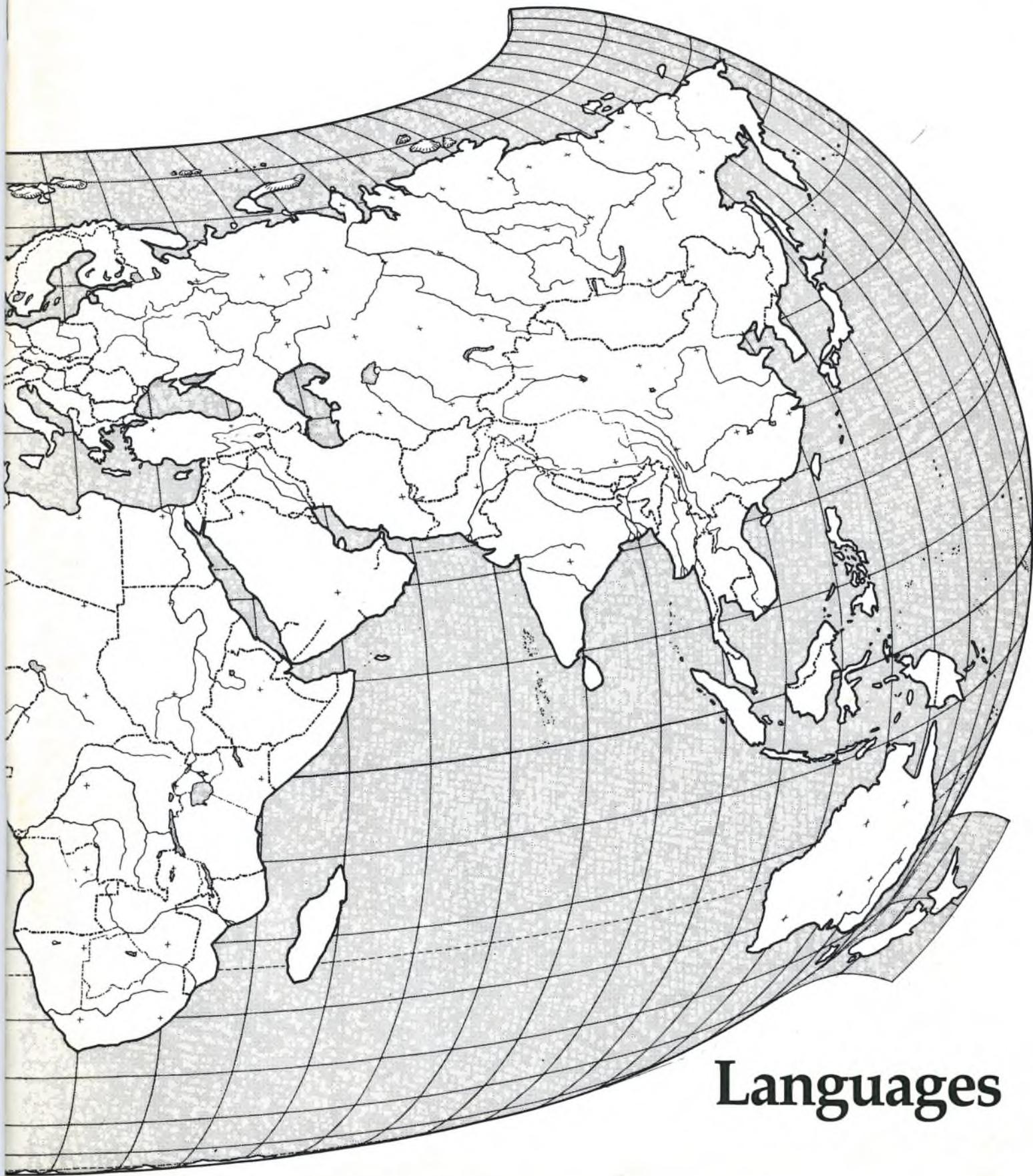


# Humanities

NATIONAL ENDOWMENT FOR THE HUMANITIES • VOLUME 6 NUMBER 5 • OCTOBER 1985



**Languages**

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## Humanities

A bimonthly review published by the National Endowment for the Humanities

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## Editor's Notes

"Language Classes Grow," the *Washington Post* reported in its annual education review this fall. The article cites a study by the American Council on the Teaching of Foreign Languages that identified efforts in forty-one states to encourage the study of languages in public high schools. The NEH has made forty-five grants in the past two years alone for the improvement of foreign language instruction.

Why the study of languages merits such commitment is demonstrated in a number of different ways in this issue of *Humanities*. "Language study," argues Eugene C. Eoyang, the director of the East Asian Summer Language Institute at Indiana University, "is vital to the national interests." In his account of the advances in East Asian language instruction on page 18, Dr. Eoyang points to the economic necessity of communication with Korea, China, and Japan.

The culture-laden convention of language holds clues to the perceptions and beliefs of its speakers. Professor Natalie Moyle shows in her discussion of Russian motion verbs on Page 14 that studying a foreign language entails learning another view, sometimes surprisingly different, of the human experience.

Finally, the study of language affords entry to the dramatic record of the human experience, literature. All readers — even those who are multilingual — must at some time rely on the language experts to bring masterpieces from other cultures into their native language. Gregory Rabassa explains in the opening essay that there is no need to shun translations, even when differences between the original and translation are extreme. "The reasons for such differences make fascinating sociological and anthropological surmises," he writes, "but these are not needed to appreciate the ringing impact of a curse in a novel." What are needed, more Americans are beginning to realize, are language experts who are able to render the "ringing impact" of other languages into our own.

— Linda Blanken

# But Is It Homer?

It is said that when Alexander Pope showed his subsequently famous translation of the *Iliad* to a friend, the latter commented to the effect that it was "a very pretty poem, Pope, but is it Homer?" This exaggerated situation (the poem is certainly very much Pope) does point up the problem faced as we read or teach the literature of another language in translation and attempt to come away with as much of its essence as possible. Language and literature are normally coupled in academic organization, with departments bearing the name of the *language* in which the works are written. Thus, we have departments of English, Spanish, or Portuguese, and very rarely any of American, Bolivian, or Mozambican. If one wishes to cross linguistic bounds in the study of literature, it is necessary to have access to that truly more universal and human aspect of literary study that is most often called comparative literature.

The question for teacher and student, then, is how much Homer do we have in one of our excellent contemporary translations by Richmond Lattimore or Robert Fitzgerald? What is more to the point is how much Greek beyond language do we have? Does language so possess the essence of literary expression that translation is but a shadow of it and therefore cannot be used as the basis of its study, interpretation, and understanding? There are those who will not read translations. Edmund Wilson is said to have been one of them. This loyalty to a principle of purity is commendable, but think what is being missed. We have a choice of making a lifetime (and impossible) study of any number of languages, such as Sumerian or ancient Mayan, or missing out on *Gilgamesh* and the *Popol-Vuh*. The sensible way, of course, is to swallow our pride and ignorance and proceed to read translations, whose merit is just as varied, although often not reciprocal, as that of the works they have made available.

It is well known that certain books and authors are translated with more

ease and felicity than others. This fact adds another problem of balance to the study of literature in a language other than its own. These several difficulties and their concomitant miseries have come before me as I have become involved in both the translation and the teaching of a good many writers of contemporary Latin American literature. A rough division could be made, placing most of these writers into three groups as far as their manipulation of the native language is concerned: First, there are those whose feel for the language is so pure and classic that they can be translated almost automatically, still preserving the essential fluid that

makes their language what it is; others are rendered with more difficulty because although they, too, have a deep feeling for the language, it is one that goes deeper into its structure and its peculiarities, making it impossible for their writing to be reproduced in its essence in any other tongue; finally, there are writers similar to the second group who, instead of rooting around at the base of the language, attempt to move it along via certain new paths which they feel it will inevitably take or must take if it is not to atrophy into mere utterance.

Most writers worth their salt will partake of all three characteristics, with some seeming stress in one direc-

The following translations mentioned in Mr. Rabassa's essay received support from the NEH Translations Program: Robert Fitzgerald, *The Iliad* by Homer (Doubleday, 1974). Dennis Tedlock, *Popul Vuh: A Mayan Book of Myth and History* (Simon and Schuster, 1985). Mr. Rabassa also received NEH support for his work, *Translations for an Anthology of Selected Works of Padre Antonio Vieira* (1980).



Museum of Modern Art of Latin America, Washington, D.C. Photograph by Angel Hurtado

*Village Scene*,  
Jose Antonio  
Velasquez, 1980.

tion or another. Gabriel García Márquez is a fine example of the first type. It has been my thesis that the so-called fiction boom in Spanish America (and in Spain too, by the way) has not been a step forward, but a step backward, a move to set things on the proper

run along quite naturally, and yet it is not Shakespeare; it is Cervantes. In a good translation of classical prose like that of García Márquez, the reader does have some feeling for the original language, even if he is completely ignorant of it. A caricature of

near the essence of the Portuguese language that a close English version will sound forced at best. An attempt at better English will then distill the expression and leave behind the essential oils that give the original its taste. Piñon's countryman João Guimarães Rosa similarly works wonders with the language; even his titles are difficult. *Grande Sertão: Veredas*, with its ever so vital colon, has appeared in a different kind of English with the vapid title of *The Devil to Pay in the Backlands*, making it sound cutesy, which it is indeed not. Rosa's novel also presents another problem in bringing a book across the language barrier: It is written in the form of a dialogue with the listener silent throughout. The speech is popular, but without attempts at lexical reproduction of the kind so often found in Faulkner. Essential language, however, with all of its cultural baggage, is most likely to be found in speech, which is the aspect of language that undergoes necessary change more easily than the printed word. Here the moment as well as the place of the culture is well-defined, and this may be even more difficult to reproduce than the proper language itself. Oral expression is the most difficult if not the impossible part of a language to be transformed into a second tongue. Yet so much that is cultural, so much of the sense and essence of a people, is contained in the way they express themselves when not self-conscious or prepared. In this way dialogue quite often falls flat in translation, and the reader is deprived of nuances that will help him grasp certain unfamiliar aspects of a culture. It is probably this cross-cultural linguistic gap that renders the reading of a work in translation inadequate in certain cases. Most often, however, the universality of the text is more important than the nuances of dialogue, and the translation, if a good one, will be more than adequate to transmit ideas and feelings.

A particularly difficult nuance that the foreign reader misses in translation is the use of epithets. Here, in a sense, we go back to the origins of names and surnames, if not to the very beginnings of words themselves. So many of Dostoevsky's surnames contain germs of meaning that are clues to the character's nature or role and that will be lost to someone not reading the work in Russian.

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*When a Spaniard speaks of the "language of Cervantes," it is not entirely pompous posturing; the language has changed less after him than before.... This is the Spanish that went to the New World, and García Márquez, careful writer that he is, has come by it naturally.*

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path they never took. At about the same time that the English were despoiling Spain of Jamaica and Gibraltar, they also stole the novel from her. Cervantes has no worthy successors in Spain; the novel only reappears as a Spanish version of what had come to be the Anglo-French norm in the nineteenth century. A close consideration of some of the twists in the relationships among characters, reader, and author within the "reality" of the situation in Cervantes' work makes us think immediately of García Márquez and others who have come to be called "magic realists." (I much prefer Alejo Carpentier's description of the phenomenon as *lo real maravilloso*, the miraculous real.) What may be hidden behind this striking similarity between the father of the novel and his blood heirs is also a use of language that seems marrow-deep. The Castilian tongue becomes "standardized," in a manner of speaking, with the appearance of *Don Quixote*. When a Spaniard speaks of the "language of Cervantes," it is not entirely pompous posturing; the language has changed less after him than before, just as English attained its "established" form with Shakespeare or the King James Bible. This is the Spanish that went to the New World, and García Márquez, careful writer that he is, has come by it naturally.

Language and literature overlap as one approaches the prose of García Márquez. When properly translated, like Cervantes, the Colombian writer sounds quite natural in English, and yet, the reader can always catch the aroma of the original Spanish behind the transformation. The English will

this process is the sometimes amusing Spanglish Hemingway uses in *For Whom the Bell Tolls*. García Márquez is the kind of writer who leads his translator into just the right English to give the meaning while maintaining as much of the tone as is possible between two disparate languages. This must be what lies beneath his reasons for saying that *One Hundred Years of Solitude* sounds better in English.

An older master of contemporary literature, Jorge Luis Borges, has reached a point of classical purity that renders translation almost automatic. While some imperceptive Argentines have accused Borges of being an Englishman who writes in Spanish, Englishmen have found nothing English about him and, indeed, have found him even more Argentine than many authors whose works reek with the smells of the pampa. It was Borges, incidentally, who remarked that the Koran is the Arab book par excellence precisely because there are no camels in it. The reason that Borges sounds so English is that originally he sounds so Spanish. Good style is most often the easiest to translate well.

Other writers also have a deep feeling for their language, but almost in an opposite direction. These are more inventive, more analytical rather than syncretic. They are close to the uniqueness of their native tongue and squeeze out of it every possibility imaginable. Translation of these writers is difficult at best, and the reproduction in English of what they have done originally is often impossible. In some of her earlier novels the Brazilian Nélide Piñon has hewn so

Rocinante, Don Quixote's horse, can be a combination of *rocín*, nag, and *antes*, before, as well as the addition of a glorious augmentative to the first word above, in the manner of the suffixes used in the nomenclature of the romances of chivalry. If we look deeper into Homer's people and give their names their due, the battle on the plains of Ilium will sound more like Little Big Horn. The Greeks knew that Oedipus limped from his name; to us it brings visions of the psychiatrist's couch.

Among contemporary writers in Latin America, there are several important cases where names convey a meaning that cannot be grasped unless the reader has some knowledge of Spanish or Portuguese, for, as in the case of Dostoevsky, a translation would render them absurd as names. The dynastic family in *One Hundred Years of Solitude* is Buendía, a rustic or archaic version of *buenos días*, good morning. The last member of the family, however, is surnamed Babilonia, which needs no translation or explanation, with all of the apocalyptic intent of the Book of Revelation. Juan Rulfo's novel *Pedro Páramo* is named for the mythic protagonist of the work. The fact that *páramo* means upland plain is most signifi-

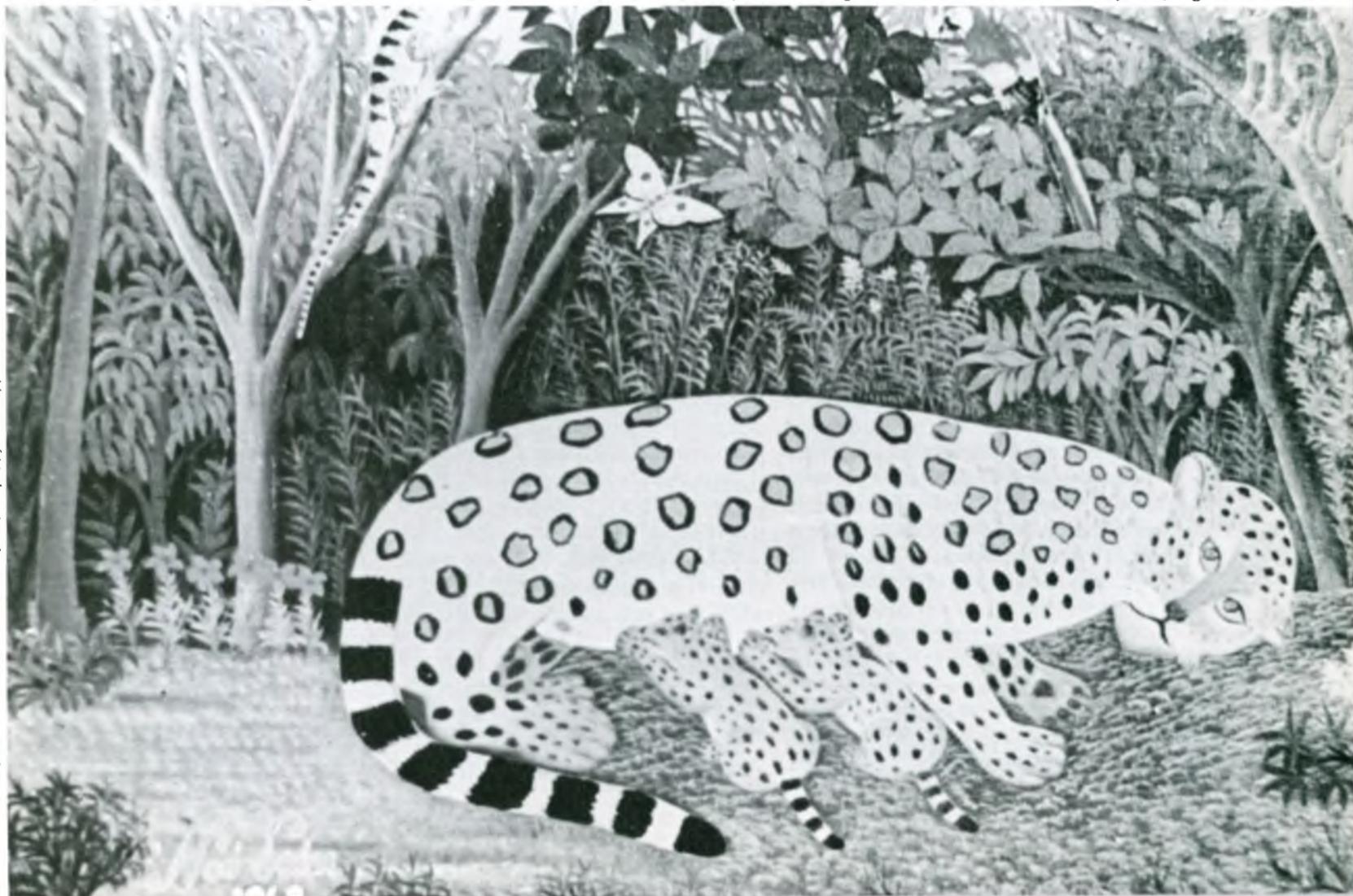
cant for the tone of the book, but any translation of the surname would render it false and ineffectual. The narrator, Juan Preciado, also has a name that could well be an epithet.

So far I have dwelt on the losses in sense and sensibility that come about through translation, perhaps with Robert Frost's definition of poetry (what's left out in translation) in mind, so now let us have a look at what can be done to garner original sense from a translated version of a literary work. There are authors whose language is of a sort that relies more on meaning, pictorial or otherwise, than it does on either nuance or sound. These writers are generally quite accessible to the reader, and they most often include the third type mentioned above, those who invent and keep their language in development. These writers are also the ones who demand care on the part of their translators so that their inventiveness in the original language is matched in the language of translation. Julio Cortázar is one of those writers who, in the Joycean manner, struggle to express things that cannot be said in the accepted and orthodox tongue. Reworking roots, he comes up with new, personal words, which, like words in the natural process of formation, quickly

convey their meaning to the reader who has never seen or heard them before. In a semi-absurd passage in his experimental novel *Hopscotch*, Cortázar invents a language of love that he calls *gliglico* in Spanish. What I was called upon to do in this case was simply to translate it into Gliglish. As long as I let myself be as inventive as Cortázar and, at the same time, hewed as closely as possible to his techniques, the operation was not all that difficult or complex. The writer whom Cortázar most admired among his contemporaries was the Cuban author José Lezama Lima. In his novel *Paradiso* (the Italian title means that translation was not called for in English), Lezama, like a virtuoso, remolds the Spanish language better to suit his purposes in a way that once might have been legitimate had not academies and rules constructed their strait gates. In some cases Lezama's innovations are possible in normal English (if not in Spanish) and there is no problem except in the loss of novelty; in other cases something similar must be ventured and invented in the English translation, not only to translate what Lezama meant to say, but also to translate his means of saying it.

The problem, then, cannot always

*Tiger in the  
Jungle, Noe Leon.*



*The Three Police Inspectors,*  
Hector Poleo,  
1944.

be solved by separating the spirit and the letter. Too often they are inextricably intertwined; in certain cases they are one and the same, as Marshall McLuhan tried to show. Yet, and experience over the years has shown it to be so, a great book (or a mediocre one, for that matter) can be read and understood and even celebrated all in a tongue other than the one in which it was written. There is a good deal of pose and cant in the attitude held by those who despise a reading in any language but that in which the work was written. In the well-nigh monolingual society in the United States today, there is a rather good understanding of what has been and is being written elsewhere, and this mainly comes across through translation. On a very practical level, a translation can do good service as a "pony" or "trot" in opening up the original version to a student of language. If the reader has read the English version and knows what is going on in the text, it becomes less tedious working out the original and, indeed, clears the student's mind for a closer consideration of the text itself. In that way, translation has a quite legitimate and helpful function in the language class, where total immersion can often become as dreary a drudgery as playing basketball in ski boots.

The new Latin American writers are really no different from their counterparts elsewhere in their use of language. We think of them as linguistic Vorlaufers, perhaps, because they have taken more advantage of language itself as something beyond a tool, something that can be molded into a meaning in a way other than representational. It could be that, like Cortázar, they are attempting to broaden the ambit of their rather tightly delineated Spanish language, taking a path in a completely opposite direction from that of their forebears, the inner delvers of Spanish baroque literature, Góngora and others. This does not explain the Brazilians, however, for Portuguese has shown itself to be a much more malleable language than Castilian, especially in the mouths and minds of Brazilians. It could well be that Latin Americans are truly emerging from a colonial period and that as they adapt inherited canons to the new environment, the time for language has come.

