region in Maryland. *GM*

Case Western Reserve U., Cleveland, OH; Melvyn C. Goldstein: \$40,000. To continue the compilation of a history of Tibet, 1933-1951. *RO*

Colonial Williamsburg Foundation, VA; Beatrix T. Rumford: \$120,684. To implement an opening exhibition for the new Dewitt Wallace Decorative Arts Gallery that will explore the consumer and producer traditions in the creation of furniture and household objects in 18th-century American society. *GM*

John T. Edsall, Cambridge, MA: \$24,440. To research the process of discovery that led to our understanding of the molecular basis of biological organization and control. *RH*

Elmhurst Historical Museum, IL; Virginia Stewart: \$21,750. To plan an exhibition focusing on continuity and change in Elmhurst, Illinois, and the historical form and function of the community's public celebrations. *GM*

Elizabeth Fee, Baltimore, MD; \$76,183. To study conceptions of health and disease: a history of public health education, 1939-1967. *RH*

Harvard U., Cambridge, MA; John Rosenfield: \$25,668. To conduct petrographic analysis of Gothic sculpture in New England collections, with the aim of identifying possible quarry sources and provenance of undocumented artifacts. *RO*

Harvard U., Cambridge, MA; Adam B. Ulam: \$50,000 OR; \$25,000 FM. To research popular reactions in the U.S.S.R. and Eastern Europe to governmental promotion of militaristic values. *RO*

Indiana U., Bloomington; Douglas K. Freeman: \$24,995. To catalogue 1000 items of two-dimensional art and artifacts, an inventory of the institution's entire collections, and the analysis of the future use of this material in interpretative projects for the public. *GM*

Latin American Youth Center, Washington, DC;

Elizabeth Wheaton: \$59,072. To plan a project in which youth, ages 14 to 18, will explore literature, language, oral tradition, and the development of the arts in the Hispanic community in Washington, D.C. The findings will be shared with other youth through a quarterly journal. *GZ*

Makah Cultural & Research Center, Neah Bay, WA; Greig W. Arnold: \$18,316. To plan a traveling interpretative exhibition illustrating changes in traditional Makah life and culture during the late 19th and early 20th centuries. *GM*

Marymount College of Virginia, Arlington; Lillian P. Bisson: \$70,000. To conduct one summer institute and follow-up activities on Chaucer emphasizing the literary and historical influences on this important author. *ES*

Minnesota Historical Society, St. Paul; Nicholas K. Westbrook: \$48,300. To plan a traveling exhibition treating the origins and the history of the development of communities in Minnesota. *GM*

New Jersey State Museum, Trenton; Lorraine E. Williams: \$37,810. To plan an exhibition that will trace through history the interaction of people with the natural environment in the New Jersey pinelands and will illustrate how a "sense of place" is expressed in traditional art and artifacts. *GM*

New-York Historical Society, NYC; Elizabeth M. Currie: \$66,560. To implement an exhibition and related interpretive programs (including a lecture series, a narrated slide presentation, and a brochure) that examine the evolution of childhood and schooling in New York City from 1709 to 1984. *GM*

Northwestern U., Evanston, IL; Susan E. Hirsh: \$71,014. To complete research for a book and data set on job segregation in Pullman repair shops in five cities from 1900 to 1969. Job segregation will be studied by ethnicity, race and sex, and will assess the role of local social hierarchies in the creation of different patterns of segregation. *RO*

Phoenix Indian Center, Inc., AZ; Sandra E. Wilks: \$36,946. To conduct a study by high school youth of the origins and history of the pow-wow in native American culture and prepare a guidebook, a videotape, and public presentations on the evolution of the pow-wow from its origin to its contemporary form and significance. *GZ*

Radford U., VA; Grace T. Edwards: \$31,738. To plan a program in Appalachian studies in which young people will first conduct directed research projects and then come together for a week-long summer humanities workshop. The youth will present their completed projects to local audiences and their materials will be sent to other educators. *GZ*

Rhode Island Black Heritage Society, Providence; Rowena Stewart: \$25,000. To catalog the society's photographic collections that document various aspects of black life in Rhode Island, including family life, religious traditions, and cultural customs. *GM*

Rutgers U., New Brunswick, NJ; Marla N. Powers: \$15,000. To plan a traveling exhibition of photographs depicting the life of American Indians over the past 100 years. *GM*

Science Museum of Minnesota, St. Paul; Curtis M. Hadland: \$17,480. To plan a temporary traveling exhibition exploring the changing role of hunting in human life. *GM*