There should be no great problems for the reader in the United States,



Museum of Modern Art of Latin America, Washington, D.C. Photograph by Angel Hurtado

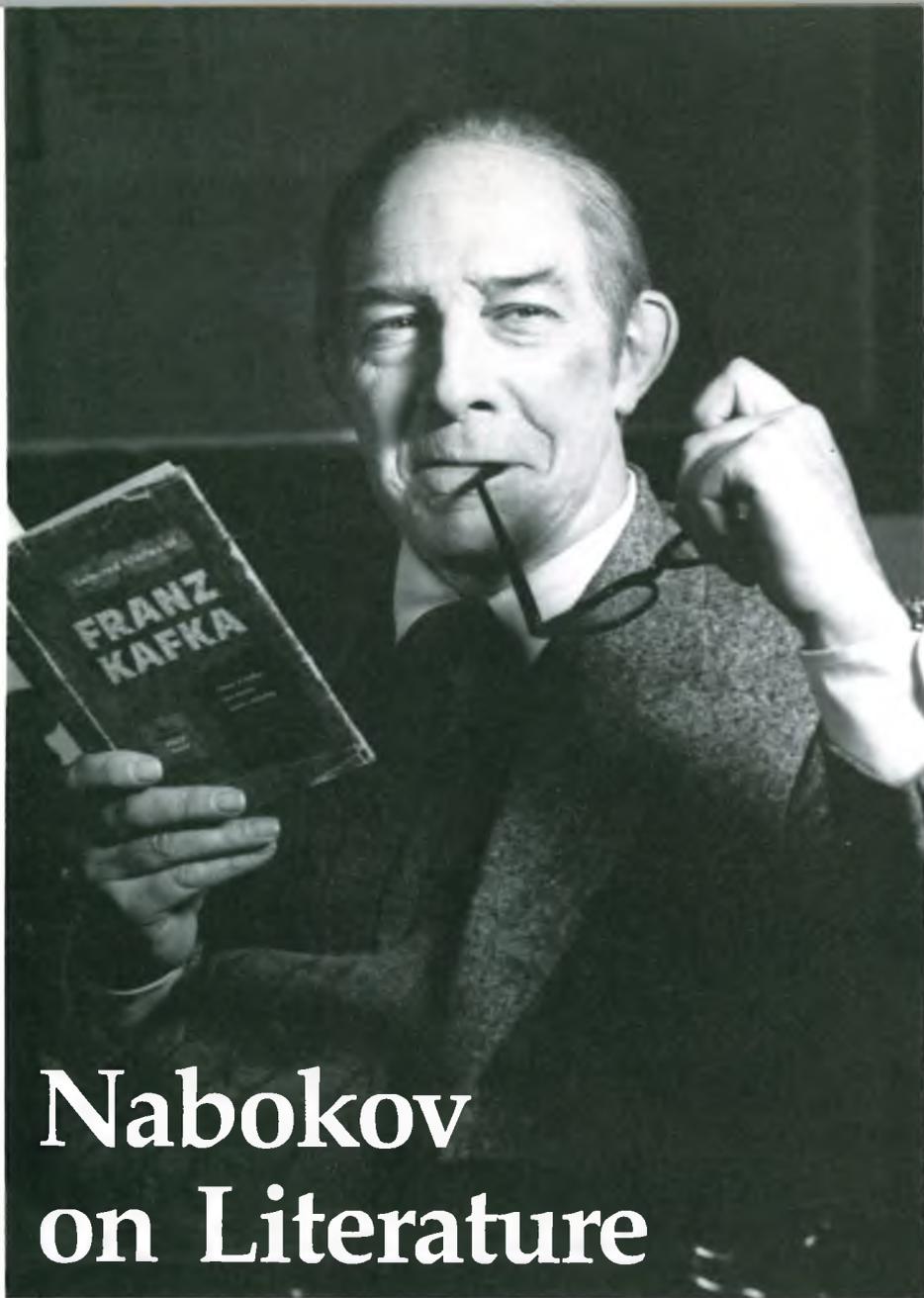
studious or casual, in extracting the essence and tone from most of what is being written in Latin America. The words in translation will be quite different most of the time, but the spirit should show through. We curse and pray so differently that any literal translation of those expressions renders them ludicrous, but the spirit comes across. The reasons for such differences make fascinating sociological and anthropological surmises, but these are not needed to appreciate the ringing impact of a curse in a novel. Translations are adaptable, they fit their age, and new ones are usually required every hundred years or so. It is strange that this is true while the classic itself goes on in full vitality.

Sometimes a good translation can impart the essence of a book, even better for us than the original, for we must remember that when we are reading the original, the words are

not ours, but in the translation they are, with all their semantic baggage and impact. I would answer, then, if queried about Fitzgerald's and Lattimore's versions, yes, they are Homer, and, indeed, if I had been living in the eighteenth century, I would have said the same of Pope.

—Gregory Rabassa

*Mr. Rabassa, a professor of Romance languages and comparative literature at Queens College and the Graduate School and University Center, CUNY, won the National Book Award in 1967 for his translation of Hopscotch by Julio Cortázar, in 1971 for his translation of One Hundred Years of Solitude by Gabriel García Márquez, and in 1977 for his translation of The Autumn of the Patriarch by García Márquez. He also won the American P.E.N. translation prize for this last work. He is the author of O Negro na ficção brasileiro (The Negro in Brazilian Fiction).*



Courtesy of WQED

# Nabokov on Literature

"There are two million words in this course," says the émigré professor in his thick Russian accent. "The words to be read add up to a million, but you are to read them, every one of them, twice."

He pauses with obvious relish at the students' dawning sense of dread that the path to knowledge will not be easily traveled. "A good reader, a major reader, an active and creative reader is a rereader," he tells them. How else can one test the quality of a novel, he asks, unless by constantly seeking, through rereading, "a merging of the precision of poetry and the intuition of science"?

This deliberate choice of words makes only a vague impression on the students, who have not yet developed the critical faculties for appreciating the speaker's precision although, by the end of the course, they would realize that this writer-teacher's words were as crafted and

as evocative as the million words they read. So he turns to more prosaic concerns: "If possible," he instructs, "take copious notes in shorthand — every word. Type them out, sell them to your friends, and give me three copies."

In 1984 producers at WQED in Pittsburgh saw an opportunity to reach beyond the Cornell classroom and the published lectures of Vladimir Nabokov by bringing the renowned teacher and writer to a television audience. They believed the visual aspects of television offered an excellent medium in which to "suggest the pleasures and delights of the human adventure from the humanist artist's perception."

With support from NEH for a one-hour pilot film, *Nabokov in Residence*, the WQED producers engaged Christopher Plummer to portray Nabokov as he delivered one of his famous lectures, this one on Kafka's

"Metamorphosis."

As Plummer-Nabokov strides across the Cornell campus, viewers are given a few biographic details:

Vladimir Nabokov was born in 1899 in St. Petersburg, Russia. His aristocratic family fled to Berlin in 1919 where Nabokov's father was killed as he tried to protect a friend from an assassin. In fact, the theme of assassination by mistake figures prominently in Nabokov's novels, many of which make statements about art through allegory. In *Lolita* Nabokov examines the nature of love in light of its seeming opposite, lechery.

Nabokov became a U.S. citizen in 1946 and began teaching at Cornell in 1948. There he found a congenial environment in which to produce the translation of Pushkin's *Eugene Onegin*, the novels *Lolita* and *Pnin*, and the autobiography *Speak, Memory*. In return, he gave his students courses of his own design on modern European literature.

Although Nabokov's lectures have been available in published form for several years (*Lectures on Literature*, Harcourt Brace Jovanovich, 1980; and *Lectures on Russian Literature*, Harcourt Brace Jovanovich, 1981), the words on the page convey only a sense of Nabokov as writer and scholar, but little of his qualities as a teacher. Yet many of his former students say that they were marked for life by seeing the heart of literary genius probed and revealed under Nabokov's tutelage. "Caress the details," he would tell them, rolling the R thickly, "the divine details!"

Whether the subject was Franz Kafka, Leo Tolstoy, or Gustave Flaubert, Nabokov took the greatest care in his presentation. No detail of description, no error in translation, no nuance of meaning escaped his attention. "I tried to provide students of literature with exact information about details, about such combinations of details as yield the sensual spark without which a book is dead," he said. "The reader must know when and where to curb his imagination . . . by trying to get clear the specific world the author places at his disposal . . . The color of Fanny Price's eyes in *Mansfield Park* and the furnishing of her cold little room are important."

To understand Kafka's purpose, Nabokov tells them, it is necessary to examine and reexamine every detail

Christopher Plummer as Vladimir Nabokov in "Nabokov in Residence," a television dramatization of the writer's lectures on literature delivered at Cornell University in the 1950s.

of the story — the arrangement of the rooms in Gregor Samsa's house; cultural information, such as the fact that the Samsa family, even though of modest means, can afford to employ a housemaid; the nature of Gregor's relationship with his sister, his father, his mother; their motivations and values — everything that the author has put there deliberately and precisely as a manifestation of the world he has created for his characters.

This is not the real world, Nabokov warns his students, because the author always creates an *original* world. When the characters and action fit into the pattern of that world created by the author, it is then that the reader experiences the "pleasurable shock of artistic truth."

Not unaware that his students are bewildered by — and many of them uninterested in — Kafka's "Metamorphosis," Nabokov begins his discussion of the book in a deliberately offhand manner:

So to Franz Kafka and *The Metamorphosis*, where a poor fellow is turned into a beetle — so what? There is no rational answer to "so what." We can take the story apart, we can find out how the bits fit, how one part of the pattern responds to the other; but you have to have in you some cell, some gene, some germ that will vibrate in answer to sensations that you can neither define nor dismiss.

After giving some brief details of Kafka's life, Nabokov reads aloud from the book: "As Gregor Samsa awoke one morning from a troubled

dream, he found himself transformed in his bed into a monstrous insect."

Pausing momentarily, he turns to a flip chart to illustrate the beetle that Gregor Samsa had become — not a cockroach, he is careful to explain, but an insect with a hard, rounded back suggesting wing cases. "In beetles," he says, "these cases conceal flimsy little wings that can be expanded and then may carry the beetle for miles and miles in a blundering flight."

Turning away from the chart, he remarks to the class, "Curiously enough, Gregor the beetle never found out that he had wings under the hard covering of his back."

And then he adds what appears to be an afterthought: "This is a very nice observation on my part to be treasured all your lives. Some Gregors, some Joes and Janes, do not know that they have wings."

Although his students were not obliged to read the works in their original language, Nabokov warned them that their full understanding of the precise, deliberate artistry of the writers would be forever blunted as a result. In describing the difficulty of understanding Nikolay Gogol in translation, Nabokov declared, "His work, as all great literary achievements, is a phenomenon of language and not one of ideas . . . My translations of various passages are the best my poor vocabulary could afford, but even had they been as perfect as those which I hear with my innermost ear, without being able to render their intonation, they still would not replace Gogol."

In another lament for a nuance of meaning completely lost in translation of Tolstoy's *Anna Karenin*, Nabokov pointed out to his students how Tolstoy's use of *dom*, the Russian word for house, household, or home, is repeated eight times in the course of six sentences: "This ponderous and solemn repetition, *dom, dom, dom*, tolling as it does for the doomed

family life (one of the main themes of the book), is a deliberate device on Tolstoy's part."

To Nabokov the creature most worthy of contempt is the casual reader — the reader who, for example, mistakenly assumes that the moral in *Anna Karenin* is the penalty for having committed adultery, or the casual reader of Proust's *The Walk by Swann's Place* ("rather a contradiction in terms since a superficial reader will get so bored, engulfed in his own yawns, that he will never finish the book"), who thinks the narrator's main concern is the exploration of the ramifications and alliances that link the various houses of nobility and that the main action consists of a series of parties.

Some of the Joes and Janes at Cornell in the 1950s emerged from Nabokov's lectures, if not with an awareness of their wings, then at least with a clear idea of how to read literature critically. In summing up the lectures for his students, Nabokov declared a simple purpose:

The novels we have imbibed will not teach you anything that you can apply to any obvious problems of life. . . . In fact, the knowledge I have been trying to share with you is pure luxury. It will not help you to understand the social economy of France or the secrets of a woman's heart. . . . But it may help you, if you have followed my instructions, to feel the pure satisfaction which an inspired and precise work of art gives; and this sense of satisfaction in its turn goes to build up a sense of more genuine mental comfort, the kind of comfort one feels when one realizes that for all its blunders and boners the inner texture of life is also a matter of inspiration and precision.

—Caroline Taylor

"Nabokov in Residence (Production: TV Drama)/Dan P. Fales/Metropolitan Pittsburgh Public Broadcasting, PA/\$262,070/1984-85/Humanities Projects in Media

**"Gogol's work, as all great literary achievements, is a phenomenon of language and not one of ideas. . . . Even had [my translations] been as perfect as those which I hear with my innermost ear, without being able to render their intonation, they still would not replace Gogol."**

Maclean Dameron, courtesy of Alfred Appel, Jr.



Vladimir Nabokov

# The Language of Molière



Arena Stage

If a Frenchman found you in a predicament of your own making, he would likely let you know that you deserved whatever you got with the line: "Vous l'avez voulu, George Dandin." You would have been both warned and insulted with a reference to the play *George Dandin*, one of the many expressions from Molière that have become proverbial, quoted in French conversation by people who have never read the plays, in much the same way that English-speaking non-readers of Shakespeare shout at their laundry, "Out! Out, damned spot!" This occurrence is only one reminder that Molière's genius lay not only in his pacing and in his perception of human nature, but also in his feel for language.

How Molière used language to entertain and to instruct occupied fourteen high school teachers of French and one Spanish teacher, fluent in French, in an NEH-supported seminar on Molière, "Comedy as Pedagogy," conducted last summer by University of Rochester professor Philip Berk. During the six-week session, conducted entirely in French, the teachers read and discussed sixteen plays by Molière and performed scenes from most of them.

Molière used language to show people making themselves ridiculous by "trying to twist the innate common sense of language to their purposes," Berk says. "Language can be bent only so far. Then it becomes comic and wonderfully revealing of character distortion."

Barely restraining his laughter, Berk recalls the opening scene of *Le Médecin Malgré Lui* in which Sganerelle is cudgeling his wife when a neighbor comes in. When the neighbor interferes, Sganerelle's wife tries to maintain appearances by saying

"Don't interrupt. I like being beaten." The wife having indicated that she chose to be beaten, the neighbor offers assistance: "Fine. Let me help beat you." Whereupon Sganerelle spurns his aid: "I don't feel like beating her now."

Molière considered theater a school for manners, Berk explains, manners that embodied ethical as well as cultural and aesthetic considerations. Through the medium of laughter, he believed actors could provoke in their audiences self-correction through self-recognition.

But Berk regards Molière also as a realist who knew that most people are not taught rationally, but learn only through discomfort and suffering. Molière's casts of characters generally include a *raisonneur* who is like a wise uncle. The *raisonneur* remains calm and responsible throughout the play's hi-jinks and gives advice to the more passionate, comic protagonist. It is always clear that someone in a Molière play has a closed mind, Berk notes. "The lesson comes not so much from rational disclosure as from the whole comic effect produced when a character will not listen to reason." The audience, Berk presumes, identifies with the character who counsels wisely, even though he is never effective.

It was in this spirit of comedy as gentle educator that Berk structured his seminar. If the theater could be a school — Molière was probably the first playwright to title a drama "school" when he wrote *The School for Husbands* in 1661 — then the classroom could be a stage. Berk finds that through performing, students overcome their natural inhibitions and self-consciousness in the presence of their peers. "When people are able to step out of their customary roles they

blossom in unexpected ways," he believes. This kind of participation, which enables us to get out of our own culture, is also useful in learning a foreign language, he says.

Molière is especially instructive in the French language because of his remarkable precision in matching dialogue to character. His works communicate the range of language usage not only by different social classes but by different occupations and personalities. An early translator of Molière has commented on the effect that this ability has had on his readers:

... Different commentators have tried to show that he was a kind of Admirable Crichton, and that he knew and understood everything. Mons. Castil-Blanc wrote a book to prove that Molière was a perfect musician; MM. Truinet and Paringault, barristers, printed one to convince the world that he was a most able and learned lawyer; Mons. M. Raynaud, that he must have studied medicine most thoroughly in order to be able to imitate so accurately the medical jargon of his time. . . . Even his peasants speak correctly the dialect of the province or county Molière gives them as the land of their birth.

Rather than explicitly sharpening linguistic skills, the seminar concentrated on the plays and their criticism.

"After a while, though, the skills improve as language becomes a transparent medium," Berk says. "That is what you hope for in a language class."

Berk finds that even the problems created by unfamiliar language — such as Molière's archaicisms — tend to dissolve when students are either absorbed in performing or engrossed in the human aspects of literature.

Berk arranged for a weekly showing on campus of classic French films,

including a 1958 version of *Le Bourgeois Gentilhomme*. And he persuaded the director of the University's drama department to stage *Le Misanthrope* during the summer season. A highlight of the seminar was the Shakespeare festival in Stratford, Ontario, where participants saw *Tartuffe*. Even though both *Tartuffe* and *Le Misanthrope* were performed in English, seeing the plays in their entirety helped the group clarify some of the subtleties of Molière's language.

Several seminar members returned to their own classrooms committed to encouraging more participation from their students, especially through acting.

"One of the loveliest things to see at the Comédie Français is the Thursday or Saturday matinee when grandparents bring children to watch Molière," says Berk. "Molière appeals to six-year-olds and sixty-year-olds. He is understandable on the very simplest level and on the most profound. He brings the generations together. Like Shakespeare, he is a classic who isn't boring."

—Anita Mintz

*"Molière: Comedy as Pedagogy"/Philip R. Berk/University of Rochester, NY/ \$47,798/1983-84/Summer Seminars for Secondary School Teachers*

## New Islamic Studies Curriculum

While the Muslim world has risen sharply in the American consciousness during recent international crises, it often fades as quickly into obscurity when new headlines take over, leaving Americans more confused than enlightened about Islam and its faithful. Seeking to bridge the culture gap, a team of university professors has developed a set of practical teaching materials to expose American college students to the widely varied world of Islam.

The Islamic Teaching Materials Project, funded by a long-term grant from the NEH and sponsored by the American Council of Learned Societies, responds to a significant problem that has concerned American scholars and faculty for more than a decade: the lack of thoroughly researched, concise materials for Islamic studies at the undergraduate level.

"Islam has many facets," says project director Herbert L. Bodman, Jr., "which require different approaches and materials. More

than a major monotheistic religion with a complex body of theology, law and traditions, Islam has inspired fourteen centuries of art, architecture, literature, socio-political thought and scientific exploration."

Bodman, a professor of Islamic History at the University of North Carolina-Chapel Hill, assembled a team of distinguished historians, geographers, art historians, religion professors and media resource specialists who have been working on the project since 1978, establishing an informal network of colleagues across the country. They have created a comprehensive eight-unit package of teaching aids designed to add an Islamic studies component to a wide range of undergraduate courses in the arts and humanities, or to serve as the basis for an entire course in Islamic civilization from the seventh century to the present. Units include:

- **Islam-Fiche:** a microfiche anthology of 225 key translated selections from primary source materials in the arts and humanities.
- **Islamic Art and Architecture:** A set of color slides and lecture notes.
- **Islamic Lands and Peoples:** A set of color slides and lecture notes.
- **Islamic Ritual Practices:** A complete lecture text with keyed slides.
- **Islamic Coins:** An illustrated booklet with optional set of slides.
- **An Historical Atlas of Islamic Civilization:** A paperbound survey history of the Islamic world through maps, for student use.
- **The World of Islam: Images and Echoes:** A critical guide to documentary films and recordings.
- **A Teacher's Guide to Islamic Civilization:** A working guide to the above materials and handbook for teaching a course in Islamic civilization.

*"Creation of Undergraduate Teaching Materials Concerning Islamic Civilization"/Herbert L. Bodman/American Council of Learned Societies, NYC/\$182,390/1977-83/Exemplary Projects in Undergraduate and Graduate Education*



**B**etsy Grady, a fourteen-year veteran of the Massachusetts public school system, has been teaching a half-semester course on the Soviet Union at the Cambridge Rindge and Latin School for three years. The course is offered in both the spring and fall semesters, and each semester every desk is taken. As a matter of fact, the course was introduced to the Cambridge Rindge and Latin curriculum not because of a new state requirement or because of a faculty initiative in international education, but because of what Grady calls "kid demand."

Public concern about nuclear weapons has made the Soviet Union a daily presence in American news media. This pervasive presence, however, is coupled with an absence of information about Russian history and culture.

"Who are they?" The kids want to know," says Grady.

"We don't hear anything about the Russians until we get to World War II," Grady's students tell her. "And then we find out that they were our great allies."

The implied "What happened?" has made curious students in record numbers ready to learn about the history of Soviet Russia.

In order to help teachers get ready to teach about the Soviet Union, the Soviet and East European Language and Area Center (SEELAC) of Harvard University conducted a rigorous, five-week residential institute this summer for thirty high school teachers. According to its organizer, SEELAC associate director Janet Vaillant, the NEH-supported institute was based on the belief that "there is enormous misunderstanding of what is distinctive about Russian development. Westerners approach the Soviet Union with categories and concepts of Western European or American history — such as feudalism or nationhood — that are inappropriate to Soviet studies." The institute was planned to identify areas of misunderstanding and to help teachers avoid inappropriate comparisons.

"In five weeks there is no possibility that seminar participants, no matter how gifted and hard working, can gain an encyclopedic knowledge of Russian and Soviet culture," Vaillant admits. "So we focused on a few historical events and on main controversies of Russian and Soviet his-

tory as a way to identify the essential aspects of Russian culture."

Seminar participants were led in their search for what is Russian about Russian culture by Edward Keenan, history professor and dean of the graduate school of arts and sciences at Harvard, who has studied Russian history at Leningrad State University.

Keenan proposes that the continuity and inner logic that define a culture also determine responses to circumstance. National behavior can be understood, therefore, by studying the evolution of culture. In the case of the Soviet Union, Keenan has identified enduring structures of behavior developed in the hostile environment of the pre-Muscovite forest during the period of Mongol overlordship from the thirteenth through the fifteenth centuries.

Cultural historian James H. Billington writes in *The Icon and the Axe*, a history of Russian culture that participants were required to read before attending the institute, that "it is probably not too much to say that the wooded plain shaped the life of Chris-



Teaching Resource Center, SEELAC

## SOLVING THE SOVIET RIDDLE

tian Muscovy as profoundly as the desert plain that of Moslem Arabia." Historians refer to this period as one of retreat into a region where few were likely to follow, the "silent centuries of Russian history," in Billington's words, spent in a "cold, dark environment."

"Theirs was a vastly different situation from that of the Europeans who lived in a temperate climate," says Keenan. "If a Greek peasant didn't want to work and was less ambitious in planting, he would simply have a poorer crop. If a Russian didn't take advantage of the time when he could plant, he'd starve to death. If an Italian decided not to chop wood one day, he might be chilly; a Russian . . ."

Survival under the impossible conditions of the forest, according to Keenan, established deep structures of culture, a vocabulary of behavior that endures today, such as "the attempt to reduce risk, to limit the possibility of an unpredictable outcome — either good or bad.

"Early Russians lived in a situation where they couldn't afford to gamble;



This poster appears in *From Russia to USSR*, a collection of primary sources for teachers of Soviet studies. The book explains that the poster promoted an early Soviet campaign to raise the literacy rate through education. The mother says, "Girl, learn your grammar!" Her daughter replies, "Ah, mama! If you were literate, you would've helped me!"

there was no safety net. They had to maintain careful control of the ecological equation, but there were few variables that they could control. They couldn't control nature and had not developed technology, so they concentrated on labor.

"The hostile environment also had implications for community as opposed to individual activity. If a Russian were to ask, 'Can the individual survive?' the answer was 'no.' Village communes did not exist as the romantic projection of the nineteenth-century portrayed them — that is, as a means to foster the prosperity of the community or to produce justice and equity. They were designed primarily for stability, to ensure the survival of the people, the way of life, the status quo."

The medieval forest and the developing state of Muscovy claimed only the first week of the institute. In the following weeks, Keenan, with assistance from Vaillant; Ronald Mercier, a former high school teacher

currently a doctoral candidate at Harvard in Russian studies; and several guest speakers, discussed modernization under Peter the Great, Catherine, and Alexander II; the contribution of Marxism-Leninism to Soviet history and culture; and Stalin and his successors to the present day.