Seattle Art Museum, WA; Bonnie Pitman-Gelles: \$18,000 OR; \$5,000 FM. To plan with Washington State University and the school systems of the Puget Sound area a project that will use museum resources to improve social studies instruction in the local schools. *ES*

Society of American Archivists, Chicago, IL; Mary Lynn Ritzenthaler: \$185,500. To conduct workshops and consultant visits that will provide basic conservation training in handling documents and photographs and furnish a means of evaluating institutional conservation problems. *RV*

Tallahassee Junior Museum, FL; Gwendolyn B. Waldorf: \$11,517 OR; \$1,219 FM. To implement an exhibition on the historic significance of the black rural church as a center of the black community from the time of slavery to the present. *GM*

U. of Alabama, University; W. Philip Krebs: \$25,000. To inventory and photograph archae-

ological artifacts from six Alabama Indian sites, documenting the artifacts to facilitate their exhibition at the Mound State Museum and loans to other museums. *GM*

U. of Alaska, Anchorage; Ann Fienup-Riordan: \$78,890. To research a comparative social and cultural history of the Yup'ik Eskimo of western Alaska and eastern Siberia. Archival ethnographic sources will be used to examine social, cultural, and land use patterns, the effects of European contact, and current, historic and prehistoric diversity. *RO*

U. of Michigan, Ann Arbor; Martin S. Pernick: \$62,000. To study the use by physicians of motion pictures in public health education in the period 1910-1927. *RH*

U. of Montana, Missoula; Kathryn A. Martin: \$16,000. To publish a catalogue of photographs of the Crow Nation by Fred E. Miller, who served as a clerk at the Bureau of Indian Affairs in Crow Agency, Montana, during an early decade of the 20th century. The catalogue will accompany an exhibition that will open at the University of Montana. *GM*

U. of Montevallo, AL; Elizabeth H. Rodgers: \$65,000. To develop introductory humanities courses in world civilization and world literature through faculty development colloquia involving outside consultants. *EK*

U. of Pennsylvania, Philadelphia; Mark B. Adams: \$78,582. To research by a historian of science the development of evolutionary theory in Russia 1890-1970. In addition to documenting the progress of scientific work, the applicant proposes to assess the changing social and ideological significance of Darwinism in Soviet culture. *RH*

Virginia Women's Cultural History Project, Richmond; Kym S. Rice: \$37,660. To implement a small traveling exhibition interpreting the history of Virginia women from the 17th century to the mid-20th century in conjunction with a traveling exhibition on the same subject. *GM*

Wadsworth Atheneum, Hartford, CT; William N. Hosley: \$125,000 OR; \$50,000 FM. To implement an exhibition and catalogue exploring the material culture of New England's earliest and largest inland cultural subregion from the region's first settlement in 1635 through the beginnings of industrialization in 1820. *GM*

Washington U., St. Louis, MO; John W. Bennett: \$159,945. To research the cultural history of the binational agricultural region of southwestern Saskatchewan and adjacent portions of Alberta and Montana. *RO*

Worcester Polytechnic Institute, MA; Michael M. Sokal: \$76,622. To prepare a biography of James McKeen Cattell (1860-1944), American psychologist, editor of *SCIENCE*, and leader of the American Association for the Advancement of Science. *RH*

Language & Linguistics

Brown U., Providence, RI; Eugene D. Cruz-Uribe: \$35,000 OR; \$6,581 FM. To complete the report for publication of the field work photography and drawings of sections of the ancient Egyptian temple of Amun in the Khargha Oasis. A commentary on the temple decorations and translations of the hieroglyphic inscriptions will also be part of the study. *RO*

Hampton U., VA; Beatrice S. Clark: \$75,000. To conduct a four-week summer institute and follow-up activities for 30 high school teachers to study Afro-Francophone history, literature, and culture. *ES*

Johns Hopkins U., Baltimore, MD; Delbert R. Hillers: \$14,960. To plan a comprehensive dictionary of the Aramaic language. *RT*

School of the Ozarks, Point Lookout, MO; Bob G. Hendrickson: \$5,000. To plan a project to allow teachers of the Ozarks to examine approaches to the study of writing and literature. *ES*

U. of D.C., Washington; Gregory U. Rigsby: \$100,000 OR; \$50,000 FM. To plan a collaborative project between the University of the District of Co-

lumbia and the District of Columbia Public Schools on literature for secondary school teachers. *ES*

U. of North Carolina, Greensboro; Roch C. Smith: \$50,867. To conduct two four-week graduate institutes, for 25 teachers of Spanish and French, during the summer of 1985. *ES*