The last week was devoted to small-group presentations on special topics that had been assigned at the beginning of the institute. Each group researched one enduring issue of Russian culture and considered its significance in each period of Russian and Soviet history: "mir" or nature; "vlast" or power; "narod," the people; "Krestianin," which means peasant, and "chuzoi," the other.

"The presentations encouraged the teachers to approach the material as teachers as well as students," comments Vaillant. "The purpose of the institute is to give teachers information that they can reshape into a form that their students will understand."

In this task the teachers were given

guidance by Richard Jensen, a social studies teacher at Hingham High School who has been teaching Russian and Soviet studies for eighteen years and who had participated in previous SEELAC workshops. Jensen will continue working with the teachers throughout the school year to help them develop successful classroom materials from their work in the institute.

"The presentations weren't designed to be final," Jensen explains. "The activity was a way of finding what resources were available and testing methods of presentation."

Jensen, who has frequently used music and creative writing assignments in his classroom, was impressed with the presentations during the final week of the institute. His own group presentation on "vlast" or power took the form of a Party meeting. The group reporting on the concept of peasant wrote a short story that, in recounting the life of a peasant, included the rituals at birth and death and portrayed such ideas as the peasant closeness to the land and related superstitions, mythologies, and a popular form of Russian humor, riddles. The story was narrated in dialogue by the members of the group, dressed in peasant costumes.

Betsy Grady was grateful for the opportunity for research that the group assignment afforded. As a member of the group responsible for studying the concept of nature, Grady researched the history of the Russian settlement of Eastern lands and looked especially into current materials on Siberia.

"One of the recurring themes of Russian history is the challenge of inhabiting and using this immense space," Grady says. "And the Russians brag continuously about conquering nature in this way, as Stalin did with his electrification program."

"Now there is pressure to move people to Eastern cities, and the Soviets are creating a kind of mystique around the East as 'the place to go.' Also, the people who are inhabiting that area of the country now are the rowdy fringe of Soviet society, somewhat like the cowboys and frontiersmen of the American West. Most kids are familiar with Turner's frontier theory, and I'd like to have my students compare our frontier with the Soviet migration eastward. Not to point out the likenesses or differ-

ences, but to judge the validity of the comparison."

In addition to the final presentations, the teachers were required to write a paper at the end of each week that answered a broad question raised during the week's discussions. The first week's assignment illustrates one of the pedagogical objectives of the institute: to enable the participants to study primary sources and to evaluate a source in terms of bias and point of view. Having read selections from the Russian *Chronicles*, the earliest written sources of Russian history distilled by monks in the thirteenth and fourteenth centuries from hundreds of years of oral tradition, the teachers were to write an account of a contemporary event as if it were being reported in the *Chronicles*.

"This was the best part of the institute for me," says Grady, "because it provided an intellectual framework for interpreting the sources you're given."

In addition to reading the *Chronicles*, the teachers delved into such primary sources as the Emancipation Manifesto of Peter the Great, speeches by Stalin and Khrushchev, the philosophy of Marx and Lenin, and literary works by Gogol, Turgenev, Tolstoy, and Chekhov. Required reading in secondary materials included Oscar Handlin's *Truth in History* and *Let History Judge*, a damning analysis

of Stalinism by Soviet Marxist Roy Medvedev.

Teachers also became familiar with SEELAC's Teaching Resource Center, a lending library of materials — books, posters, photographs, commercially produced filmstrips, and slide-lecture programs — suitable for classroom use. Among the books available at the center is a collection of primary sources, *From Russia to USSR*, coauthored by Vaillant especially for use in the high school classroom.

"I think it might be possible to use the *Chronicles* with high school students," Vaillant ventures. "The accounts are short, dense, bloody. That may appeal to high school students," she laughs.

"One of the best jokes of the institute was a teacher's response to an account of a Russian hero defending himself against invaders and 'smiting' everyone in sight. 'Sounds like Rambo,' the teacher said."

If the five weeks in Cambridge seemed very little like a summer vacation, that was the intention of the institute planners. "We only have them for five weeks," Vaillant comments. "And we put out everything we possibly can for them."

Keenan remarks on the intensity of the institute participants. "I was impressed with how seriously they applied themselves. Even if the best

students miss something, they can hope, 'Well, maybe it won't be on the exam.' But if the people in the seminar don't get something, they can't use it. It won't do them any good. They kept coming back for it."

With the summer's work behind them, perhaps the thirty teachers attending the SEELAC institute will agree less with Churchill's famous definition of the Soviet Union — "a mystery inside a riddle wrapped in an enigma." In discussing the mystery with their students they can at least call on a more confident knowledge of Russian history and culture and on a better idea of how Russians perceive themselves. One interesting clue to Russian self-image is the special place that the bear, the great rival in the forest, acquired in Russian legend. "Legend had it," writes James Billington, "that the bear was originally a man who had been denied the traditional bread and salt of human friendship, and had in revenge assumed an awesome new shape and retreated to the forest to guard it against the intrusions of his former species."

—Linda Blanken

"SEELAC Teacher Institute on Russia/Soviet Union"/Edward L. Keenan/Harvard University, Cambridge, MA/\$100,000/1985-86/Humanities Instruction in Elementary and Secondary Schools



Courtesy of Hillwood, Washington, D.C.

Russian Lacquer Box, ca. 1900.

Differences in language often illustrate basic conceptual differences in cultures that may in turn explain differences in political behavior. The young Soviets in this political poster are proclaiming, "Long live the peace-loving Leninist foreign policy of the USSR!"



## Coming or Going in Russian

Students entering my first year Russian course ask me how many weeks we will spend learning the Russian alphabet (we actually spend only several days) or proudly announce that they have already fought half the battle toward Russian language mastery by learning the alphabet at some point before entering college. Russian is a difficult language, not because of its Cyrillic alphabet, however, but because many basic concepts, such as those of time, space, and motion, are alien to the Anglo-American system of cognition. These are cultural differences in the modern understanding of the term.

Conventional wisdom has held that a foreign language course also teaches students about a foreign culture. Students sometimes consider the cultural component of a language course to be those chances to dance the appropriate folk dances, sing traditional songs, and prepare and eat some of the foods of the country whose language is being studied. But, of course, language itself is a cultural expression. Language is one of the symbolic systems used by a culture, a system coordinating with the culture's many others.

Linguists, anthropologists, and other scholars have established that culture is a series of conventional systems imposed on reality. To those who are members of a given culture, the conventional systems seem to

correspond to reality, but in fact they do not. Americans divide the time of a human life cycle into categories such as childhood, adolescence, adulthood, and old age, because these seem perfectly natural and determined by biology. As a result, physiological changes are perceived to occur between childhood and adolescence, adolescence and adulthood, and so forth. That these divisions correspond to social convention rather than to biology can be seen from the fact that the same divisions do not exist in all other cultures and that the American notions have changed over time and are frequently debated still — in conjunction with legislation affecting the retirement or the drinking age, for example.

Even with respect to their bodies, Americans make divisions that are determined by culture rather than by biology. Descriptions of the limbs, for example, make a division at the first joint and distinguish the hand from the arm and the foot from the leg. Although this division may seem to be dictated by physical reality, it is not. In Russian, there is one word, *ruka*, that designates the entire upper limb, from the fingers to the shoulder, and one word, *noga*, that refers to the entire lower limb. There is no word for the separate entity of foot.

The alphabet that first intrigues so many students is also but a convention, a set of visual symbols used to

represent the sounds of a language. The English alphabet corresponds to the sounds of English in a more tentative fashion than is true in many languages because it has not been changed for centuries; whereas, the sounds of the language it stands for have changed a great deal. Thus the sound "f" is represented by the letter "f" as in the word "father," but also by "ph" as in "photograph" and "gh" as in "cough." Conversely, the letter "s" represents the sound "s" as in the word "son," but it also represents the sound "sh" as in "profession" and "zh" as in "decision." In Russian, the correspondence between letter and sound is actually much simpler and, therefore, easier to learn because that language underwent an orthographic reform after the Soviet Revolution.

The tendency for learners of Russian to focus on the alphabet stems from their memory of learning English in elementary school, that is, learning how to represent English on paper. Children learn the visual associations between letters and sounds, then painstakingly acquire the manual dexterity needed to shape those letters.

One could argue that children do not, in fact, "learn English" when they go to school. After all, they already know its sound system, and peculiarities that torture an émigré acquiring English, such as the sounds represented by "th" and especially the difference between the "th" in

"thimble" and the "th" in "those," are, by elementary school, pretty well second nature. Children have some idea that if a word ends with a "-d" it represents an action that occurred before, rather than something that is going on now. They have an idea that words ending in "-s" refer to more than one item. What they learn in school are the finer points, the irregularities, such as the use of "-en" to represent a plural, or the aesthetics, such as the construction of a sentence where nothing "dangles." They also learn the labels for words such as nouns and pronouns and adverbs and verbs.

By the time they study a foreign language in high school, or, in the case of Russian, more often in college, they have learned a great deal about language from formal instruction in English.

What many students do not realize is that they have learned a great deal about English outside the classroom: those features of English as a representational system of the phenomena around them, of reality itself. These are learned almost unconsciously, without them ever having been articulated. Thus everyone learns, without having been taught, where "this" ends and "that" begins. If someone says, "Not this one, please, but that one," it is clear which items are meant. No one ever states that one of the relevant distinctions in verbs of motion is between motion toward the speaker and motion away from the speaker. Yet, native speakers know that both "come" and "bring" designate motion of the former category and are opposed to "go" and "take," designating motion of the latter.

What is crucial to this discussion is that, because this information is acquired almost unconsciously, most people never associate it with language learning. The assumption, rather, is that learning a language entails what the introduction to and formal study of English entailed: learning grammar and the alphabet and its formation. Furthermore, partially because information about the relationship between English and reality is never formally presented in the classroom and partially because the symbolic system of English is but one of a set of systems that parallel and reinforce each other, people tend to assume that the relationship be-

tween their language and the phenomena it represents is the only possible one. The English system seems so natural and obvious to its speakers that they assume that all languages bear the same relationship to the external world as does English.

Thus, when beginning students learn that Russian "this" (*eto*) extends out much farther from the speaker than English "this," they react with anything from amusement that the Russians do not understand such simple facts of life as the "this/that" boundary to anger that the Russian language is unnecessarily complicated. The reactions to information about the absence of a distinction between "leg" and "foot" in Russian are incredulity and questions about how Russians can function without a distinction that seems so basic.

The problems with the "this/that" boundary and with divisions between parts of the body are minor by comparison to problems in the verb systems. Anyone who has either taught Russian or has spent some time learning it knows what torture it is for a native speaker of English to deal with Russian verbs of motion. The difficulties are so widely recognized that there are special aids dealing exclusively with motion verbs, one by scholar and textbook author Leon Stillman and one by the Russian specialist Muravyova. The fact that Russian motion verbs pose problems specifically for native speakers of English can be deduced from the fact that Muravyova's book, although produced in the Soviet Union, was

written in English.

The reason that Russian verbs of motion are so difficult is not their spelling because, although the spelling does present problems, Americans are accustomed to changes in form to represent changes in tense. The real difficulty is that English speakers expect distinctions in expressing motion to and motion from the speaker, the "come/bring" vs. "go/take" contrast mentioned above. In Russian, directional differences simply do not exist. Rather, there is distinction between motion by foot (*xodit', nesti*) and motion by vehicle (*exat', vezti*), something that students tend to find amusing. And there is distinction between not only perfective and imperfective aspect — that is, between a single, completed action and one that is not — but also between determinate motion, which occurs in only one direction, and non-determinate motion, which does not.

Although I cannot explain the origin of the Russian determinate/non-determinate distinction, I can, as a folklorist, see that this phenomenon in language is but one of a set of parallel phenomena that exist in anything from material culture to folktales to foreign policy. Motion is important to both American culture and Russian culture, but the two regard it very differently.

For Americans, who have what folklorists call the "frontier mentality," motion is very good. American heroes, like Superman, are characterized by special motion abilities: "faster than a speeding bullet; able to



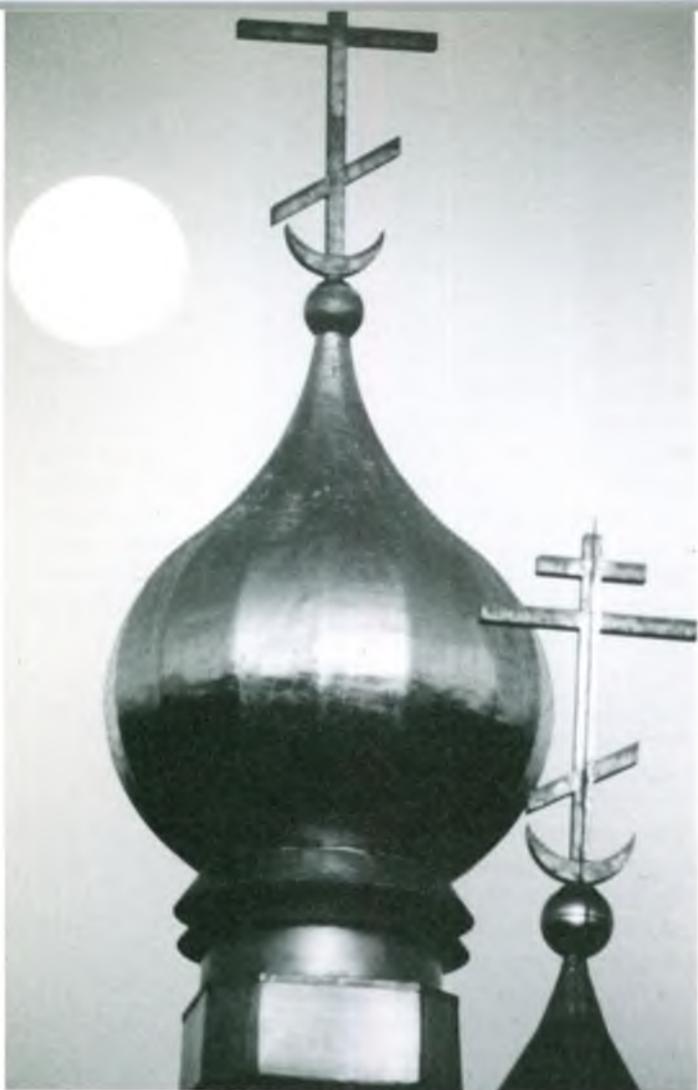
з славного Ростова красна города

Как два ясные сокола вылетывали—

Выезжали два могучие богатыря:

Что по имени Алешенька Попович млад

А со молодым Якимом Ивановичем.



Photograph by Dennis McDonald

leap tall buildings in a single bound." Moreover, the primary means of motion, a car, is practically a cultural talisman. It is proof of maturity for a teenager. It is the prize (along with dream vacations, of course, where one gets to travel to exotic places) that the contestants and the audience ooh and ahh over during game shows. My students equate career success with a jet-set life style. And jogging has itself become a way of life for many Americans.

This positive regard for motion can be seen in metaphors so common that they are not perceived as figures of speech. A person who is successful, who is set up as an example for others, who is meant to evoke admiration, is often called a "mover," a "go-getter." American advertising tells us that a trait with which most of us identify, or would like to identify, is being "on the go." People who are moving up to become go-getters are, literally, "up and coming," a slogan also used in an airline commercial.

The Russian attitude toward motion is very different indeed. In something as basic as the construction of their homes, Russians express a distrust of

motion. Whereas an American house traditionally faces the street and often has a mat on the front doorstep, to welcome those in transit, a Russian house faces away from the street, into a fenced-in compound. There is no welcome mat; in fact, in a traditional household, in the corner opposite the door where the gaze of someone entering should fall first, is a set of icons. These are supposed to ward off a traveler, should he turn out to be evil. Custom dictates that a visitor to a Russian household be fed at the table under the icons before he is even asked his name and destination. This is not so much a gesture of welcome as a test to determine whether the stranger is human and thus able to eat human food. The importance and persistence of the traditional house layout is most striking when seen in Slavic communities in the United States where Slavic and American attitudes conflict. In these communities, the residents of Slavic heritage avoid the front door of American-built houses, sometimes blocking it off. They use the side or back door, one facing away from the street. Some families go so far as to construct a side door if none exists.

In Russian folktales, travelers are frightening or potentially evil; they are usually men returned from the dead, ghouls and vampires. In one story, a mother pines for a son gone off to war. One day, as she is drawing water at the well, he suddenly comes riding up. The mother is delighted, though she does wonder why she cannot see his reflection in the water. Those of us who know that vampires do not reflect in mirrors, or elsewhere, know that the mother should do a lot more than wonder. In another story, a girl falls in love with a man who is not a local village boy, but arrives from somewhere outside. In a later scene, she witnesses him exhuming corpses for a snack.

Not just outsiders who journey into a village from places unknown, but even local residents who should have the misfortune to travel, are connected to death in some way. It is almost as if Russians believe that no one who travels can survive the experience. Thus, while most Western cultures have a number of folktales about merry soldiers returning home from war, the Russian association between travel and death is so strong that such tales do not exist. In some

stories the soldiers return as vampires or ghouls. There are an even greater number of very sad stories where the soldiers almost reach home, but are denied the goal just at the last moment. In one such tale, the hero, hurrying to enter the village faster, cuts through the graveyard where he sees his boyhood friend sitting on a tombstone. The friend offers the soldier a drink and the latter feels he cannot refuse. They drink three times, and for every drink, a hundred years go by. Needless to say, the poor soldier never returns to home and family.

A phenomenon from Russian ritual closely related to the folktales about soldiers again demonstrates the association Russians make between motion and death. A highly developed and extensively studied type of Russian folksong, the lament, is a standard part of the traditional Russian funeral ritual. Surprisingly, laments were also sung for brides and for recruits going off into the army. These are clearly young people not close to death, and yet they are treated similarly to the deceased in a number of ways; lamentation is only the most extensively recorded. The characteristic that brides and recruits shared with the deceased, and one for which the Russians pitied them and mourned them, was that they moved from the household in which they were born.

Here it should be pointed out that the traditional household was an extended family. It contained the grandparents, all of their sons and unmarried daughters, all of the sons' wives and all of their children. At marriage, therefore, a man's position in his household changed very little; he stayed where he was. When a woman married, she left the household where she was born and moved into a new home, sometimes in a new village. As a result, there was a great deal of ritual activity directed at women at marriage; they were lamented at this time. A man's wedding rite, because he did not move, was not nearly as elaborate as the rite for his bride. At death, women, having already "died" once at marriage, were neither subjected to extensive ritual nor lamented at any length. For men, on the other hand, because this was their first "departure," the funeral ceremony was elaborate, and the laments, lengthy.

The fact that Russians attribute bad

qualities to motion is apparent not only in the traditional village setting but elsewhere as well. Until quite recently, when Western influence has become strong, famous Russian explorers were seldom ethnic Russians. For example, the great Bering, after whom the Bering Straits are named, was no Russian at all, but a Swede. In political life, Russians use forced motion, otherwise known as exile, as punishment. This practice has existed since the time of the czars. Various famous people, from the poet Pushkin in the nineteenth century to Lenin in this one, have been exiled. Not only villagers, but all Russians, follow the custom of sitting down for several minutes before leaving the house on even a short journey, as documented in Chekhov's *Cherry Orchard*.

The association of motion with concepts as important and as fearsome as death makes understandable the complexity of the Russian motion verb system. Furthermore, when taken in this context, the one-way/non-one-way motion distinction becomes more meaningful.

How Russian concepts of motion and their reflection in language came into being is a much more difficult question to answer. Folklorists such as Alan Dundes have speculated that the historical fact of the American frontier contributed to the positive American attitude toward motion. However, the American frontier is certainly not the origin of the American motion system, either linguistically or conceptually, but a reflection of it. Similarly, one can speculate on whether the fact that the hereditary enemies of the sedentary Slavs were the nomadic Turkic peoples gave rise to the Russian association of the concept of motion with threatening things. But this must remain speculation only.

It must be conceded that the distinctions between Russian and American motion beliefs are not absolute. Certain Russian heroes, in folklore, in literature, and among present-day astronauts, do indeed travel, though there is a feeling that travel is for the special, not the ordinary, person. Conversely, Americans do not always see travel as good. The traveler seen as a newcomer evokes positive feelings, but the one perceived as a stranger evokes feelings that are, at best, ambivalent. Because cultural materials are sets of conventions

whose correspondence to reality is not absolute, any system that is extracted is not absolute, but only a basic core of belief. In the case of concepts of motion, the core of Russian beliefs and the core of American beliefs are radically different from each other.

My students have difficulty with Russian motion verbs partially because Russian ideas about motion are so different from American ones and partially because the students do not associate learning new concepts and new perceptions with the task of acquiring a new language. Although encountering Russian verbs of motion may present a particular obstacle to American students, it also presents an opportunity. First of all, it encour-

ages students to learn something about Russian culture; it can lead them to parallel systems of cognition, of which language is but one. Perhaps even more important, it can teach them something about the phenomenon of language. As they see that Russian "chooses" to categorize certain actions, certain objects, differently from English, they also discover that language, including English, is a convention, a human-imposed, culturally relevant representation of reality, one of many such possible representations.

— Natalie Moyle

*Ms. Moyle teaches folklore and languages in the Slavic department at the University of Virginia.*



From "Ivan Tsarevich, the Grey Wolf, and the Firebird" in *Russian Folktales*, illustrated by Ivan I. Bilibin.

# Teaching East Asian Languages

Few Americans are aware of the fact that in East Asia, where high school enrollment can be estimated at 55 million, *every* student learns English. That means that there are almost three times more high school students learning English in East Asia than there are students in all the high schools in the United States (estimated at 19 million in 1982, according to a 1983 survey by the American Council of Teachers of Foreign Language).

In the United States, by contrast, only 1,980 studied Chinese in high school, 13,178 in college; 6,246 studied Japanese in high school, 16,127 in college. No figures were available for Korean, which were, presumably, minuscule.

In the controversies over limitations on imports in Japan, no one mentions the import on which Japan has placed no restrictions whatsoever: the wholesale import of American language and culture. There is no lack of effort to remove trade barriers between the two countries, but there is very little interest in removing the *language* barriers that hinder trade. I believe that American reluctance to learn Japanese (whereas Japanese companies doing business in America have been quick to learn English) may have contributed to the "trade gap" more than scientific or organizational shortcomings. The Japanese "miracle" may lie less in the "samurai spirit" or corporate structures than in the spectacular achievement of the Japanese in mastering English in a generation.

In a recent letter to the editor of *The New York Times*, former Ambassador to Japan U. Alexis Johnson, who also believes that America's trade problems "are of our own making," cites "the minuscule number of American businessmen who can speak, much less read and write, Japanese, and the

still all too frequent attitude that what is good enough for Americans should be good enough for Japanese. I remember my shock when, as Ambassador, I went to open an American trade show for a specialized product and learned that most of the exhibitors did not even have a brochure printed in Japanese."

Consider how many people would buy a product in their own country that is not being sold in the native language. Japanese products are developed in the United States by companies who have informed themselves about American culture.

The importance of East Asia — China, potentially the largest consumer market in the world; Japan, our fiercest competitor in the marketplace; Korea, the fastest developing, newly industrialized country — is obvious to many; but only a few recognize the importance of language study in Chinese, Japanese, and Korean as vital to the national interests.

In the face of this challenge, we may examine our present resources in the teaching of Chinese, Japanese, and Korean. Instruction in these languages has developed over the past twenty-five years from a primitive phase, with "teach-yourself grammars" and instruction conceived of as regular if sometimes informal exposure to a native speaker, to its present state, with structured academic training, enhanced by audio- and videotape equipment, provided by native and nonnative instructors with complementary expertise. This achievement can be credited to the key institutions that have established programs in Chinese and Japanese: the Middlebury Summer Language Schools; the Monterey Defense Language Institute; the FALCON ("Full Academic-year Lan-

guage CONcentration") program at Cornell. Many of the premier teachers of East Asian languages are products of these institutions; some of the most widely used materials have been developed at these sites. If the next generation of students will be better students, and more effective users of Chinese or Japanese than the previous generation, it will be because these justly eminent institutions and the faculty associated with them significantly advanced the "state of the art" in language instruction.

Most students of East Asian languages in the generation immediately following World War II were returning veterans from the Orient, career diplomats, the offspring of missionaries, or the venturesome intellectual elite. In recent years, however, new clienteles for East Asian languages have emerged. The majority are no longer specialists in East Asia. Most have not lived in the Far East prior to formal study of the language. Many are removed from centers of learning or urban populations, which afford direct contact with either natives or specialists. Where the former generation was trained by the military (Monterey Defense Language School), by institutions serving highly educated student populations (the Middlebury Summer Language School) or by foreign service institutions (Georgetown University, the Foreign Service Institute), the present constituency is much broader.

If the objective is to train the next generation of fluent speakers of Chinese, Japanese, and Korean in numbers greater than is required to fill the limited university positions teaching these languages, and for uses not only academic but also functional, new approaches, new technologies, new insights into the language-learning environment must

inform our activities.

The general availability of video playback equipment and the wealth of computer hardware and — most recently — software designed for natural languages makes it possible to develop individualized instruction that is interactive rather than passive. The emergence of a new corps of instructors, whether native or non-native, conscious of, and expert in, the techniques of language teaching shifts the emphasis from merely learning a language (as if any language could be completely learned) to the specific functional objectives of learning a language, as well as to the different kinds of proficiency involved. A more systematic attitude toward language teaching, which no longer emphasizes only mastery of the language, but values skill in teaching and sensitivity to obstacles in language acquisition, is spreading among professional language teachers.

These perspectives present new challenges, new opportunities. But before these can be developed, the chimera of Sputnik-inspired reliance on the technologies of language learn-

ing reminds us to proceed with caution; we must avoid the pitfall of excessive emphasis on computer-assisted instruction, audiovisual facilities, and language laboratories. Foreign languages are natural phenomena and require natural, rather than artificial, intelligences. Without the human core in a coordinated language program, sophisticated devices are but idle toys, vain substitutes for instruction. There can be no substitute for the living language environment of collegial speakers in a natural context.

In the academic curriculum, language instruction is frequently based on the erroneous conception of a foreign language as intellectual content rather than as verbal strategies and techniques to be mastered. Most students are taught facts about the language, rather than instructed in its use. But because language is a skill, mastery of which is in the doing rather than the knowing (as some "pedalinguists" have put it, the act rather than the fact of language), proficiency rather than expertise is increasingly the learning objective. And because

language acquisition is partly an intuitive process, one enhanced by practice and by actual, concrete encounters rather than by analytical, reflective comprehension, learning is enhanced by immersion in the context of communication. Abstract subjects can be retained in analytical memory, with logic as the reinforcement and understanding as the mnemonic; but concrete skills can be retained only with constant and repeated use in actual situations.

In this respect, the offering of language courses first, as part of a curriculum, and second, as a course during the academic year, is clearly not the most effective way to learn a language. Indeed, one can *study* a language well enough in an academic course, but one will have difficulty learning how to use it in such an abstract environment. The use of a foreign language cannot be occasional or optional if it is to be efficiently learned. It must inform at the very least all one's waking thoughts; it must be totally absorbing (which is why the renowned Professor John Rassias at Dartmouth uses theater,

**Japanese interpreters covering the debate of the tenth special session of the U.N. General Assembly devoted to disarmament.**



United Nations photograph by Y. Nagata



**Wedding on ice in Harbin, China. Among the signs that the People's Republic is more open to influence from the West is the fact that every high school student studies English.**

dramatic effect, and emotional assaults in his instruction). Hence, the other courses in a high school or college curriculum are distractions to language learning. This perspective is what characterizes the FALCON program at Cornell, which requires students to study *only* Chinese or Japanese during an academic year (Korean is not yet available). Most students, however, are unable to commit such undivided attention to a foreign language. The more realistic expedient has been the development of programs like the Chinese and Japanese School at Middlebury, which is also the model adopted by the East Asian Summer Language Institute at Indiana University, launched this past year.

The teaching of East Asian languages has undergone a scarcely noticed transition in recent years. Formerly, these languages were taught by natives or by Westerners with extensive experience in the Far East; now the ranks of instructors include home-grown graduates, i.e., those who have learned the language here in the United States. Although these individuals cannot, except in rare cases, match natives for total familiarity with the native idiom, they have the advantage of understanding first-hand the particular difficulties that bedevil Western students learning East Asian languages. At the meeting of the Association of Asian Studies last spring, a panel of non-native

instructors of Japanese was convened to explain to a sizeable and responsive audience the contributions that non-natives can make to Japanese-language instruction. Such a presentation would have been inconceivable as recently as ten years ago.

Once, it was generally believed that only students of exceptional ability could learn East Asian languages. (One wag has commented, "only demigods and geniuses speak Korean.") But now, ordinary people discover that they need to learn the language: businessmen, lawyers dealing with international business, government employees interested in improving their skills. Acquiring any foreign language, particularly an East Asian language, is arduous work, which can only be accomplished with dedicated effort. But one does not have to be a genius to learn even the most complex languages. (How difficult can Chinese be, after all, when over one billion people speak it?)

But just what can be learned in a semester, a year, or a summer? At the East Asian Summer Language Institute, for example, first-level Chinese is equivalent to 150 hours of classroom instruction. If successful, a student, "will achieve speaking skill sufficient to participate in daily informational exchanges, listening skills sufficient to extract sense from what is heard, reading skills sufficient to read in Chinese characters anything which can be comprehended, and writing

skills sufficient to write in Chinese anything the student can say, allowing for use of a dictionary as necessary." This is certainly not native fluency; it may be barely a start. But it is a base on which students can build with the confidence that they will continue to make progress if they pursue their studies, especially if those studies are reinforced by intense functional practice available either in the native country or in an immersion program, where the target language is used exclusively.

Part of the problem with language programs from institution to institution is that they vary, in quality, in approach, in accomplishment, in teaching method. Twenty years ago, most programs in Chinese, for example, stressed the oral-aural approach; present-day programs introduce much earlier than before what once was thought too difficult for students to absorb in the initial stages of language study: the writing system. Most well-balanced programs now involve concurrent attention at the outset to four aspects of language: speaking, listening, reading, and writing. In recent years, attempts have been made to provide standardized proficiency tests, so that widely varying programs can be assessed on a common measure. (A Japanese proficiency test is available from the Educational Testing Service in Princeton, New Jersey, and a Chinese proficiency test has been developed by the Center for Applied Linguistics in Washington, D.C.) While these examinations are gaining supporters, their acceptance is by no means universal.

Computer technology has proved

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*We must avoid the pitfall of excessive emphasis on computer-assisted instruction. . . . Foreign languages are natural phenomena and require natural, rather than artificial, intelligences. Without*

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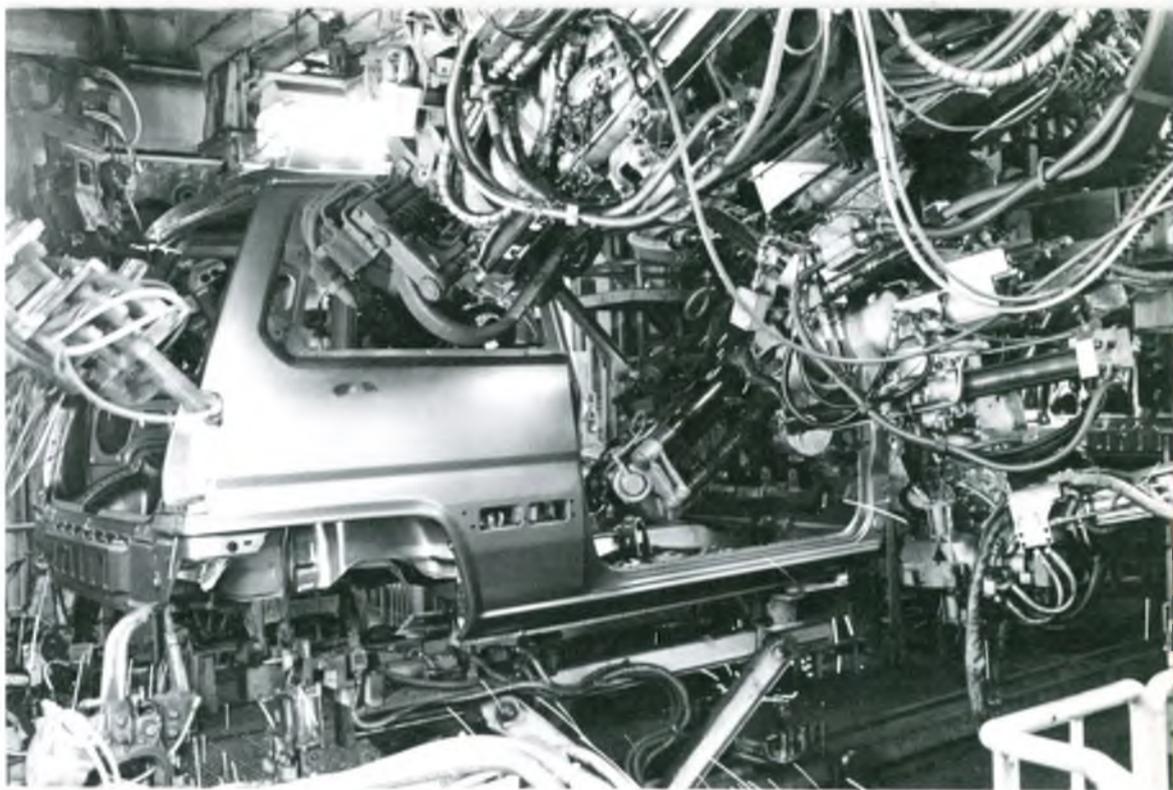
useful, with the advent of word processors, and software is now available for Chinese, Japanese, and Korean. Computers have also been used to correlate the bewildering number of textbooks that overwhelm the instructor, each with its respective strengths and weaknesses. Professor Jingheng Ma of the University of Michigan has compiled reference volumes for Chinese language instruction that allow the instructor to retrieve the relevant examples on the same word, grammatical point, or syntactic construction from several textbooks, so that in each case the instructor can make an independent selection of the available textbook illustration or explanation that seems most suitable for classroom use. Still, these are but aids to the dedicated teacher. Language is human discourse, and nothing short of human interaction will enhance effective language acquisition.

In the future, the teaching of Chinese, Japanese, and Korean must accommodate a new population of learners. Nonspecialist and non-native, they will be challenged to use the language in a context that will not reinforce their skills, because they will be, in most cases, the only proficient user of the language in their community. Means must be developed to maintain not only the skills of the "remote learner" but also of the "remote teacher," in order to make sure that what has been learned will not atrophy and that what is being taught will not go awry. Professor Galal Walker of Ohio University (and head of the Chinese School at the Indiana University East Asian Summer Language Institute) is develop-

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*the human core in a coordinated language program, sophisticated devices are but idle toys. . . . There can be no substitute for the living language environment of collegial speakers in a natural context.*

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ing, with the support of a grant from the National Endowment for the Humanities, text materials for "self-instruction in Chinese."

Incentives must be provided to students to encourage them to undertake the difficult task of learning East Asian languages: Many students, often narrowly career-oriented and concerned with success as reflected on grade transcripts, are reluctant to risk possible failure and frustration in learning an exotic language.

Disincentives must be removed. The denigration of credit for foreign language study for graduate students (despite the emphasis on foreign languages in many graduate schools) is a holdover from the days when certain foreign languages (Greek and Latin, French, Spanish, or German) were required subjects in high school. It could be seen that a graduate student learning these languages was, in a sense, engaged in *remedial* study, and therefore should receive less credit for having to learn them after high school. But Chinese, Japanese, and Korean have never been required languages of study in the high schools; they have scarcely been available.

Efforts must be made to consolidate the plethora of teaching materials and methods, without forcing every program into the same mold. Language teaching will be idiosyncratic to an unavoidable extent, but there is an enormous duplication of effort in the

preparation of materials. Certain materials do not require any creativity, and every language teacher should be spared the burden of reinventing them. The sharing of resources could reduce the drain on the instructor's time, which could then be used for the more indispensable and irreplaceable face-to-face interaction with the student. Professional organizations like the Chinese Language Teachers Association, the Japanese Language Teachers Association, and the Association of Korean Studies meet annually to share and exchange ideas; they might serve as clearing-houses for such resource-sharing.

In time, one hopes that the teaching of Chinese, Japanese, and Korean will become an integral part of the high school curriculum. Improbable as this goal may seem, it must be achieved, or else the United States risks its position of leadership in world affairs. If we do not take more notice of East Asia — its language, its culture, its history — the concept of the humanities in the United States will be forever tainted by provinciality, neglecting as it does the human experience of nearly one quarter of the world.

—Eugene Eoyang

*Mr. Eoyang is the founding director of the East Asian Summer Language Institute. He has taught comparative literature and East Asian studies at Indiana University, Bloomington.*

**Suzuka factory in Japan. "In the controversies over limitations on imports in Japan, no one mentions the import on which Japan has placed no restrictions whatsoever: the wholesale import of American language and culture."**

## What Confucius (Did Not) Say

# CHINESE ENIGMATIC FOLK

*Ed. note:* When John Rohsenow, assistant professor of linguistics at the University of Illinois, was a research fellow at Nanjing University in 1980, he discovered an unexpected benefit of the Cultural Revolution. Some scholars, who were forced during the Revolution to work alongside the peasants in the countryside, put their time to good use by collecting a certain type of proverb that has a long history in Chinese oral tradition but that was just coming into written use. Rohsenow, who pulled from these collections and other sources more than 10,000 examples of the proverbs, has spent three years sorting and ranking them according to frequency of use with the help of several native speakers of Mandarin. He has just completed a Chinese-English dictionary of the proverbs containing translations of 4,000 of those most frequently used as well as interpretations of their figurative meanings. The following essay is excerpted from Professor Rohsenow's introduction to the dictionary.

In December 1970, months before President Nixon announced his first trip to the People's Republic of China, the American writer Edgar Snow had an exclusive interview with Mao Zedong in Peking in which Mao discussed the then ongoing Cultural Revolution. A summary of the interview was published in *Life* magazine in a special "Inside China" issue. Snow concluded his report describing Mao as follows:

As he courteously escorted me to the door, he said he was not a complicated man, but really very simple. He was, he said, only a lone monk walking in the world with a leaky umbrella.

Truly a moving image. Unfortunately, as the few Chinese who have access to the article are amused to point out, Snow totally mistook Mao's meaning.

What Mao said in Chinese was undoubtedly, "I am like a Buddhist monk holding up an umbrella" (*heshang da san*). This is the first half of a special type of popular Chinese folk saying, extremely common but little studied, known as *xiehouyu* or

*enigmatic folk similes*. The second half of the saying is often left unsaid: *wu fa wu tian* "like a (traditionally bald-shaven) Buddhist monk holding up an umbrella: having neither hair nor [a view of] heaven." But the word for "hair" (*fa*) is homophonous with the word for "law" and thus the true meaning of this saying (known to all speakers of Mandarin Chinese) is in fact a *pun*: "having (regard for) neither (earthly) law nor heaven(-ly principle)." By this image, Mao seems to have been proudly characterizing himself as the true motivating force behind the Cultural Revolution, which did in fact continue for six years thereafter. This is a far cry from the image of a "lone monk under a leaky umbrella."

Thousands of these enigmatic folk similes are in common use throughout China today. During the Great Proletarian Cultural Revolution of 1966-1977, a popular slogan used to describe the attitude of arrogant bureaucrats and cadres was "a tiger's backside." Only if the second half of the saying is known does the allusion make sense: "(like) a tiger's backside, [they think that they] cannot be touched." A recent newspaper cartoon critical of foot-dragging bureaucrats depicts a handleless teapot spouting the slogan "Greatly implement [Deng Xiaoping's policy of] the Four Modernizations." The allusion is to another folk simile: "a teapot without a handle — only mouth."

These enigmatic folk similes are ubiquitous, vividly employing the full spectrum of traditional Chinese history and imagery, from the lofty to the mundane. A person may be likened to, for example, "a clay Buddha statue crossing a river — hard put to protect himself (let alone others)," "a toad lusting after swan's flesh — aspiring to something one is unworthy of," or "a cat weeping over a mouse — feigning sympathy." Or, from the days within living memory when many Chinese women had their feet repeatedly bound in long crippling bindings which had to be changed daily, "that speech (essay,

etc.) is like a lazy old woman's foot-binding — both lengthy and stinking."

As these extended similes have become proverbial through years of use, the later explanatory parts are often omitted, to be supplied by the hearer, much like such expressions as "Speak of the devil . . . (and he will appear)" in English. This has given rise to their riddle-like quality and to their name, *xie-hou-yu*, literally "suppressed-endings-sayings." Thus they have become an enigmatic code, similar to, but far more widely used than the famous Cockney rhyming slang of London, in which "trouble and strife" stand for "wife" and whence mainstream English received "brass tacks" for "bare facts."

Literary forms of these enigmatic sayings were described by Zheng Qing in the Tang dynasty (889 C.E.), and examples closely related to the oral forms still in everyday use are one of the defining characteristics of the traditionally disreputable but ever popular vernacular novels of recent dynasties such as *Hong Lou Meng* (*The Dream of the Red Chamber*), *Ru Lin Wai Shi* (*The Scholars*), and *Shui Hu Zhuan* (*Men of the Marshes*). While such popular oral forms could never be taken as objects worthy of study by the Chinese *literati*, we can be sure that their enigmatic folk similes have been part of the rich oral repertoire of the common people for centuries. In collections such as that made by the American missionary Arthur H. Smith in the 1880s in Peking and Tianjin, we find folk similes drawing on the daily lives and the wide range of artistic, mythological, religious,

被面

Mending stockings

和尚家

[Trying] to borrow a comb

# K SIMILES

and superstitious beliefs, both local and universal, in nature, which have been common among China's people throughout their long history. But it is only since the revolution in Chinese culture which has taken place in the last thirty-five years that these folk similes have come into widespread use in both literary and general writing in China.

The impetus for this currently extensive use in contemporary novels, essays, newspapers, and slogans of what was originally an oral folk form lies in the deliberate "massification" of Chinese culture by the Chinese communists, and ultimately with the repeated use of such folksy aphorisms in the speeches and writings of Mao Zedong, whose genius has always lain in uniting the grand socio-economic abstractions of the modern world with the earthy, concrete realities of the everyday lives of China's people.

Criticizing the Chinese intellectuals whom he felt were "selling out" by taking American relief aid in the 1940s, Mao, for example, used the proverbial simile of the eccentric scholar-official Jiang Taigong who always went fishing with a straightened, baitless hook suspended just above the water. Intellectuals taking such foreign aid, wrote Mao, are "like Jiang Taigong's fishing — only suckers take the hook." More soberingly, Mao summed up his rejection of the early warnings of the president of Beijing University, the demographer Ma Yanchu, concerning the dangers of uncontrolled population growth by using the traditional bipartite proverb *ren duo shi*

*chai — huo yan gao*: The more people (there are) to collect firewood — the higher the flames will grow." Twenty-five years later, China's population has now almost doubled to over one billion, one quarter of the total population of the entire world.

The deliberate promotion of these enigmatic folk similes and other such oral forms into written literature must be seen in the larger context of the widespread increase in basic literacy and mass education, the promotion of the northern dialect known as Mandarin to be the national language for all of China, and the reform of written Chinese to approximate the spoken language, which originated in the *bai-hua* "common speech" movement of the 1920s. And like every aspect of life in post-1949 China, the incorporation of these *xiehouyu* into literature has also been the subject of much political debate. In 1954, for example, Mao Dun, one of the foremost literary figures of twentieth-century China, was taken to task and forced to recant publicly some slighting remarks he had made concerning the literary value of these folk similes in literature.

Obviously, any literature which is supposed to be meaningful to the "masses" ought to draw upon the forms and traditions of the common folk whose lives a "people's" art is supposed to reflect. But a "revolutionary" literature also tries to be selective in what it preserves and what it discards in its efforts to create a new society. Thus, even now that collections of these enigmatic folk similes have begun to appear in print, they are still criticized in the press as being "unhealthy" because of their "feudal" content and social perspective retained from the "Old China."

Mao and other writers like him gave these direct, often earthy and ironic proverbial forms proletarian respectability. Not only in writing, sloganeering, and political debate,



This newspaper cartoon uses a folk simile to criticize Deng Xiaoping's policy of the Four Modernizations.

*A teapot  
without a handle  
— only mouth.*

but more importantly in the mouths of everyday people, the sharp, deflating edge of these satirical images remains as it has been for centuries focused on every aspect of life in the new socialist China. In an age of rapid modernization coupled with often violent social change, these proverbial similes provide not only a buffer, but more importantly a bridge of continuity to the traditional folk wisdom and humor passed down over countless generations by China's largest resource and largest liability, its people.

—John S. Rohsenow

"A Chinese-English Dictionary of Proverbial Elliptical Similes" / John S. Rohsenow / University of Illinois, Chicago Circle / \$21,399 / 1983-85 / Reference Works — Tools

被子补袜子 大材小用

with a quilt cover — large material for small uses. Use talented people for trivial tasks.

庙里借篦梳 走错了门

at a monk's house — gone to the wrong place. (Buddhist monks are traditionally bald-shaven.)



Robert Friedman, courtesy of Center for Urban and Regional Affairs, U. of Minnesota

# THE HMONG IN AMERICA

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Since Edward Sapir in the early part of this century pioneered the connection between the phenomenon of language and the composite of social organization, custom, metaphysics, and aesthetic expression that is called "culture," anthropologists, linguists, and historians have mined languages for information about the origins, values, and social structures of the native speakers.