U. of Oregon, Eugene; Thomas T. Givon: \$70,000. To conduct a linguistic study of serial verb structures in a Papua-New Guinea language group, trying to show whether the presence or absence of verb serialization indicates differences in expression or more important variations in cognitive processing. *RO*

Literature

Auburn U., AL; A. Douglas Alley: \$180,000. To conduct one summer institute and follow-up activities to introduce 60 participants to literary criticism as the basis for reading literature. *ES*

Boston U., MA; Cecelia Tichi: \$65,172. To study the relation between machine technology and the American literary imagination between 1887 and 1929. *RH*

East Tennessee State U., Johnson City; Dorothy S. Baird: \$79,930. To conduct a summer institute and follow-up activities on children's fantasy literature for elementary-school teachers. *ES*

Educational Broadcasting Corporation, NYC; Marie T. Squerciat: \$557,000 OR; \$270,000 FM. To produce a series of programs based on a re-formatting of five complete reading dramas drawn from the best of the BBC/Time-Life Shakespeare Plays into 60-minute segments with interpretative introductions by Shakespearean scholars, five thematic commentaries, and two filmed round-table discussions. *GN*

Folger Shakespeare Library, Washington, DC; Margaret H. O'Brien: \$150,000. To conduct one summer institute and follow-up activities to improve the teaching and learning of Shakespeare in secondary schools. Fifty teachers will study intensively with distinguished scholars, master teachers, and actors. *ES*

Peter M. Griffin, Fall River, MA: \$33,000. To plan a biography of Ernest Hemingway in the twenties, based on previously unavailable material, as part of a multi-volume assessment of this American writer's career. *RO*

Langston U., OK; N. Joy Flasch: \$60,000. To conduct a four-week institute in which high school juniors will explore the theme of identity through the reading of selected texts in the humanities. *ET*

Rosenbach Museum and Library, Philadelphia, PA; Patricia C. Willis: \$11,012. To plan and develop an exhibition (with an accompanying catalogue, seminar, slide presentation and other interpretative events) that explicates the work of the American poet Marianne Moore. *GM*

Teachers College, Columbia U., NYC; Judith Pasamanick: \$100,000. To continue for one more year a project to train elementary school teachers (grades 2-8) in the use of fables and proverbs to develop the critical thinking skills of their students. *ES*

U. of Colorado, Boulder; Paul M. Levitt: \$208,852. To conduct an institute on "Writing About Literature" which teaches the two primary modes of discourse, description, and argument, while taking for its subject matter selected classical texts. *ES*

U. of Illinois, Chicago Circle; Gene W. Ruoff: \$100,000. To conduct a four-week institute and follow-up activities for secondary school literature teachers from around the country in which major texts in British Romantic literature will be examined in historical context. *ES*

U. of Maryland, College Park; J. Leeds Barroll: \$478,144. To conduct two five-week institutes on the study and teaching of Shakespeare for secondary school teachers in the Washington metropolitan area. *ES*

U. of Oregon, Eugene; David J. Curland: \$140,000 OR; \$70,000 FM. To plan a two-year collaborative effort of eight school districts in Oregon and three humanities departments at the University of Oregon to strengthen senior high school teachers'

knowledge of languages, literature, history, and culture. *ES*

Philosophy

Baylor College of Medicine, Houston, TX; Baruch A. Brody: \$34,010. To plan a conference for college and university teachers on the relation of moral theory to moral judgment. Included will be workshops and presentations by major scholars. *EH*

Catholic U. of America, Washington, DC; Eric L. Ormsby: \$2,505. To create a lexicon of classical Arabic philosophical terms with the use of microcomputers to handle the lexical files for eventual production by specialized printers of camera-ready copy. *RT*

Texas Christian U., Fort Worth; William H. Vanderhoof: \$130,000. To conduct a four-week institute and follow-up activities for 50 elementary school teachers, aimed at developing a deeper understanding of selected works and figures in the humanities—principally Plato and Aristotle. *ES*

U. of Houston, TX; Bredo C. Johnsen: \$98,275. To initiate a new tenured faculty position in the Philosophy Department. The new faculty member will be a specialist in ancient and medieval philosophy and will have extensive undergraduate teaching experience. *EK*

U. of Maryland, College Park; Douglas E. MacLean: \$42,526. To research two philosophical problems, the first on the distribution of risk, and the second on whether the demands of justice in the distribution of risk must be considered in a consequentialist or a deontological framework. *RH*