How migrating groups adapt and share language with dominant populations also provides clues about the society of the immigrant people. An NEH-funded study of these processes now under way in the Minneapolis-St. Paul area is yielding information about America's newest immigrants: the Laotian Hmong. The cultural assimilation of the Hmong (pronounced "mong"), a people who have come to the United States as refugees since 1975 in the wake of the U.S. withdrawal from Southeast Asia, is affording scholars a unique opportunity to study a process of acculturation as it is happening.

Linguists Bruce Downing and Will-

iam Smalley and anthropologist Timothy Dunnigan are synthesizing sparse written accounts and extensive oral histories of Hmong in Minneapolis-St. Paul for a book that will provide the most complete history to day of this little-known culture. The book will also survey bilingualism in Hmong families, describing the Hmong language and its relationship to English, analyzing the role of language in the assimilation process, and showing the effect on the language of the Hmong encounter with U.S. culture.

The Hmong are a culturally and linguistically distinct people who have inhabited China since prehistoric times. Beginning in the early nineteenth century, pressure from surrounding populations forced some Hmong to migrate south to Laos. There the group continued the agrarian lifestyle they had developed in China, consisting of "slash-and-burn" agriculture, a little livestock, and the cultivation of opium as a cash crop. The social structure was based on an elaborate patriarchal clan system, and

contacts with the Laotians were minimal. There was no formal political structure above the village level, but the Hmong culture was rich in song, dance, story, and textile arts.

During the 1950s, the Hmong began to assume a more important role in Laotian society, and in the 1960s they formed a guerrilla army deployed against the communist Pathet Lao under the command of Hmong general Vang Pao. When Laos fell to the Pathet Lao in 1968, the Communist government began a series of reprisals against the Hmong, which resulted in a massive exodus to Thailand. The refugees were held in a series of camps while awaiting resettlement in other countries, including France, China, Australia, and the United States.

Between 1975 and 1981, about 55,000 Hmong were brought to the United States under the sponsorship of volunteer agencies (Volags). The Hmong initially congregated in areas where they had strong sponsors; these included Minneapolis-St. Paul; Orange County, California; Portland, Oregon; Dallas-Ft. Worth, Texas; Seattle; and Providence, Rhode Island. (At the height of the influx there were about 11,000 Hmong in Minneapolis-St. Paul, but the number has now dropped to about 9,000 because of migration, primarily to the central valley area of California.) Since arriving in America, the Hmong have experienced profound cultural shock and many difficulties. Unemployment has been high, and their concentration in Minnesota and California can be explained at least partly by the relatively liberal welfare systems of those states.

According to the manuscript being written by Downing, Smalley, and Dunnigan, the Hmong language belongs to the Miao-Yao group of related tongues found in southern China and Southeast Asia. It was once thought that the language had no written form prior to the 1950s, but it is now known that sporadic attempts have been made to write Hmong for centuries, first in China, then in Laos. It is not known whether an indigenous form of the written language once existed, although legend suggests it. In one story, fleeing Hmong were forced to abandon their books in order to carry their weapons, and the tale expresses the belief that the Hmong will someday regain their literacy.

Following this line of reasoning, a number of messianic movements over the years have tried to develop a Hmong system of writing, using a combination of characters from surrounding languages.

In the 1950s William Smalley and the Reverend G. Linwood Barney developed a system of Hmong writing based on the Roman alphabet and providing a uniform pattern of spelling and pronunciation. The Romanized Popular Alphabet (RPA), as it is called, is well adapted to use in the United States because it can be reproduced with standard typewriters and printing equipment. Some official documents and a few texts have been published using the RPA.

As with all languages, the Hmong vocabulary reflects the culture in many ways. The Hmong society is organized along elaborate kinship lines, and the lexicon contains many categories of relatives that are subsumed under more general terms in English such as *aunt*, *cousin*, *in-law*. Some of the terms are differentiated according to the sex of the person claiming relation. Thus, the term for the wife of a woman's older brother is *tis nyab*; however, the wife of a man's older brother is called *naim tij*. The classifications reflect the patriarchal and clan structure of the society. Intermarriage within a clan is forbidden, and clan bonds are also defined by certain reciprocal obligations among members. The closer the relationship, the more involved the expectations. When a woman marries, she becomes a member of her husband's clan — hence, the importance of classifying relatives according to the sex of the person claiming relation.

Hmong shares a number of common structural characteristics with Asian languages. It is a tone language — that is, the same word can have different meanings depending on the pitch at which it is spoken. It employs an elaborate system of nominal classifiers, similar to the gender system in Latin and German but not based on sex. It is also essentially monosyllabic and monomorphemic. There are no inflections, therefore, to indicate number, tense, or possessive case. This structural difference has had consequences for Hmong learners of English. Hmong students sometimes do not hear final consonants and often do not pronounce them; as

a result, inflectional endings expressing important relationships are lost.

The monosyllabic structure also means that there is no derivational morphology, or way of creating new words from a stem plus a different ending. This has been a special handicap in the United States, where the Hmong have had a continuing need to expand their lexicon to express technological and bureaucratic concepts absent in their culture. Although new meanings cannot be derived from single words in Hmong, compound constructions using nominal classifiers or double nouns serve the same purpose and have been applied to American concepts with varying degrees of success.

For example, "xov tooj" (telephone) and "cua" (air) have been combined to produce "xov tooj cua," meaning radio. However, some of the expressions have been too general to convey idiomatic American meaning. Thus, "daim ntawv" (paper) has been teamed with "ghia" (tell) to produce "daim ntawv ghia," meaning "report card." The sense is not self-evident, and similar confusions have resulted in lengthy parenthetical explanations which have to be interpolated into translations of official and school documents.

Not surprisingly, the experience of

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*As the Hmong proceed in the necessary process of becoming bilingual in the United States, their own language is also changing. . . .*

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the Hmong with language training has been mixed. When officials realized that masses of Southeast Asians would be arriving in the late 1970s, federal funds were made available for English language classes through sponsoring agencies, church groups, schools, and volunteers. Cuts in funding after 1982 have shifted the focus to volunteer efforts, which in Minnesota are carried out under the aegis of the Minnesota Literacy Council. While children are making reasonable progress in learning English in the schools, the Survey of Bilingualism in Hmong Families with School-Aged Children showed that

few adults have achieved competency since arriving in America. Instructors of ESL have had to develop new strategies to teach English to those Hmong who are not literate in their own language.

As the Hmong proceed in the necessary process of becoming bilingual in the United States, their own language is also changing, taking into its lexicon American words and concepts. Inevitably, the Hmong culture in a larger sense is also changing, borrowing from America and adapting to fit new patterns. The need for a family spokesperson in English is in itself challenging some long-standing customs. While traditionally adult males were the only individuals authorized to speak for a family or group to outsiders, new young children of both sexes are frequently serving as interpreters for their families. Likewise, traditional patterns of health care are giving way to modern medicine, and diet is changing to accommodate American foods. Hmong women are continuing their native textile arts, but some young girls are showing

reluctance to learn the craft. Some family tension is being experienced as adolescents are challenging Hmong values with American mores.

Will the Hmong in America be able to retain their ethnic identity much longer? Although speed of assimilation has varied with immigrant groups, native tongues and dominant customs are usually lost by the third generation. A few groups, such as isolated religious sects, have maintained a minority culture for much longer. However, the Hmong in America are congregated in urban settings where they are forced to interact intensely with the dominant lifestyle. Some Hmong are worried about the potential erosion of their culture.

Yet, it is not clear that assimilation must mean the dissolution of the special identity of a people. The Hmong were able to absorb elements of surrounding cultures for centuries while remaining separate in fundamental ways. Anthropologist Edward Spicer, who has written extensively on cultural adaptation of the Yaqui

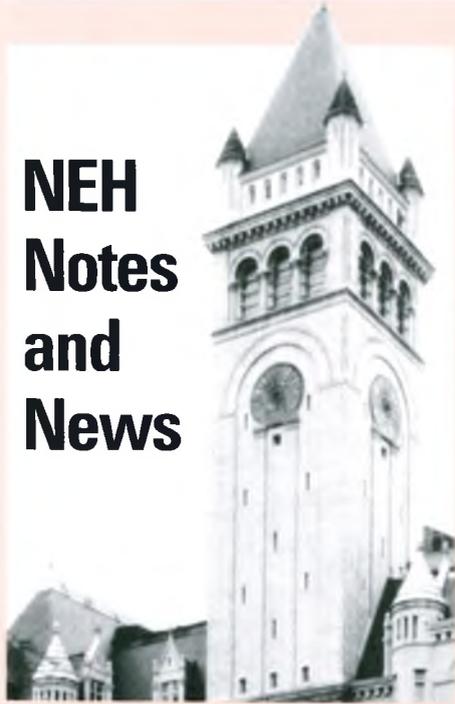
Indians in northwestern Mexico, postulates that collective identity systems, a unique set of symbols that embody group beliefs and sentiments, may survive. Spicer writes, "The continuity of a people is a phenomenon distinct from the persistence of a particular set of traits."

The forthcoming book about the Hmong in America will not only further research in the problems of acculturation and the relationship of language to that process, but will also, according to research director Bruce Downing, "answer the frequently expressed desire of the Hmong refugees themselves to record their traditions and their recent history so that the young and the generations to come will know and understand their cultural roots."

— Perry Frank

*"The Diaspora of the Laotian Hmong"/ Bruce T. Downing/University of Minnesota, St. Paul/\$10,000/1983-84/Basic Research Conferences/"The Hmong in America: Tradition and Adaptation"/ \$70,885/1982-85/Basic Research*

## NEH Notes and News



### Young Scholars Encouraged to Study U.S. Constitution this Summer

Under a special national competition initiated in September 1985, younger scholars in high schools, colleges, and universities are eligible for grants of \$1,800 to \$2,200 to conduct independent research and writing projects related to the U.S. Constitution and the founding period.

Through the Younger Scholars Program, which provides students with grants for noncredit independent research and writing during the summer months, the Endowment anticipates making approximately fifty to seventy-five grants for studies of the Constitution.

The deadline for applications is December 15, 1985. Winners will be announced in March 1986.

All grants involve nine weeks of full-time work on a selected topic during the summer and require a project adviser with knowledge and qualifications in an appropriate humanities discipline who will work closely with the grantee and submit an assessment of the project to the NEH.

Some of the broad areas in which research may be conducted include but are not limited to the following: the history of the period, including the events leading to the Constitutional Convention, the Convention itself, and the period of ratification and political debate that followed; the philosophical origins of the Constitution; the character of democracy; American Federalism, including principles of compact and agreement

underlying the Constitution; and constitutional interpretation.

Information and application instructions may be obtained from the Endowment's Office of the Bicentennial, NEH, Room 503, 1100 Pennsylvania Avenue, NW, Washington, D.C. 20506, 202/786-0332.

### Research Conferences

*Conference for Coordination of Documentary Greek Projects:* Institute for Advanced Study, Princeton, New Jersey; December 7-8; Donald F. McCabe 609/734-8370. Twenty-seven specialists will coordinate a replacement of Moulton and Milligan's *Vocabulary of the Greek Testament*, determine further Greek lexicographical projects for the New Testament period, and assess the use of computer technology.

*Symposium on Sound Symbolism:* University of California, Berkeley; January, 1986; Leanne L. Hinton 415/642-2757. During the three-day conference on the relationship between sound and meaning in language, twenty-five to thirty scholars from several disciplines will examine the role of sound symbolism in specific languages, in literary analysis, and in the history of language change.

# Language Classes Very Off-Campus

For the ancient Greeks, it was all very simple. There was only one language that mattered, and those who did not use it were called barbarians because their attempts at speech sounded to the Greek ear like "bar bar bar."

Since World War I, Americans have not been that different from the ethnocentric Greeks. But underlying that arrogant posture, there has been a certain insecurity — a wistful sense that in our monolingualism we are cut off from important cultural insights. There has also been a growing realization that a lack of linguistic proficiency is a major handicap in the global realm of political and economic activity.

A small college in Pennsylvania is making a major effort to combat monolingualism by increasing foreign language proficiency among its students. With funding from NEH, Dickinson College in Carlisle, Pennsylvania, has embarked on an ambitious program to upgrade the quality of its language instruction.

A liberal arts college with an enrollment of fewer than 2,000, Dickinson has always emphasized languages. When most colleges were abandoning their entrance requirements, Dickinson continued to demand that matriculating freshmen come prepared with two years of high school language and that all students gain an intermediate level of competence — achieved through daily classes in French, Spanish, Portuguese, German, Italian, Russian, Chinese, Latin, Greek, or Hebrew — in order to graduate.

"One thing we have learned," says dean of the college George Allan, "is that it's crucial in on-campus language instruction that the language be encountered every day. Otherwise nothing happens."

But even with daily instruction,

Allan and the faculty wanted to see more happening, more technical facility in the language along with a deeper understanding of the culture in which it was grounded. So the college instituted what it calls "student immersion programs."

"These are designed to take students who have just finished the language requirements," he explains, "and to locate them for a brief period of time in the country of that language."

Having finished the language requirement, explains Allan, the students are able "to read with the aid of a dictionary and to engage in a conversation that doesn't involve abstract concepts. At this point," he says, "if you drop them in a foreign context, they can begin to make progress."

This past summer, about seventy-five students participated in the month-long immersion programs, studying Spanish in Malaga, Italian in Bologna, German in Bremen, Russian in Moscow and classical languages in Rome. This coming summer a French program in Toulouse will be added.

Allan says that the students studying modern languages spent about half of each day working on the language with native-speaking instructors; the rest of the time was devoted to learning about the country's history and culture through lectures and tours.

In addition, Dickinson sent two groups of faculty members abroad, one to Toulouse and another to Bremen.

"The faculty spend some of their time working with a colleague in their field," says Allan. "So a professor of religion may spend an hour a day visiting with a person in his parallel field, talking in German or French."

These faculty sessions are by way



View near the Dickinson College Study Center in Toulouse, France, one of six centers abroad where students are offered a year of academic work in the language of the country.

of preparation for another part of the Dickinson effort, the "language intensive program."

"The immersion program," says Allan, "is designed to get students excited about the language, and to move them to a level of reasonable competence, so they will be motivated to continue. We need to give them more opportunity on campus to continue to improve, and that should not be limited to taking courses in the language. A language-intensive course is a course in another field — history, political science, philosophy — taught in English, but with the option of doing some of the assigned reading in the foreign language."

George Allan hopes that some day as many as 10 percent of Dickinson's courses will be language intensive. He says that this will probably come slowly, however, because students are somewhat worried about tackling major course assignments in a language other than English.

Still, he says, "we are making, at least minimally, the symbolic point that language is something one can do all over the curriculum."

As part of its restructuring of lan-

guage studies, Dickinson is also creating its own junior-year-abroad programs. Junior years abroad have always been popular at the college, says Allan, but most of these years were under the auspices of other institutions; and it is very hard to guarantee excellence in a program not within one's immediate control.

"One of the biggest problems with foreign programs," he says, "— the reason that the quality of learning is not as high — is that the people running them don't have a sense of what the home institution's expectations are."

In order to deal with this problem, Dickinson is offering junior-year-abroad programs that will be directed by its own faculty, who will rotate between the overseas and home campuses. Last year twenty students spent their junior year at Toulouse. They did some of their course work with the Dickinson faculty member directing the program, some courses with professors hired from the University of Toulouse, and at least one course a semester at the university, taught in the French manner with French students as their classmates. Similar programs are under way this year in Spain and Germany.

In related efforts, Dickinson has

been working on its area studies program. The college created a new position for a professor of Japanese language and literature, and is now able to offer a major in East Asian studies. In addition, says Allan, the faculty has been working on improving the existing programs in Latin American, Soviet, and International (basically European) studies.

"Because these programs are interdisciplinary," he says, "we are working to coordinate the participating faculty, so that the program has some sense of integrity, so that it's not just a listing of courses in the catalogue."

"Our experience," he continues, "is that this works best by bringing together the faculty in the summer to work around some common problem. We had a group together in international studies for about a month this past summer. These people have now learned a little bit about a topic, but they've also been interacting with one another, and this gets translated into better-designed studies."

In its language studies, Dickinson seems to have found a way to address

today's students' pragmatic concerns without abandoning the college's historic commitment to the liberal arts.

According to Allan, unlike the students in the sixties, when a language major was likely to be motivated by a desire to read *Madame Bovary* in the original, today's language students may be double-majoring in economics and a foreign language, with the hope of someday working for an international organization.

"But literature is still the core of it," says Allan. "We don't think that you can teach the language without teaching the culture, and no matter how much we discover that there's more to culture than literature, literature cannot be left out. You can't just read the newspapers and think that you understand the culture."

"We're still a pure liberal arts college," he says. "Our argument is that you have to be cultured in the language, as well as competent."

— Deborah Papier

*"Achieving Excellence in International Education"/Neil Weissman/Dickinson College, Carlisle, PA/\$250,000/1984-87/Promoting Excellence in a Field*

In addition to the Bremen-Universität in Germany (left) and the Dickinson Center in Malaga, Spain, Dickinson College offers intensive language study in Bologna and Rome, Italy, and in Moscow.

**DICKINSON COLLEGE**  
SMALL, PRIVATE, RESIDENTIAL, LIBERAL ARTS  
CARLISLE, PENNSYLVANIA



**OFF-CAMPUS STUDY**  
1985-1986

# Prime Time for Portuguese

Embassy of Brazil



Before they uttered a word, it was clear the two bumbling television detectives were having trouble. Dressed like parodies of Sherlock Holmes, they broke into a house in search of clues. Within seconds, they were stumbling into vases and shouting at each other.

"They look a little like the three stooges or the Keystone Cops," concedes Jon Tolman, an associate professor of Portuguese and Spanish at the University of New Mexico, and associate director of the university's Latin American Institute. But Tolman explains that the madcap antics of the detectives are a necessary part of "an innovative approach" to teaching Portuguese to American college students. "They give us a framework for providing verb forms."

Tolman is codirector of a project, set up with NEH support, that uses television as a pedagogical tool. Working with writers from three other American universities and a major Brazilian television network, Tolman is breaking new academic ground — fashioning a course of language study less from textbooks than from slapstick comedy, soap opera, and music video.

Tolman plans a two-year sequence of courses. Ten half-hour video lessons per semester will constitute the core around which other class activities will be organized. This strategy employs what Tolman calls a "communication-oriented approach," designed to train students to begin

speaking Portuguese with the first lesson.

"No one has ever done anything quite like it before," Tolman says, ticking off some possible advantages of using television as in instructional medium. "Students actually will be able to see and hear Brazilians — watch the gestures and body language, listen to authentic pronunciation and intonation," he notes. "These sorts of things are difficult if not impossible to convey through printed books." Codirector Ricardo Paiva of Georgetown University adds, "we're trying to do what every language teacher really wants to do — show students about the country, and actually give them something to talk about in the new language."

Although novel in approach, the concept of using television is grounded in the new commonly accepted instructional theory that language is best taught in a natural setting. Until the late 1970s, notes Tolman, foreign languages were taught primarily through the so-called audio-lingual method in which students were put through quasi-military verb-form drills and forced to memorize frequently inane dialogues.

"They had to learn that 'plume de ma tante' stuff," says Tolman. "But no living Frenchman ever really spoke that way." Now, adds Tolman, "the audio-lingual method is considered dead as a dodo," replaced by instructional methods that immerse students in a foreign language and encourage

them to begin communicating as soon and as often as possible.

"Visualization is very important," says Paiva. "You have to have students in class participate, and television can provoke that psychological involvement. If you do not use modern techniques for visual effects, you're going to be behind."

But a beginning student in Portuguese faces far greater obstacles than his dormitory mates who study the more popular Spanish, French, or German. Because so few university students study Portuguese — Tolman estimates the number is only about 5,000 nationwide — traditional Portuguese instructional materials are outmoded.

"Most of the current textbooks were written while the audio-lingual method was in vogue," notes Tolman. "The most recent one came out just as audio-lingual was dying." Some written instructional materials are flatly inaccurate, including the famous Michaelis bilingual English-Portuguese dictionary, which is still being sold in the United States in its World War II edition — complete with outdated vocabulary and orthography.

Despite the dearth of modern teaching materials, Tolman says, American book publishers aren't likely to produce any new texts because of the publishing costs and the limited student market. "The commercial publishing industry has zero interest in Portuguese," says Tolman. "Now

**The Palace of Congress, Brasilia. Oscar Neimeyer, architect, 1960. Brazil's major television network, Rede Globo, is helping to film scenes in Brazil to teach Portuguese to American students.**

we've got a chicken-and-egg situation: Is Portuguese not being taught because nobody gives a damn — or because there are no good teaching materials? Maybe we'll find out."

The idea for using television as a teaching tool grew from a 1983 NEH-sponsored summer workshop for Portuguese teachers run by Tolman and Paiva. "We used a lot of materials from Brazilian television," recalls Tolman, "and we were fascinated by the learning potential."

Inspired by the experience, the two set out to create a full-blown television-based instruction program. They convened a formal "writing team" including themselves plus John Jensen, associate professor of Spanish and Portuguese at Florida International University, and Nivea Pereira Parsons, lecturer in Portuguese at the University of Arizona. Using computers to communicate across the country, the four are working to hammer out several semesters' worth of lesson scripts to be tested in some classes starting next year.

The project is bolstered by a cooperative agreement with Rede Globo, Brazil's major television network — and the fourth-largest net-

work in the world — which produces its own Portuguese language instructional programs for illiterate adult native Brazilians. The network's chairman, Roberto Marinho, is also co-sponsoring the project through his education-oriented Roberto Marinho Foundation.

"The TV network has opened its files up to us," says Paiva. "We can use any of their materials in devising video lesson plans." Helping the U.S. team develop those lessons is the Brazilian playwright Alcides Nogueira, whose stage works have been produced in this country.

Tolman and his colleagues plan to create twenty lessons per year — ten each semester — each about thirty minutes in length, and each divided into ten-minute segments. In the first semester, the lessons rely on very short scenes aimed at teaching the basics of Portuguese grammar and punctuation, as well as Brazilian culture. "Really the best way to learn a language is to visit the country," notes Paiva. "But since we can't do that, we're using video to bring the country to the students."

One early lesson begins to orient students to Brazilian culture by show-

ing various scenes of life in that country. Another uses trappings of music video to teach a greeting in song: "Alo, alo como via?" Yet another shows a family beginning to argue as they sit down to dinner. "The scene and dialogue are very natural — we're trying to avoid anything artificial here," says Paiva. "The lessons use a variety of techniques, but they're all designed to be the starting point for further class discussion and activity." Georgetown University is publishing an accompanying text and workbook to complement the video lessons.

The second semester will use an adapted version of the Brazilian telenovela — the Brazilian equivalent of our prime-time soap operas and miniseries, "but heavily charged with cultural elements," says Paiva. The plot, adds Tolman, "is a comedy about a Brazilian man who sends his kids off to Disney World while he tries to remodel his house — but everything goes wrong."

All of the scripts are being filmed and edited in Brazil by an entirely Brazilian team of producers, technicians, and actors to ensure cultural and linguistic validity. Tolman says that finding the most useful material is a painstaking task. "We've spent literally hundreds of hours looking at tapes of Brazilian television," he notes. "Each thirty-minute script we produce takes about 100 hours of writing time."