U. of Wyoming, Laramie; Charles V. Blatz: \$145,000. To plan a one-year collaborative project to strengthen Wyoming's high school language arts, foreign languages, and social studies through the enhancement of teachers' critical thinking skills. *ES*

Religion

Graduate Theological Union, Berkeley, CA; Mark K. Juergensmeyer: \$401,240. To develop a resource guide for introductory courses in the study of religion and to conduct two institutes for 25 college and university teachers in comparative religion. *EH*

National Museum of American Jewish History, Philadelphia, PA; Alice M. Greenwald: \$25,000. To plan the first major comprehensive documentation of the museum's permanent collection leading to specific interpretative exhibitions and publications about the social, cultural, religious, and secular history of the Jews in America from 1654 to the present. *GM*

U. of Florida, Gainesville; Austin B. Creel: \$168,306. To conduct the first of three projected summer institutes in religious tradition and the modern world as an aid to high school teachers who will be teaching religion as an aspect of world history. *ES*

U. of Maryland, Catonsville; Robert K. Webb: \$35,000. To research the role of Unitarian ministers as social, political, and religious leaders in Great Britain and Ireland, 1780-1980. The profiles of some 2,500 ministers will be included with an introduction that will consider the large influence of Unitarians in the 19th century to the present time. *RO*

U. of Michigan, Ann Arbor; Peter J. McDonough: \$50,000 OR; \$50,000 FM. To study changes in Jesuit life and work in America from Vatican II (1962-65) to the present. *RO*

Social Science

Council of Chief State School Officers, Washington, DC; Hilda L. Smith: \$200,000. To conduct a two-week summer institute and follow-up activities for state education agencies' instructional personnel in the area of the humanities. *ES*

Kenyon College, Gambier, OH; Joan Straumanis: \$62,334. To create a five year double-degree pro-

gram for Kenyon students who would also attend Columbia Teachers College or the Bank Street School, collaborate between Kenyon and area high school faculty, and plan a dissemination conference. *EH*

Quinnipiac College, Hamden, CT; Christopher B. Becker: \$120,000. To conduct a four-week institute for 60 elementary school teachers on New England history and culture. *ES*

SUNY Research Foundation/Binghamton, NY; Mark Selden: \$40,000. To research changes in class structure in contemporary China. Combining statistical and qualitative analysis, the study will focus on allocations of wealth, power, and opportunity since the Communist Revolution, comparing official government pronouncements to newly available documentation. *RO*

U. of California, Berkeley; David T. Wellman: \$25,000 OR; \$17,263 FM. To complete a social and political history of the International Longshoremen's and Warehousemen's Union (ILWU) in five communities on the West coast and Hawaii from its formative years in the 1930s to the present. *RO*

U. of Missouri, St. Louis; James F. Doyle: \$180,000. To plan a one-year collaborative project for 60 teachers to study literature, history, and other humanities subjects in order to reinterpret the Socratic ideal of an examined life in a world increasingly influenced by high technology. *ES*

U. of Oklahoma, Norman; Donald J. Maletz: \$48,072. To conduct a conference on the political philosophy which informed the drafting of the U.S. Constitution. *RO*

U. of Virginia, Charlottesville; Eric D. Hirsch: \$179,539. To develop a cultural literacy test for high school seniors and evaluate to determine whether real cultural fluency is tied to the learning of specific information. *EH*

Capital letters following each grant amount have the following meanings: *FM* Federal Match; *OR* Outright Funds. Capital letters following each grant show the division and the program through which the grant was made.

Division of Education Programs

- EB** Central Disciplines in Undergraduate Education
- EK** Improving Introductory Courses
- EL** Promoting Excellence in a Field
- EM** Fostering Coherence Throughout an Institution
- ES** Humanities Instruction in Elementary and Secondary Schools
- EH** Exemplary Projects in Undergraduate and Graduate Education
- EG** Humanities Programs for Nontraditional Learners

Division of General Programs

- GN** Humanities Projects in Media
- GM** Humanities Projects in Museums and Historical Organizations
- GP** Humanities Programs for Adults
- GL** Humanities Programs in Libraries
- GZ** Youth Projects
- GY** Younger Scholars Program

Division of Research Programs

- RO** Project Research
- RD** Research Conferences
- RH** Humanities, Science, and Technology
- RP** Publications
- RA** Centers for Advanced Study
- RI** Intercultural Research
- RT** Research Tools
- RE** Editions
- RT** Translations
- RC** Access

Office of Preservation

- RV** Preservation
- RN** U.S. Newspapers Program

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