But Tolman and his colleagues are convinced the project is well worth the effort. They note that Portuguese — though little-used in the United States — is now the fifth most frequently spoken language in the world — used by more than 150 million people in Brazil, Portugal and several African countries including Angola, Goa and Mozambique. "It's likely to be one of the major languages of the twenty-first century," says Tolman. Adds Paiva: "If students are actually able to see some of these countries through the video lessons, they should be able to make more informed judgments about them and their culture."

—Francis J. O'Donnell

*"Portuguese Language Development Proposal"/Jon M. Tolman/University of New Mexico, Albuquerque/\$158,311/1984-86/Exemplary Projects in Undergraduate and Graduate Education*

The *capoeira*, a folk dance with a touch of martial arts, danced on the beach in Salvador, Bahia.



Embassy of Brazil

# THE Humanities

FOR THOSE WHO ARE THINKING OF APPLYING FOR AN NEH GRANT

# GUIDE

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## NEH Grants for Media Programs

Television and radio are, it is almost a cliché to note, potentially powerful means of education in contemporary society. Yet, if we believe the critics, television especially rarely educates, enlightens, or inspires. Some twenty years ago television was described as “a vast intellectual wasteland”; few have disagreed since that time.

The superficiality in programming that earned television this description is particularly inhospitable to the disciplines of the humanities, which are critical and reflective. NEH believes, however, that programs of intellectual substance and broad public appeal can and should be produced.

Through the Humanities Projects in Media Program, the Endowment seeks to use television and radio to transmit to the general public the most important work in scholarship and learning, to convey the best in thought and culture, and to engage audiences in critical analysis and interpretation. These ambitions can be realized through collaboration between scholars in the humanities

and media professionals. Programs that have received past NEH support, such as *The American Short Story* and *Odyssey*, have demonstrated that television and radio can respect both scholarly integrity and artistic vision.

NEH has defined its expectations for television and radio programs in intellectual and educational terms. All programs are expected to foster one or more of the following goals:

### 1. The Appreciation and Interpretation of Cultural Works

The Endowment supports projects that broaden public awareness and deepen understanding of cultural works through the interpretation of outstanding works of literature, including fiction, history, and philosophy, and of notable achievements in the arts, such as painting, sculpture, architecture, music, and dance. Scholarly insights contributing to the attainment of the goal may come from any appropriate discipline or combination of disciplines in the humanities.

### 2. The Illumination of Historical Ideas, Figures, and Events

The Endowment encourages the critical exploration of major historical

ideas, systems of thought, persons, and events. Projects should examine subjects in a manner that demonstrates their larger significance and relevance to the humanities.

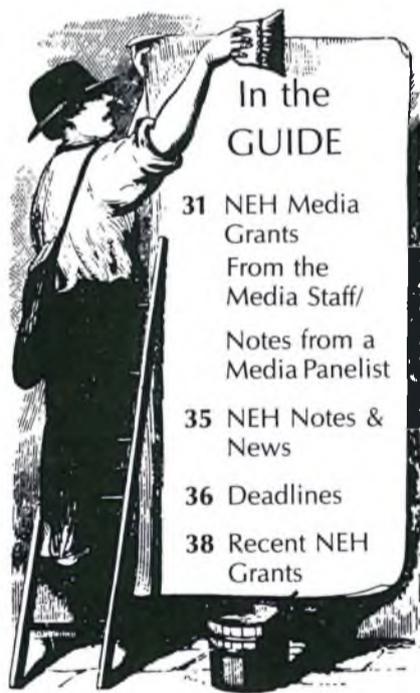
### 3. An Understanding of the Humanities Disciplines

The Endowment welcomes projects that provide the public with an awareness of the methods and insights of the various disciplines of the humanities. The approach of one discipline or a set of disciplines may be explored in depth, or the perspective of various disciplines may be brought to bear on a specific topic.

The Endowment's public programming is based on two assumptions: that study of and reflection on basic ideas and perennial questions addressed by the humanities remain important throughout a person's life and not just during the years of formal education; and that the humanities can be presented to the general public in ways that are both stimulating and substantive.

—Donald Gibson

*Mr. Gibson is the director of the Division of General Programs.*



### From the Media Staff

## The Scholarly Connection

Colonial historian Stephen Nissenbaum, one of the three humanities advisers to the NEH-funded film *Three Sovereigns for Sarah*, has been described as a stickler for historical accuracy. In fact, “professional stickler” is only one of a variety of significant roles played by scholars in NEH-funded projects in media. The collaboration of scholars with filmmakers and television and

radio producers — a collaboration both continuous and committed — is at the core of the Humanities Projects in Media Program, distinguishing NEH media products from most other television, film, and radio fare.

The most successful proposals to the Media Program are the result of this collaboration because they outline in detail the ways in which the exchange

of knowledge and expertise will continue throughout the grant period. Accordingly, the best time for the scholar/producer collaboration to begin is before submission of the first proposal to NEH. A project originating with a filmmaker will require work with scholars who are knowledgeable about the subject, sensitive to the needs of filmmakers, and flexible in their schedules. When, as is frequently the case, a scholar originates a project, it is critical that he or she find at least one professional in media who has experience commensurate with the needs of the project proposed.

What roles can scholars play in the preparation of a grant application? They may help to clarify the subject matter of a project, draw comparisons with other works, and define the scope of the venture. At the same time, media experts can assist scholars in visualizing their intellectual concepts, debate the merits of documentary and dramatic formats, and give scholars a realistic sense of what the final product will be.



#### Planning Phase

When an applicant receives a planning grant, the collaboration of scholars and media personnel continues, often through conferences, one-on-one meetings, telephone interviews, or a combination of these methods. One organization described its plans in a successful proposal:

It is at the conference that we intend to hone in on the core of the project — defining the subject and forming the philosophical direction for its dramatization. During the conference the advisers will guide us toward specific works and resources (books, articles, tapes, transcripts, photographs) . . . and will also provide 'profiles' for us of important figures to be included or considered. . . .

The one-on-one meeting is also an effective method of collaboration. As a successful applicant noted, "We have chosen to work with our consultants on an individual basis. It is more efficient in terms of time and enables us to synthesize the results of our meetings and to test further and explore ideas."

A third favored method of collaborative planning is the telephone interview. Many grantees use the telephone interview as a useful and relatively inexpensive way to chart future development sessions.

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#### Scripting Phase

In the scripting phase of a media project, scholars continue to probe the issues from the point of view of their disciplines. Issues here may range from a specific detail in a script (for example, the historical authenticity of a gesture, or the possible anachronism in a line of dialogue) to a proposed shooting location, to the philosophical underpinnings of a historical era that underlie the structure of a dramatic plot. In fact, Daniel Walkowitz, a scholar who has consulted on many films, has pointed out that in the creation of a historical drama or documentary, "Virtually everything, from plot to camera angles, is a historical question." For a collaboration to be truly successful, he says, "the vision of the historian and the filmmaker ultimately has to be one."

Scholars often work directly with the scriptwriter at this stage, sometimes in long briefing sessions, sometimes by preparing packets of materials, and sometimes by directing the scriptwriter to primary and secondary source material. In addition to helping to prepare a scriptwriter for the task of writing, the scholars usually review the script or film treatment at various stages of development from first draft to final shooting script. They read for historical accuracy and to assure that the work as a whole presents a balanced interpretation of the subject matter. Scholars may also be able to suggest locations and ways to enrich characterization and dialogue.

In collaborating on documentary scripts or treatments, where voice-over or on-camera narration is featured, scholars may be of great help in writing or reviewing the narration. If the documentary includes interview segments, scholarly advisers may be used in two principal ways: (1) They can be instructive in the formulation of appropriate questions to be asked; and (2) they themselves may be recruited for on-camera cameos, for introductions, for segments that explain footage to come, and for specialist commentary on the subject at hand.



#### Production Phase

By the production stage, most of the scholarly groundwork has been laid.

The key issues and themes to be highlighted have been discussed and agreed upon. Interpretations of historical, literary, or philosophical texts have been offered, sifted through, and debated. The exact format and conceptual approach have been formulated. Visual elements have been compiled, reviewed and approved. Archival footage and photographic stills have been, for the most part, selected and integrated into the whole, at least on paper. For dramatic productions, set designs have been scrutinized for accuracy and authenticity.

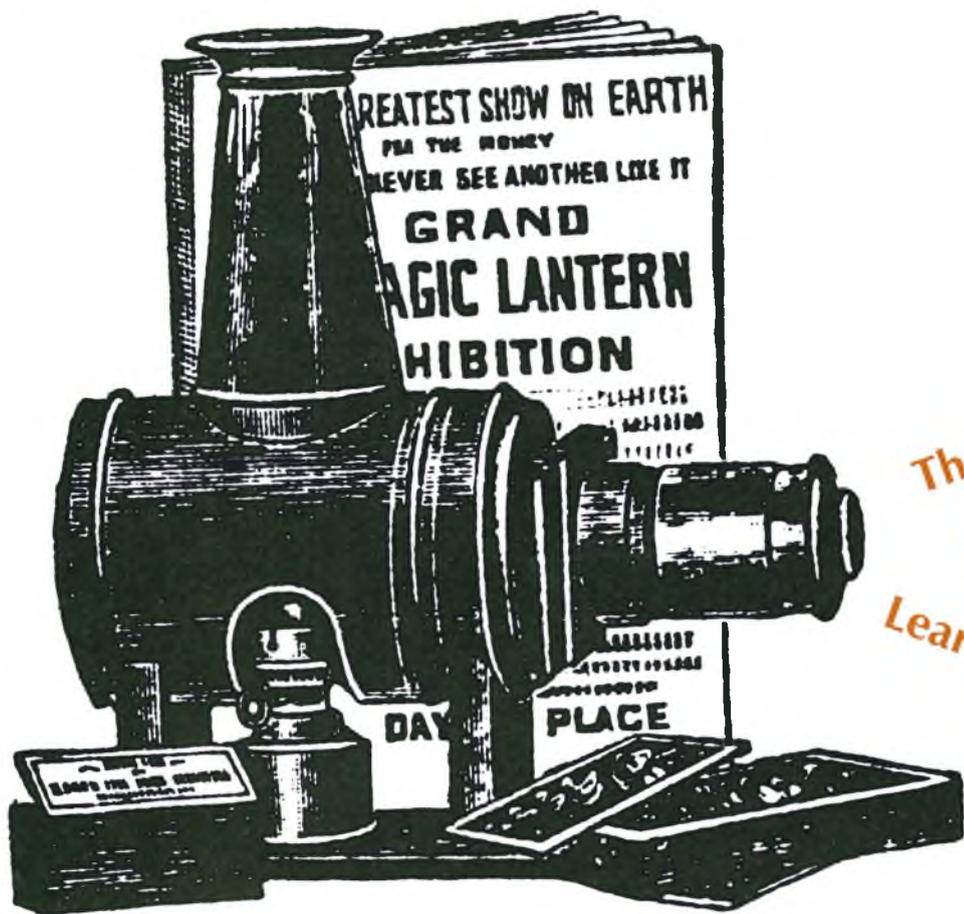
The role of advisers on location during pre-production and production, for example, can be a constructive one. Those advising dramatic productions may check for authenticity and comment on a wide range of material, from gestures and language to details of furniture, clothing, and set design. They may also help to interpret materials; for example, an anthropologist on location while a documentary is being filmed can help decipher what unfolds before the camera.

Once the film is shot, the scholars are often asked to review and critique raw footage, rough cuts, or fine cuts. Historical advisers on the set of dramatic productions sometimes join the technical and artistic crew to watch dailies.



#### Children's Media Projects

Since 1982, the Endowment has sponsored a special initiative to encourage planning, scripting, and production of children's media programs. Because humanities programs for children must attract, hold the attention of, and be clearly understood by a young audience, proposals submitted in this category must meet a special requirement involving consultants. The applicants must enlist one or more specialists in children's education to work on their projects. Such a specialist may be a child development specialist, psychologist, children's writer, producer, librarian, teacher, or professor of elementary or secondary education. In collaboration with other humanities and media personnel, these consultants can ensure that the content and format of the program are appropriate for the particular age group targeted. In short, it is the responsibility of these collaborators to make scholarship available in a way which "works" for children.



*The True Story of a Former  
Grantee Who Came to  
Washington as a Media  
Panelist, and What He  
Learned From the Experience*

When I was asked to serve on an NEH Media Planning panel, I accepted immediately, because my heart was not entirely pure. During the previous year, I had been turned down for an NEH media grant, primarily, I assumed, because a panel like the one on which I was about to serve had not been as enchanted by my project as they should have been. Never mind that a modified proposal had sailed through a subsequent review and funding round; that one setback had been the kind of sharp rap on the ego that makes one think about changing fields and going into small appliance repair.

I was thus eager to see from the inside the kind of imperfect system that could first assemble for the panel that spurned me such a manifest collection of churls and miscreants and then a few months later empanel the civilized, literate individuals who had responded more favorably to the evident virtues of my idea. I came prepared to be both critical and generous, a model of Solomonic wisdom.

For this round, there were apparently six panels to consider all the media proposals submitted by the previous deadline, with meetings spaced out every few weeks to preserve the mental health of the staff members. The Planning panel meeting this morning would be followed by American Studies, History and the Constitution, Literature, Children's programs, and something

called The World, which included anthropology and philosophy. The media staff may assemble panels under different headings at other times depending on what kinds of proposals have been submitted to it, but it always tries to assign a grant application to its most knowledgeable review audience. Of course, given the diversity of the humanities, it would not be difficult to think of a media topic that might fall between the cracks of such a rough and ready set of pigeonholes, and in such a case, outside specialist review would be sought.

Our panel was evaluating proposals that would "encourage collaboration between scholars and experts in the media in order to develop humanities programs," the most basic of the three categories of grants and the only one in which there was a limit (\$20,000) to the amount that could be awarded. There were no other bounds to the range of ideas we were considering: projects for films about nineteenth-century slavers, women artists, Jews in central Europe, labor relations in California, North African trance singers, domestic architecture, and a handful of English and American writers.

The stack of thirty-three proposals had arrived in the mail about a month earlier, in a box so heavy I first thought it contained a small drill press I had ordered. Despite the Media Guidelines' exhortations about the virtues of brevity,

some applicants were still evidently subscribing to the "more is more" approach. I imagined boxes like this arriving all over the United States, and my heart went out to those panelists whose applications would include sixty- and ninety-page scripts; they would have to have forearms like Belzoni to get their assigned reading through the front door.

During the next month I read through the proposals, at first uncritically, in large bites, trying to absorb the general idea of each, trying to visualize the best possible film that might result from each proposal. Then I read more closely, looking for something more concrete in the language: a theme, a direction, a *real* subject rather than simply a coalescence of assertions around a general area of interest. The majority of them seemed to raise questions or misgivings that alloyed whatever immediate pleasure I had taken in the topic itself, and to these problematic proposals I returned again and again. It would have been easy to leave for Washington with my reactions to many of these applications in a swamplike muddle of approval and doubt, but we panelists had been instructed to fill out a two-sided sheet evaluating each grant. It was an exercise, to paraphrase Dr. Johnson, that wonderfully sharpened the mind.

The evaluation sheet followed the Media Guidelines in its general outline, soliciting our sense of the proposal's

centrality to the goals of the division, humanities content of the project, the viability of the proposed media format, and so forth, and asking only at the very last for an initial rating on a five-step scale, the top three rungs of which were recommendations (of increasing enthusiasm) to fund the proposal.

There were eight of us in Washington for the panel, a standard-sized crew: four humanities scholars and four members of the media community. Several of the panelists had accomplishments hybrid enough that they might have been chosen to represent either point of view, an example of the Endowment craftily making its consultant money do double duty. Three of the professional humanists were relatively senior professors in history, philosophy, and anthropology; the fourth, a writer whose formal training had been in American literature, was the executive director of one of the western state humanities committees.

Of the four of us generalists in the media, two others besides myself were principals in small film companies, which meant that they knew something about producing and writing as well as fund raising. They had been here before, either as panelists or supplicants; one had been coproducer of an NEH-funded film on Herman Melville, which was to air nationally on PBS in a few weeks, to good reviews. Another was an essayist, novelist and screen-writer who had produced films himself and had had one of his novels adapted for a successful feature film. Almost as an afterthought, he was a professor of English as well. I had received film grants from both Endowments, had worked as writer and producer on a number of humanities films, and had recently produced an NEH-funded film on the philosopher George Berkeley, which had been broadcast nationally on PBS.

So there we were, as nicely balanced in our way as a squad in a World War II movie: insiders and outsiders, men and women, specialists and generalists, people who might represent the "purer" aspects of scholarship, untouched, except as viewers, by the compromises required to bring ideas to the screen, and people like myself, who were used to working both sides of that row.

This meeting was to be moderated by the assistant director of the Media Program, with the assistance of a program officer, who had assembled the panel. This arrangement, too, might be modi-

fied on other panels, but the moderator would always be familiar with every proposal under consideration.

Before discussion began, the moderator asked for our graded evaluations by going around the table for a verbal straw poll. At first, I was taken aback. My natural shyness in meetings sometimes expresses itself as a kind of dignified caution, an equanimity that might pass for wisdom were it not so clearly inspired by cowardice, and I was more used to serving on grants panels on which someone like me could reserve judgment until a proposal's supporters and detractors had fought each other to a draw. Now, with fully three quarters of my proposals lodged firmly in the middle of the ratings, I was being asked to put my indecision on record.

As it turned out, this simple procedure had a number of beneficial effects, besides smoking me out of the underbrush. There was a surprising, and eventually humorous, lack of unanimity. I took this to be a good sign. The straw poll demonstrated to the panelists that there was an openness to our responses. Conflicting impulses had obviously affected us all, and we had to be willing to be convinced. Having stood and been counted, no matter how wavering our hands, each of us now had a stake in the discussion. And if the staff had been looking for clues as to which projects would need more discussion, they must have realized that they were looking at two full days of work; only one or two proposals had sunk to the bottom in this opening poll, and just as few had risen buoyantly to the top.

It was important to remember that we were not voting any proposal "up or down." Our opinions, our ratings, our polls: These were advisory gestures. What mattered most was the nature of the discussion about each project and the reasoning behind whatever suggestions or criticisms we had. These would form the basis for the staff's subsequent recommendation to the National Council. We were being listened to rather patiently, and we were evidently listening to each other as well, because everyone proved willing to change his initial vote, sometimes drastically, when a final poll was taken for each application after it had been discussed.

There were always three staff members taking notes on our discussion, occasionally consulting looseleaf briefing books, which I couldn't manage to read upside-down from where I was sitting. (I learned later that they were

the distillation of the staff's extensive pre-panel discussions about the proposals, and contained their questions and comments. More than likely, these staff concerns would naturally be covered by the panelists as they tacked back and forth across a proposal, but if a point had been overlooked, a staff member would raise it before the discussion ended, very gently and with no hint of judgment. In fact, this rarely happened.)

The two days of discussion were marked by the kind of amicable frustration that might be expected when you lock eight independent-minded people in a room and hope that they come to some kind of consensus on thirty-three issues. Of course, nobody expected agreement, but there was the natural impulse to sway others to your point of view.

Some projects were judged to be about ideas that simply "should be done" for the general public, ideas so good and so exciting that we were astonished that they had not been submitted before. Some of the best of these, unfortunately, suffered from their presentation in the proposal itself, or in the applicants' inability to convince us that they appreciated the complexity and difficulty of a wonderful, but potential, subject. Other proposals represented concepts so broad that a dozen media projects might have been mined from them without rippling the surface.

In general, however, almost every proposal had many things to recommend it, and, to an eye looking for the jewel being swept under the rug, each was discussed with a reassuring sincerity, and given more than the benefit of the doubt. There were no secrets, no hidden agenda, no subtle nudging by moderator or staff. We knew that only the handful of projects that most of us rated as excellent would stand any chance in the competition. I know that we debated and gave our final votes on each proposal as if we were actually awarding the grants, and as if a great deal more than \$20,000 were at stake. We knew that many of the proposals about which we felt warmly but which had raised questions would be sent out by staff for independent review by other specialists.

What inside tricks did I pick up? I know that the next time I submit a proposal I will be very careful about the language of the project description; that I will make sure that my scholars and media professionals are appropriately



# DEADLINES · DEADLINES · DEADLINES

## DEADLINES · DEADLINES

Area code for all telephone numbers is 202

	Deadline in boldface	For projects beginning after
<b>Division of Education Programs</b> — <i>John F. Andrews, Acting Director 786-0373</i>		
Central Disciplines in Undergraduate Education — <i>Martha Crunkleton 786-0380</i>		
Improving Introductory Courses — <i>Lyn Maxwell White 786-0380</i>	<b>April 1, 1986</b>	October 1986
Promoting Excellence in a Field — <i>Judith Ginsberg 786-0380</i>	<b>April 1, 1986</b>	October 1986
Fostering Coherence Throughout an Institution — <i>Martha Crunkleton 786-0380</i>	<b>April 1, 1986</b>	October 1986
Humanities Programs for Nontraditional Learners — <i>Christine Kalke, Sara Chapman 786-0384</i>	<b>April 1, 1986</b>	October 1986
Exemplary Projects in Undergraduate and Graduate Education — <i>Sara Chapman, Charles Meyers, Peter Patrikis, Christine Kalke 786-0384</i>	<b>December 1, 1985</b>	July 1986
Humanities Instruction in Elementary and Secondary Schools — <i>Carolynn Reid-Wallace, Stephanie Katz, Jayme Sokolow, Thomas Ward 786-0377</i>	<b>January 7, 1986</b>	July 1986
High School Humanities Institutes at Historically Black Colleges and Universities — <i>Jayme Sokolow 786-0377</i>	<b>March 15, 1986</b>	September 1986
Summer Humanities Program for High School and College Teachers — <i>Jayme Sokolow 786-0377</i>	<b>March 15, 1986</b>	September 1986
<b>Division of Fellowships and Seminars</b> — <i>Guinevere Griest, Acting Director 786-0458</i>		
Fellowships for Independent Study and Research — <i>Maben Herring 786-0466</i>	<b>June 1, 1986</b>	January 1987
Fellowships for College Teachers — <i>Karen Fuglie, Maben Herring 786-0466</i>	<b>June 1, 1986</b>	January 1, 1987
Constitutional Fellowships — <i>Joseph Phelan 786-0332, Maben Herring, Karen Fuglie 786-0466</i>	<b>June 1, 1986</b>	January 1, 1987
Summer Stipends — <i>Joseph Neville 786-0466</i>	<b>October 1, 1986</b>	May 1, 1987
Travel to Collections — <i>Gary Messinger 786-0463</i>	<b>January 15, 1986</b>	June 1, 1986
Faculty Graduate Study Program for Historically Black Colleges and Universities — <i>Jerry Ward, Jr., Maben Herring 786-0466</i>	<b>March 15, 1986</b>	September 1, 1987
Undergraduate Fellows in the Humanities — Participants — <i>Kenneth Kolson 786-0466, Guinevere Griest 786-0458</i>	<b>February 15, 1986</b>	Summer 1986
Summer Seminars for College Teachers — <i>Kenneth Kolson 786-0463</i>		
Participants	<b>March 1, 1986</b>	Summer 1986
Directors	<b>March 1, 1986</b>	Summer 1987
Summer Seminars for Secondary School Teachers — <i>Steven Tigner 786-0463</i>		
Participants	<b>March 1, 1986</b>	Summer 1986
Directors	<b>April 1, 1986</b>	Summer 1987
Younger Scholars — <i>Leon Bramson 786-0271</i>	<b>November 1, 1986</b>	June 1, 1987

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

# DEADLINES · DEADLINES · DEADLINES · DEADLINES · DEADLINES

## Division of General Programs — Donald Gibson, Director 786-0267

Humanities Projects in Media — James Dougherty 786-0278	<b>March 21, 1986</b>	October 1, 1986
Humanities Projects in Museums and Historical Organizations — Sally Yerkovich 786-0284	<b>December 9, 1985</b>	July 1, 1986
Humanities Programs for Adults — Malcolm Richardson 786-0271	<b>March 21, 1986</b>	October 1, 1986
Humanities Projects in Libraries — Thomas Phelps 786-0271	<b>March 21, 1986</b>	October 1, 1986
Youth Projects — Kathleen Gallagher 786-0271	<b>June 13, 1986</b>	January 1, 1987

## Division of Research Programs — Richard Ekman, Director 786-0200

Texts — Margot Backas 786-0207		
Editions — Margot Backas, Kathy Fuller, David Nichols 786-0207	<b>June 1, 1986</b>	April 1, 1987
Translations — Susan Mango, Sharon Cohen 786-0207	<b>June 1, 1986</b>	April 1, 1987
Publication Subvention — Margot Backas, Kathy Fuller 786-0207	<b>April 1, 1986</b>	October 1, 1986
Reference Materials — John Williams 786-0358		
Tools — Helen Aguera, Anne Woodard 786-0358	<b>November 1, 1986</b>	July 1, 1987
Access — Marcella Grendler, Patricia Shadle, William Maher 786-0358	<b>November 1, 1986</b>	July 1, 1987
Interpretive Research — Dorothy Wartenberg 786-0210		
Projects — David Wise, Charlotte Morford, Robert Bledsoe 786-0210	<b>October 1, 1986</b>	July 1, 1987
Humanities, Science and Technology — Daniel Jones, Elizabeth Arndt 786-0210	<b>October 1, 1986</b>	July 1, 1987
Regrants — Eugene Sterud 786-0204		
Conferences — Crale Hopkins 786-0204	<b>February 15, 1986</b>	October 1, 1986
Centers for Advanced Study — David Coder 786-0204	<b>November 1, 1986</b>	July 1, 1987
Regrants for International Research — Eugene Sterud 786-0204	<b>February 15, 1986</b>	October 1, 1986
Regrants in Selected Areas — Eugene Sterud 786-0204	<b>February 15, 1986</b>	October 1, 1986

## Division of State Programs — Marjorie Berlincourt, Director 786-0254

Each state humanities council establishes its own grant guidelines and application deadlines. Addresses and telephone numbers of these state programs may be obtained from the division.

<b>Office of Challenge Grants</b> — James Blessing, Director, 786-0361	<b>May 1, 1986*</b>	December 1, 1985*
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<b>Office of Preservation</b> — Harold Cannon, Director 786-0570		
Preservation — Steven Mansbach 786-0570	<b>December 1, 1985</b>	July 1, 1986
U.S. Newspaper Program — Jeffrey Field 786-0570	<b>December 1, 1985</b>	July 1, 1986

\*Please note that the deadlines for Challenge Grants applications printed in the August issue of *Humanities* were incorrect. These are the correct dates. We regret the error.

# RECENT NEH GRANT AWARDS

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

## Archaeology & Anthropology

**Boston U., MA;** Dennis Tedlock: \$35,000 OR; \$10,000 FM. To translate a 15th-century Mayan drama of human sacrifice called the *Man of Rabinal or Dance of the Trumpet*. *RL*

**Harvard U., Cambridge, MA;** Gordon F. McEwan: \$9,945. To conduct an international symposium on new iconographic and monumental evidence for the prehistoric Huari government in the central Andes. *RD*

**Harvard U., Cambridge, MA;** Kwang-chih Chang: \$20,780. To research and analyze archaeological data on ancient China accumulated since 1984 and to produce the fourth edition of *The Archaeology of Ancient China*. *RO*

**Harvard U., Cambridge, MA;** Arthur J. Rosenthal: \$3,500. To publish a comparative study of Indo-European myths of creation and destruction. *RP*

**Indiana U., Bloomington;** Anthony Seeger: \$131,176. To preserve and catalogue anthropological, folkloric and ethno-musicological field recordings dating from 1895 to the present. *RC*

**Indiana U., Bloomington;** Linda Degh: \$10,000. To conduct a conference of American and Finnish scholars who will examine the impact of Finnish theoretical contributions on the development of folklore as a discipline, assess the relevance of the Finnish historic-comparative approach, and strive for a synthesis with the American cultural-anthropological approach. *RD*

**Johns Hopkins U., Baltimore, MD;** Sally Price: \$30,000 OR; \$7,000 FM. To translate, with extensive critical apparatus and explanatory introductory material, a collection of folktales from the people of Suriname (formerly Dutch Guiana), whose ancestors were slaves imported from Africa in the 17th and 18th centuries. *RL*

**U. of Arizona, Tucson;** H. David Soren: \$10,000 OR; \$8,000 FM. To conduct a multidisciplinary excavation of selected segments of the site of Roman Kourion where an earthquake of A.D. 365 destroyed the settlement yet preserved a record of life as practiced there at the time of the seismic disaster. *RO*

**U. of California Press, Berkeley;** William J. McClung: \$16,840. To publish two volumes in a five-volume illustrated work on the sculpture of Zaire that presents it in its social and cultural context. *RP*

**U. of Colorado, Boulder;** Frank W. Eddy: \$10,000. To conduct a conference on southern Athapaskan ceramics. Ethno-historians and archaeologists will meet to determine origins, examine type collections, review definitions, evaluate current knowledge of Athapaskan ceramics, and discuss the implications of this knowledge for theories of cultural contact and change. *RD*

**U. of Delaware, Newark;** Daniel P. Biebuyck: \$35,000. To translate, with extensive notes and glossaries, the memoirs of an eminent hunter, musician, bard, and healer of the Nyanga people of eastern Zaire. An introduction will give the cultural and historical, ritual, and religious background to the narrative. *RL*

**Nancy A. Winter, Santa Barbara, CA:** \$25,000. To

research and compile an illustrated handbook of architectural terracottas produced in Greece during the Greek and Roman periods which seeks to trace the changes in form and use over the course of ten centuries. *RO*

## Arts — History and Criticism

**American Musicological Society, Philadelphia, PA;** Alvin H. Johnson: \$7,390. To publish Volume 3 in an edition of the complete works of the American colonial composer William Billings (1746-1800). *RP*

**Architectural Foundation of Northern California, San Francisco;** Waverly B. Lowell: \$67,690. To survey historical architectural research resources in the San Francisco Bay area that will serve as the basis for a published guide and reports to the National Catalogue of American Architectural Records. *RC*

**Artists Foundation, Inc., Boston, MA;** David R. Sutherland: \$130,000 OR; \$50,000 FM. To produce a 60-minute documentary film on the social realist painter Jack Levine as the second in a series of films on significant living American artists of the WPA era. *GN*

**BEEF Foundation for the Advancement of Music, Los Angeles, CA;** Bette Y. Cox: \$120,650. To produce a 30-minute television drama as the pilot for a series presenting the lives of 19th-century black classical musicians and their achievements, for an audience of children aged 8 to 12. *GN*

**Boston Early Music Festival, Inc., MA;** Christoph Wolff: \$10,000 OR; \$1,842 FM. To conduct an international research conference on the history of the Baroque orchestra, with emphasis on the structure and historical performance practices of Baroque instrumental ensembles and its two principal composers, Bach and Handel. *RD*

**Boston U., MA;** Jeremy Yudkin: \$31,844. To establish an edition and translate with full commentary the St. Emmeran treatise (13th century), a major text on the theory and practice of polyphonic music, written for the Cathedral of Notre Dame de Paris. *RL*

**Bowling Green State U., OH;** Linda Fidler: \$100,000. To catalogue 15,000 popular music recordings issued between 1950 and 1970. This bibliographic information will be entered into the OCLC data base. *RC*

**Calliope Film Resources, Inc., Cambridge, MA;** A. Christine Dall: \$40,526. To script a 90-minute documentary television film examining the contributions of a generation (1910-1930) of American women vocalists who helped transform the blues from a largely local, personal form of expression, into a widely influential performing art in the American cultural mainstream. *GN*

**Paula L. Chiaramonte, Amherst, NY:** \$80,845. To prepare a guide to the literature on American women artists from the 17th century to the present. The annotated entries will be organized by media, period, artist, and work. *RC*

**Columbia College, Chicago, IL;** Samuel A. Floyd: \$8,175. To conduct a research conference for 15

musicologists to assess the current state of scholarship and promote research on critical issues emerging in black music scholarship. *RD*

**Cornell U., Ithaca, NY;** Malcolm Bilson: \$9,500. To translate from the Hungarian Laszlo Somfai's *The Keyboard Sonatas of Joseph Haydn*. *RL*

**Walter R. Feldman, NYC:** \$35,000 OR; \$3,000 FM. To translate the distinguished Ottoman musical treatise, *The Book of the Science of Music* (1700), with full examples in musical notation. *RL*

**Jonathan S. Graber, Allentown, PA:** \$2,200. To research and write an essay on a "Selective Survey of Musical Pictorialism in the Classical Period." *GY*

**Brian G. Hamilton, Scotch Plains, NJ:** \$1,800. To research and write an essay on "The Flatiron Building: A New Cohesion for Society." *GY*

**Harvard U., Cambridge, MA;** Michael Ochs: \$220,074. To inventory music manuscripts in U.S. repositories written between 1600 and 1800. This is part of an international effort to compile and publish catalogues of music source materials before 1800, known as the *Repertoire international des sources musicales* or RISM. *RC*

**Historians of Netherlandish Art, Pittsburgh, PA;** Carol J. Purtle: \$10,000 OR; \$3,000 FM. To conduct an international conference on current research in northern European art — including sessions on technical approaches, the debate over symbolic meaning, and politics and patronage. *RD*

**Louisiana State U., Baton Rouge;** Jan W. Heringer: \$20,000. To translate with commentary *Five Treatises on Music* by the 15th-century mathematician and music theorist at Padua, Prodocimo de Beldomandi. *RL*

**Millennium Ensemble, Inc., Washington, DC;** Frank A. Ames: \$50,000. To script three 60-minute television documentaries included in a ten-part series on the history of music in Western civilization beginning with the Middle Ages. *GN*

**Museum of American Folk Art, NYC;** Edith C. Wise: \$12,291 OR; \$5,000 FM. To conduct public programs on southern folk art. Folk artists are introduced as creators of art and recorders of history. Participants examine on-going folklife exhibitions, and study traditions and history. *GL*

**Music Project for Television, Inc., NYC;** Mordecai H. Bauman: \$45,000. To script a three-hour television film on the life and work of Johann Sebastian Bach. *GN*

**Music and Arts Programs of America, Inc., Berkeley, CA;** Frederick J. Maroth: \$18,600. To script 13 60-minute radio documentaries on the life and work of Leopold Stokowski, with emphasis on his influence on American music and musical taste. *GN*

**Rutgers U., Newark, NJ;** Michael C. Jaye: \$467,833 OR; \$450,000 FM. To conduct a major traveling exhibition, photographic panel exhibitions, a catalogue, a book of essays, and supplemental printed materials on Wordsworth and the age of English romanticism. *GM*

**Sequoia String Quartet Foundation, Los Angeles, CA;** Robert Martin: \$7,400. To produce a listener's guide to the Beethoven string quartets to be distributed by the Sequoia String Quartet and Chamber Music America. *GP*

**U. of Illinois, Urbana;** Herbert Kellman: \$8,000 OR; \$8,245 FM. To conduct an international re-

search conference on Heinrich Schutz (1585-1672), the most important Baroque composer before J.S. Bach. Schutz wrote the first German opera and large-scale choral works and introduced Italian stylistic innovations into German music in the early 17th century. *RD*

**U. of Southern California**, Los Angeles; Jerry L. McBride: \$102,884. To catalogue composer Arnold Schoenberg's personal papers, annotated books and scores, and music manuscripts through the Research Libraries Information Network (RLIN). *RC*

**Alexander K. Williams**, Santa Cruz, CA: \$2,200. To research and write an essay on the "Architectural Development of California Suburbs, 1950-1965." *GY*

## Classics

**Johns Hopkins U.**, Baltimore, MD; Eric F. Halpern: \$2,400 FM. To translate *Le chasseur noir (The Black Hunter)*, selected essays by Pierre Vidal-Naquet on forms of thought and society in the ancient Greek world. *RL*

**Raphael Licht**, Silver Spring, MD: \$1,800. To research and write an essay on "Thucydides on Cleon and Brasidas." *GY*

**Oculus Films, Inc.**, Providence, RI; Frank Muhly, Jr.: \$37,675. To script a 90-minute dramatic program on the life and accomplishments of the Roman Emperor Hadrian (A.D. 76-138), including scholarly narration. *GN*

**Princeton U. Press**, NJ; Margaret Case: \$4,600. To publish a monograph on the demes or local units that made up the city-state of ancient Athens. *RP*

**J. Eric Robinson**, Washington, D.C.: \$2,200. To research and write an essay on "The Consulship of 59 B.C.: Prelude to the Dictatorship of Julius Caesar." *GY*

**Sylvia P. Yu**, New Haven, CT: \$2,200. To research and write an essay on "Deviations from the Tragic Tone in Euripides' *Orestes*." *GY*

## History — Non U.S.

**Raoul Birnbaum**, NYC: \$25,000. To complete a full translation of the 11th-century Chinese Buddhist compendium of sacred lore associated with China's holiest pilgrimage site and of international significance to medieval Asia. *RL*

**Boston College**, Chestnut Hill, MA; Pamela C. Berger: \$88,878. To script a 90-minute film dramatization of the events and conflicts that occurred in a 13th-century French village when a Dominican friar, an early inquisitor, uncovered an ancient peasant healing ritual. *GN*

**Peter B. Brown**, West Hartford, CT: \$11,910. To complete an anthology of translations, with introductions and annotation, of middle Russian documents covering the period 1478-1717, and illustrating the development of Russian governmental bureaucracy from its origins to the time of Peter the Great. *RL*

**Bucknell U.**, Lewisburg, PA; Barbara A. Shailor: \$65,841. To prepare a catalogue of the Marston Collection of early manuscripts in the Beinecke Library of Yale University. The collection is especially rich in the works of Roman authors and in humanistic texts of the Italian Renaissance. *RC*

**Catholic U. of America**, Washington, DC; David J. McGonagle: \$2,538. To publish one volume in a catalogue of medieval and Renaissance Latin translations and commentaries on ancient Greek and Latin writers. The purpose of the catalogue is to establish what is known about the reception of ancient materials in the West during the Middle Ages and the Renaissance. *RP*

**Christopher R. Davis**, Westland, MI: \$2,705 FM. To translate and annotate, with introduction, two 19th-century French alpine peasant manuscripts describing formal civic structures and daily life in the Queyras region of the French Alps. *RL*

**Patricia B. Ebrey**, Champaign, IL: \$35,000. To translate and annotate, with an introductory essay, the *Family Rituals of Master Chu*, by the 12th-century Neo-Confucian philosopher Chu Hsi. From its publication through the 19th century, this manual provided the authoritative model for the rites conducted at home. *RL*

**Wilma L. Heston**, Philadelphia, PA: \$11,726. To translate, with extensive explanatory material, verse narratives sung in Peshawar, Pakistan's northwest frontier province (at the Khyber Pass). Some of the narratives are old legends and others are of contemporary events in Pashto sold in cassettes in *The Bazaars of the Storytellers*. *RL*

**Doris I. Heyden**, Mexico: \$17,300. To edit and translate the *History of New Spain* (16th century) by the Dominican friar Diego Duran. The chronicle is one of the most comprehensive early accounts of Aztec history and religion. *RL*

**Jack H. Hexter**, Saint Louis, MO: \$8,000 OR; \$8,400 FM. To conduct the second of a projected series of research conferences on the origins and development of freedom in the modern era. Leading American and British historians will convene a workshop on the first crisis of freedom that occurred during the age of parliamentary reform, 1603-72. *RD*

**Institute of Early American History & Culture**, Williamsburg, VA; Thad W. Tate: \$10,000. To conduct a research conference of American and British scholars who will compare modernization and socio-economic change in America and Great Britain during the period 1600 to 1820. *RD*

**Johns Hopkins U.**, Baltimore, MD; Eric F. Halpern: \$4,225. To publish an examination of the Jewish community in Germany from the Reformation to the 20th century that studies the willingness of this group to accept stereotypes imposed upon them by others. *RP*

**Kingston Press, Inc.**, Princeton, NJ; Carl Max Kortepeter: \$10,000. To publish the final two volumes in an edition and translation of a 16th-century Russian chronicle drawn from documents of the 9th to the 16th century. *RP*

**Metropolitan Arts, Inc.**, NYC; Andrea Simon: \$72,000. To write a dramatic script and two treatments for a proposed three-part mini-series of three 90-minute television programs tracing the lives and ideas of selected artists, writers, philosophers, and politicians in Vienna, Austria, from the 1890s through the 1920s. *GN*

**Erin M. O'Brien**, Boston, MA: \$2,200. To research and write an essay on "The Rhetoric of the English Enclosure Movement." *GY*

**Princeton U. Press**, NJ; Margaret Case: \$5,000. To publish a social history of slavery in Rio de Janeiro in the first half of the 19th century. *RP*

**Saint Philip's College**, San Antonio, TX; John Etta Slaughter: \$10,000. To refine existing humanities courses and the development of a new interdisciplinary course in Western culture through released time, workshops for humanities faculty, and consultant assistance. *EK*

**Shippensburg U.**, PA; Paul V. Adams: \$60,251. To develop a new two-semester world history course which will become a university-wide general education requirement beginning September 1985. *EK*

**Stanford U.**, CA; Grant Barnes: \$2,865. To publish a history of the labor force in four Latin American countries from the mid-19th century to the present. *RP*

**SUNY Research Foundation/College at Oswego**, NY; David Danahar: \$67,713. To conduct a summer faculty development workshop to improve courses, develop common lectures, and collect source materials. *EM*

**U. of Florida**, Gainesville; Michael V. Gannon: \$65,000 OR; \$45,502 FM. To conduct collaborative research by archaeologists, anthropologists, and historians on the settlements established by Columbus and other early explorers in the Florida region and the Caribbean. *RO*

**University of Georgia Press**, Athens; Karen K. Orchard: \$3,029. To publish an interdisciplinary

work on Renaissance attitudes toward the city as reflected in the masques, civic pageants, and plays of Shakespeare, Jonson, and Middleton. *RP*

**U. of Hawaii at Manoa**, Honolulu; Rex A. Wade: \$10,000 OR; \$4,484 FM. To conduct a research conference on the Russian Civil War as experienced in Saratov Province which will include scholars from the United States, western Europe, and Russia. Proceedings will be published. *RD*

**U. of Kentucky Research Foundation**, Lexington; John L. Greenway: \$27,500. To study 19th-century literature in which authors have utilized new scientific metaphors to extend the realm of plausible fiction. *RH*

**U. of Nebraska**, Lincoln; Kay Graber: \$4,126. To publish a monograph on the Peruvian political leader Haya de la Torre (1895-1979). *RP*

**U. of Nebraska**, Lincoln; Paul W. Wilderson: \$3,524. To publish a study of domestic life in 14th-century Ghent that focuses on kinship structures and on the role of women. *RP*

**U. of Texas**, El Paso; Philip J. Gallagher: \$10,000. To plan a required six-hour sequence in the Western cultural tradition. *EM*

**Walters Art Gallery**, Baltimore, MD; Lillian M. Randall: \$116,194. To complete a catalogue of early western European illuminated manuscripts. The medieval and Renaissance holdings form part of a major American collection of illuminated manuscripts. *RC*

**WGBH Educational Foundation**, Boston, MA; Peter S. McGhee: \$50,000. To script two 60-minute programs of a six-part mini-series about Christopher Columbus, his voyage, and his world in the 15th century. *GN*

## History — U.S.

**Alabama Department of Archives and History**, Montgomery; Richard J. Cox: \$150,000 OR; \$13,501 FM. To arrange and describe 4,000 cubic feet of manuscript collections documenting the history of Alabama and the South and to disseminate this information through the preparation of a published guide. *RC*

**Bryn Mawr College**, PA; Christine M. Margerum: \$2,200. To research and write an essay on "The Evolution of Franklin D. Roosevelt's Agricultural Policy." *GY*

**Center for Study of American Business Biography, Inc.**, Columbia, SC; Matthew J. Brucoli: \$18,150. To plan activities for a proposed Dictionary of American Business Biography. *RT*

**Cincinnati Historical Society**, OH; Gale E. Peterson: \$144,855 FM. To plan the Cincinnati Historical Society's observation of the bicentennial of the founding of Cincinnati, including the preparation of televised history vignettes and a revised historical guide to the city. *GP*

**Columbia U.**, NYC; Ronald J. Grele: \$71,545. To computerize the catalogue for the Oral History Archives and the creation of a computerized biographical index to this resource of recent American history. *RC*

**D.E.A.F. Media, Inc.**, Emeryville, CA; Susan D. Rutherford: \$104,846. To produce a 30-minute television program designed to introduce the Declaration of Independence and the Constitution to deaf children, and to a general children's audience, ages eight to twelve. *GN*

**Division of Historical & Cultural Affairs**, Dover, DE; Roy H. Tryon: \$159,930. To produce a guide to the holdings of the Delaware State Archives, which contains 10,000 cubic feet of records and manuscripts dating from the late 17th to the mid-19th century. *RC*

**Film Arts Foundation**, San Francisco, CA; Richard Heus: \$20,000. To plan a three-part dramatic series on the life and work of Clarence Darrow (1857-1938), focusing on his contribution and relationship to important historical, judicial, and philosophical developments in America. *GN*

**James Agee Film Project**, Johnson City, TN; Ross H. Spears: \$41,102. To script a 90-minute

documentary film about the legacy of the Civil War, and its effect on American culture and society since 1865. *GN*

**Lincoln City Library Foundation**, NE; Carol J. Connor: \$27,327. To conduct 12 monthly public programs illuminating the frontier heritage of Nebraska and the plains. Each program session will be supplemented by an essay and a bibliography developed by the scholar-lecturer. *GL*

**National Radio Theatre of Chicago**, IL; Yuri Rasovsky: \$239,335. To produce 13 30-minute radio programs examining the events, personalities, and issues that arose at the U.S. Constitutional Convention. *GN*

**New York Archival Society**, NYC; Richard J. Helinger: \$51,064. To survey, appraise and access historically valuable records in approximately 24 key departments and agencies of New York City. *RC*

**New York City Board of Education**, NYC; Philip Lewis: \$3,500. To produce a 30-minute pilot for a radio series for high school-aged people on the methods of history, based on historian Robin Winks's book, *Historian as Detective*. *GN*

**New York Foundation for the Arts**, NYC; Leo T. Hurwitz: \$73,099. To script a three-hour dramatic television program in three parts on the life of John Brown set within the framework of the research undertaken by W.E.B. DuBois from 1905 to 1909 as he worked on his biography of John Brown. *GN*

**New York Public Library**, NYC; Diantha D. Schull: \$15,000 OR; \$6,004 FM. To plan for public programs and a major exhibition of rare books and manuscripts devoted to the intellectual antecedents of the Constitution, its creation, and ratification. *GL*

**Nightowl Productions**, Salem, MA; Victor R. Pisano: \$60,000. To complete the production of a three-hour dramatic mini-series depicting the Salem witch trials of 1692. The series focuses on the story of three sisters, distinguished matrons in the community, who were caught up in these events and tried as witches. *GN*

**State Historical Society of Wisconsin**, Madison; James A. Cavanaugh: \$84,134. To collect and index approximately 200 hours of oral history interviews to supplement the Wisconsin State Historical Society's holdings on labor unions in the meat packing industry. *RC*

**U. of Cincinnati**, OH; Zane L. Miller: \$50,000 OR; \$25,000 FM. To research the social and economic history of the "Over-the-Rhine" district in Cincinnati from 1940 to 1983 focusing on the relationship of historic preservation and historic district designation to the processes of urban planning, neighborhood change, and development since 1940. *RO*

**U. of Nebraska**, Lincoln; Paul W. Wilderson: \$3,272. To publish the third volume in a trilogy that examines England's attempts to develop a consistent policy toward the American colonies from the restoration of Charles II to the early 18th century. *RP*

**U. of Nebraska**, Lincoln; Willis G. Regier: \$4,276. To publish a history of forestry in the United States from colonial times to the present. *RP*

**U. of Vermont**, Burlington; Samuel B. Hand: \$166,559. To conduct a two-year series of public programs that explore and interpret eight historical periods of the Lake Champlain Basin, ranging from its prehistory through colonial times and early nationhood to the World War years. *GL*

**U. Press of New England**, Hanover, NH; Thomas L. McFarland: \$8,000. To publish the final volume in an edition of the correspondence of the 19th-century American statesman Daniel Webster. *RP*

**Wesleyan U.**, Middletown, CT; Bruce Fraser: \$14,900. To plan a series of regional programs in libraries on the framing of the U.S. States Constitution and on the character and values of the 18th-century New England society that first ratified and later considered repudiating that document. *GL*

**World News Institute, Inc.**, Great Falls, VA; Richard J. Bishirjian: \$100,000. To produce three

30-minute television pilot discussion programs on the creation, ratification, and implementation of the U.S. Constitution, featuring scholars discussing James Madison, Thomas Jefferson, and Alexander Hamilton. *GN*

**Yale U. Press**, New Haven, CT; Judith Metro: \$7,271. To publish Volume 2 in an edition of the selected papers of the American artist Charles Willson Peale and his family which covers the years 1735 to 1885. *RP*

## Interdisciplinary

**Arizona State Museum**, Tucson; Nancy J. Parezo: \$31,892. To compile a bibliography of works published between 1844 and 1983 on southwest native American arts, crafts and material culture. *RC*

**Beloit College**, WI; Allan Armstrong-Patriquin: \$50,000. To improve a newly-developed interdisciplinary course focusing on major works in the humanities from the time of early religions to the present, through a series of workshops and other activities for faculty development. *EK*

**Chicago Historical Society**, IL; Larry A. Viskochil: \$136,299. To establish a system of automated cataloging for the society's photographic collections. *RC*

**Columbia, U.**, NYC; George A. Saliba: \$45,000 OR; \$3,000 FM. To translate and annotate a major 13th-century Arabic treatise on astronomy, important for the understanding of medieval astronomy in the West and for early Islamic parallels to the theories and calculation techniques of Copernicus. *RL*

**Community College of Philadelphia**, PA; Elaine Atkins: \$62,588. To conduct a four-week summer workshop for faculty members in the humanities and in composition directed toward an expansion of the college's program which pairs introductory humanities courses and composition sections. *EK*

**Jennifer G. Cromley**, New Haven, CT: \$2,200. To research and write an essay on "Changing Patterns of Women's Employment in New York City: 1911-1918." *GY*

**CUNY Research Foundation/Brooklyn College**, NY; Ethyle R. Wolfe: \$30,000. To conduct a visitors' program which will permit faculty from other institutions to visit Brooklyn College and learn the college's core program. *EH*

**Cusack Productions, Inc.**, Chicago, IL; Richard J. Cusack: \$100,800. To script a three-part, three-hour dramatic television mini-series on the life of Henry Ford, based on Carol Gelderman's 1981 biography, *Henry Ford: The Wayward Capitalist*. *GN*

**Martha R. Davidson**, Cambridge, MA: \$51,988 OR; \$5,000 FM. To develop a guide to photographs, prints, and paintings in Mexican repositories documenting the cultural and social history of Mexico. *RC*

**Delaware Technical & Community College**, Georgetown; Harriet N. Smith: \$9,000. To explore the institution's means to incorporate more substantive humanities instruction into the vocational curriculum. *EK*

**Film Arts Foundation**, San Francisco, CA; Pat D. Ferrero: \$269,548. To publish a 60-minute documentary on 19th-century American social history as seen through women's quilts and quilting activities. *GN*

**Grinnell College**, IA; Thomas F. Moberg: \$10,000. To prepare and publish the proceedings of the International Conference on Data Bases in the Humanities and Social Sciences. *RT*

**Harvard U.**, Cambridge, MA; Roger E. Stoddard: \$102,307. To complete the revised edition of Pollard and Redgrave's *Short Title Catalogue of English Printed Books to 1640*. In the last stage of the project, a computerized index of printers and publishers will be compiled. *RC*

**Heidelberg College**, Tiffin, OH; Richard W. Hostetler: \$23,000. To conduct a four-week faculty workshop to revise introductory courses in the

humanities. *EK*

**Highline Community College**, Midway, WA; Linda B. Spoerl: \$155,251. To conduct a comprehensive faculty and curriculum development plan to strengthen the humanities core in literature, history, and rhetoric. *EM*

**Hofstra U.**, Hempstead, NY; Joseph G. Astman: \$18,000. To conduct a public conference devoted to the Harlem renaissance and its legacy in literature, music, and the visual arts. *GP*

**Iona College**, New Rochelle, NY; Ernest A. Menze: \$15,000 OR; \$5,000 FM. To plan the critical edition and translate Johann Gottfried Herder's *Philosophy of the History of Man* (1774) and of selections from his later works on the philosophy of history. *RL*

**Jackson State U.**, MS; Lelia G. Rhodes: \$179,979. To conduct a multidisciplinary program on the heritage of Afro-Americans as expressed in history, the visual and performing arts, literature, and music. *GL*

**Edward B. Langlois**, Colorado Springs, CO: \$2,200. To research and write an essay on "The Changing Meaning of the Land in Flathead Oral Tradition and Contemporary Fiction." *GY*

**Kansas State Historical Society**, Topeka; Nancy K. Sherbert: \$115,475. To produce microfiche preservation and study copies of the historic photographs held by the Kansas and Nebraska State Historical Societies. *RC*

**Lewis-Clark State College**, Lewiston, ID; Katherine G. Aiken: \$90,000. To plan a weekend college in the humanities for nontraditional learners at a satellite office in Coeur d'Alene, Idaho. The project will provide a model for the development of humanities instruction at other off-campus sites. *EG*

**Louisiana State U.**, Baton Rouge; Henry L. Snyder: \$449,607 FM. To complete the North American component of a bibliography of items printed in all languages in England and its colonies, and in English elsewhere, 1701-1800. The bibliography, available on the Research Libraries Information Network, will include some 350,000 titles. *RC*

**Massachusetts Institute of Technology**, Cambridge; Loren R. Graham: \$150,000 OR; \$75,000 FM. To create a coordinated research center to examine science and technology in the Soviet Union from the standpoint of the disciplines of the humanities. *RO*

**Neil B. Minkoff**, Lewiston, ME: \$1,800. To research and write an essay on "The Educational Philosophies of Three Prominent Blacks, 1881-1915: Washington, DuBois, and Joplin." *GY*

**Museum of the American Indian**, NYC; Roland W. Force: \$14,824. To develop a computerized catalogue of photographic collections. This pilot project will offer a means for subject access to a major photographic archives documenting native American history and culture in North and South America. *RC*

**National Foundation for Jewish Culture**, NYC; Richard A. Siegel: \$105,750 OR; \$50,000 FM. To conduct a series of public programs on Jewish culture and Jewish cultural achievement in America in light of recent scholarship in the disciplines of art history, literature, linguistics, philosophy, and history. *GP*

**National Humanities Center**, Research Triangle Park, NC; Wayne J. Pond: \$167,463. To produce 52 30-minute radio programs featuring conversations in the humanities with fellows and visitors to the center. *GN*

**National Humanities Center**, Research Triangle Park, NC; Barbara S. Miller: \$10,000 OR; \$10,000 FM. To conduct a four-day research conference on the role of patronage in Indian culture. Scholars will discuss patronage as manifested in the form and content of works of art, architecture, and literature, the patron's influence, and the dynamics of the artist-patron relationship. *RD*

**New Radio and Performing Arts, Inc.**, NYC; Helen L. Thorington: \$15,500. To plan a series of six 30-minute radio programs on the history and culture of the Koyukon Athapaskan Indians of

Alaska. *GN*

**New York Foundation for the Arts**, NYC; Susan Fanshel: \$115,078. To produce a 60-minute documentary film focusing on the cultural adaptation of one Navajo family and its changes from 1938 to the present. *GN*

**New York Public Library**, NYC; William L. Joyce: \$50,000 OR; \$200,000 FM. To acquire 20,000 linear feet of manuscripts and archives, thereby establishing basic bibliographic and physical control over the entire manuscripts and archive collections of the New York Public Library. *RC*

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

**Piedmont Technical College**, Roxboro, NC; Carolyn O. Oettinger: \$15,000. To plan to integrate humanities education into the technical and vocational programs at this institution. *EK*

**Pittsburgh Children's Museum**, PA; Betsy J. Vincent: \$6,651. To conduct conservation treatment for 39 of the 284 puppets and masks belonging to the Margo Lovelace Collection of world puppets at the museum. The puppets will be installed in a permanent exhibit showing the development of all major world puppet traditions. *GM*

**Regents of the U. of Michigan**, Ann Arbor; Francis X. Blouin: \$60,000 FM. To conduct advanced research in archival theory and methodology through a Research Fellowship Program for the Study of Modern Archives at the Bentley Historical Library. *RC*

**Research Libraries Group, Inc.**, Stanford, CA; Patricia A. McClung: \$625,011. To conduct a systematic, nationwide effort to preserve 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. *RV*

**Rochester Institute of Technology**, NY; James M. Reilly: \$72,547. To develop improved American National Standards Institute (ANSI) 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. *RV*

**Saint Vincent College**, Latrobe, PA; Ronald E. Tranquilla: \$10,000. To review existing humanities courses. Grant monies will fund a consultant and released time to coordinate this evaluation effort. *EM*

**San Francisco Conservatory of Music**, CA; Dorothy Steinmetz: \$27,944. To review existing humanities courses by providing consultants and released time. *EM*

**Sheldon Jackson College**, Sitka, AK; Jan O. Cradick: \$10,000. To develop a humanities curriculum for upper-division students in vocational majors. *EM*

**Social Science Research Council**, NYC; Kenneth Prewitt: \$10,000. To conduct an international conference of scholars studying the impact of Arab oil wealth on the politics and culture of nation states in the Middle East. *RD*

**Society of American Archivists**, Chicago, IL; Ann Morgan Campbell: \$164,184. To plan a clearing-house information center, a nationwide series of workshops, and a research effort that will assist archivists in utilizing available information technologies and in developing archival information systems both within and among repositories. *RC*

**South Carolina Educational Communications**, Spartanburg; Calvin L. Skaggs: \$55,151. To script a 90-minute drama based on the life and work of Mary Breckinridge, founder of the Frontier Nursing Service in Appalachia in 1925. *GN*

**South Carolina Educational Communications**, Spartanburg; Calvin L. Skaggs: \$19,683. To plan a television mini-series dramatizing the

lives and thought of the James family, including William James (1842-1910) and Henry James (1843-1916). *GN*

**Southern Educational Communications Association**, Columbia, SC; Jeanne Phillips: \$48,000. To script six 90-minute radio programs in history, literature, archaeology, anthropology, linguistics, folklore, mythology, music, and political philosophy for children 8-10 years of age, as part of a 26-part series to be distributed nationally to the public radio system. *GN*

**State Historical Society of Wisconsin**, Madison; 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. *RV*

**U. of California Press**, Berkeley; James Kubeck: \$2,000. To publish Volume 5 in an edition of the papers of Marcus Garvey (1887-1940) and the Universal Negro Improvement Association. *RP*

**U. of California**, Berkeley; John L. Heilbron: \$10,000 OR; \$20,000 FM. To plan the XVII International Congress of History of Science, July 31 to August 8. The congress, which meets every four years, is the prime international forum for scholarly interchange and discussion in the history of science and technology. *RD*

**U. of California**, Berkeley; Joseph A. Rosenthal: \$84,064. To conduct a training program to produce preservation administrators for four University of California system libraries. *RV*

**U. of California**, Berkeley; Donald H. Shively: \$146,733. To catalogue 2,298 Japanese maps dating from the mid-17th to the early 20th century, including numerous woodcut and manuscript maps. Cataloguing will be done to current standards and entered on a nationally accessible bibliographic data base. *RC*

**U. of Delaware**, Newark; Susan Brynteson: \$49,181. To conduct the Delaware Newspaper Project. This project is part of the U.S. Newspaper Program which will provide catalog records on the OCLC/CONSER data base and a union list of all U.S. newspapers held in Delaware repositories. *RN*

**U. of Iowa**, Iowa City; Jay M. Semel: \$140,475. To conduct a series of collaborative, interdisciplinary public programs and exhibitions on the Renaissance. Faculty from the University of Iowa and five area colleges and universities will explore thematically specific features of Renaissance culture and their relationship to contemporary issues. *GP*

**U. of Massachusetts**, Boston; Diane B. Paul: \$23,000. To study the recent history of the nature/nurture debate among biologists, specifically an examination of the shifts in geneticists' attitudes toward hereditarianism and eugenics following World War II. This project is jointly supported by the National Science Foundation. *RH*

**U. of Miami**, Coral Gables, FL; Peter O. Muller: \$10,000. To conduct a research conference on the Sunbelt region for historians and geographers who will analyze the cultural, historical, social, and political dynamics that define the Sunbelt as an American region. *RD*

**U. of Michigan**, Ann Arbor; Peter E. Hook: \$2,348 FM. To purchase a microcomputer, a printer, and word processing software by the Publication Division of the Center for South and Southeast Asian Studies at the University of Michigan. This equipment will enable the center to generate camera-ready copy for their specialized publications. *RP*

**U. of Minnesota**, St. Paul; Arthur L. Norberg: \$72,046. To conduct a history of Engineering Research Associates, Incorporated, one of the first two digital computer companies. The history of this small firm will include an exploration of the relations of government and high-technology industry in the period after World War II. *RO*

**U. of Nebraska**, Lincoln; Robert N. Audi: \$100,000. To develop a series of humanities courses that will provide a common intellectual experience for students throughout the university. *EM*

**U. of New Hampshire**, Durham; William R. Woodward: \$45,000. To write a biography of Her-

mann Lotze (1817-1881), whose life can illuminate the intellectual history of the German academic community in this period. *RH*

**U. of North Carolina**, Charlotte; Edward S. Perzel: \$10,239. To conduct a workshop in the summer of 1985 for selected humanities faculty of the University of North Carolina at Charlotte under outside consultants who will help faculty understand the best ways to teach the humanities to a type of student with whom they have previously had little experience teaching. *EG*

**U. of Notre Dame**, IN; Ernan McMullin: \$70,000. To establish an undergraduate concentration consisting of a sequence of five courses in the humanities, all of them bearing in different ways on issues of science and technology. *EL*

**U. of Rochester Medical Center**, NY; Kathryn M. Hunter: \$27,667. To develop a series of lectures in Strong Memorial Hospital at the University of Rochester. *GP*

**U. of San Diego**, CA; C. Joseph Pusateri: \$70,000. To develop two seminars — "The Nature and Limits of Expression" and "Humanities and Technology" — within the institution's preceptorial program required of all freshman students. *EK*

**U. of South Carolina**, Aiken; Sue Lorch: \$170,000. To establish an optional concentration in the humanities consisting of a set of introductory courses, an area studies unit, and a senior seminar. *EM*

**University of Texas**, Austin; Suzanne M. Comer: \$2,677. To publish a literary analysis of an Andean chronicle written by a 17th-century Peruvian, Guaman Poma, for the Spanish King Philip III. *RP*

**Yale U. Press**, New Haven, CT; Mary Alice Galligan: \$4,582. To publish a volume in the edition of the papers of the 19th-century black abolitionist leader Frederick Douglass. *RP*

**Yale U.**, New Haven, CT; Michael H. Otsuka: \$2,200. To research and write an essay on "Recollections of the Internment: A History from the Perspective of Japanese Americans." *GY*

## Jurisprudence

**American Oriental Society**, New Haven, CT; Jeanette Wakin: \$43,500. To translate a 12th-century legal treatise written by the foremost representative of traditionalist Hanbali Islam, Ibn Qudamah. The work still functions as an authoritative source for Islamic fundamentalists. *RL*

**U. of New Orleans**, LA; Marie E. Windell: \$79,757. To preserve and disseminate by microfilm the Louisiana Supreme Court's fragile manuscript case files, 1813-1861. *RC*

## Language & Linguistics

**CUNY Research Foundation/Hunter College**, NYC; Dorothy James: \$193,905. To establish a revised foreign language curriculum grounded on proficiency testing in Spanish, French, Italian, and Russian. *EL*

**Elizabethtown College**, PA; Carole A. Huber: \$8,902. To conduct a one-week seminar and follow-up activities during which 20 faculty members from various disciplines will consider ways of emphasizing critical writing as a mode of learning in humanities courses. *EL*

**GWETA, Inc.**, Washington, DC; Pamela Brooke: \$46,745. To script a series of six 30-minute radio programs to introduce the history, development, and evolution of American English to an audience of 6- to 10-year-old children and their families. *GN*

**Massachusetts Institute of Technology**, Cambridge; Robert E. Bolick: \$4,880. To publish an analysis of the physical properties associated with the four types of accented syllables in Serbo-Croatian, which of all Indo-European languages has one of the most complex prosodic patterns. *RP*

**New York U.**, NYC; Stephen Rudy: \$10,000. To

conduct a three-day international conference in which 24 linguists will present historical and analytical papers on semantic invariance, implying that a given grammatical category has a single, general, inherent meaning; and variation, implying that grammatical categories and contextual meanings diverge. *RD*

**U. of California**, Los Angeles; Joan S. Leopold: \$50,000. To conduct an international collaborative study of the Prix Volney in the 19th century, an annual prize awarded in France for an outstanding essay in linguistics. *RO*

**U. of North Carolina**, Chapel Hill; Jack M. Sasson: \$18,000. To translate, with notes and indexes, a collection of old Babylonian texts inscribed upon clay tablets from the royal archive of Mari, the most important ancient near eastern city-state in the Middle Bronze Age, 2nd millennium B.C.E. *RL*

**U. Museum**, Philadelphia, PA; Robert S. Falkowitz: \$30,000 OR; \$4,900 FM. To complete editing and translating of collections of fables, folk tales, proverbs, maxims and literary commonplaces used as school texts in old Babylonian Mesopotamia, and known as the Sumerian Rhetoric Collections. *RL*

**U. of Michigan**, Ann Arbor; Vern Carroll: \$24,895. To translate from an Oceanic language, and prepare a volume of linguistic analysis of a corpus of oral literature from the Polynesian atoll Nukuora in Micronesia. *RL*

**U. of Michigan**, Ann Arbor; Richard W. Bailey: \$9,789. To conduct an international research colloquium of scholars, commercial lexicographers, and members of the Oxford University Press to discuss current trends in lexicography and coordination with the press's recently announced plans to computerize the OED and to establish a collaborative data base network. *RD*

**U. of Michigan**, Ann Arbor; Gernot L. Windfuhr: \$100,000. To investigate Iranian languages and dialects, making use of linguistic theory, linguistic history, and new linguistic data. *RO*

**U. of Mississippi**, University; Richard B. Klein: \$4,975. To have consultants evaluate lower-division instruction in foreign languages, with particular attention to high school articulation and the use of humanities materials in introductory foreign language courses. *EK*

## Literature

**American Antiquarian Society**, Worcester, MA; Nancy H. Burkett: \$178,566. To catalogue 6,000 works of fiction and travel accounts published in America for children, 1821-1860. The project will make available to scholars a substantial portion of the nation's preeminent early American children's literature collection. *RC*

**Anglistica**, New Haven, CT; Fred C. Robinson: \$2,500. To publish a comparative analysis of the two 18th-century transcripts of the *Beowulf* manuscript from which, with the now partially destroyed manuscript itself, most subsequent scholarship on the epic derives. *RP*

**Bibliographical Society of America**, Cambridge, MA; Michael B. Winship: \$53,237. To continue the *Bibliography of American Literature* for completion of Volume VIII, the last in this comprehensive descriptive bibliography of the works of 281 significant American literary authors. *RC*

**Christine A. Brown**, Toronto, Canada: \$20,000 OR; \$10,000 FM. To translate the Polish historical novel *Nights and Days* (1932) by Maria Dabrowska. Written in the form of a family chronicle, the novel portrays the history of Poland during the half century separating the uprising of 1863 and the outbreak of World War I. *RL*

**Bryn Mawr College**, PA; Karen Sullivan: \$2,200. To research and write an essay on "A Comparison of Heroism in Nietzsche and Stendhal." *GY*

**California State U.**, Long Beach Foundation, Long Beach; Jack Schmitt: \$15,000. To translate, with introduction, notes and glossary, the epic *Canto*

*General*, by the Chilean poet Pablo Neruda. The work consists of some 300 poems, written between 1938 and 1950, about the entire Latin American continent and its people. *RL*

**Stephanie W. Chun**, Honolulu, HI: \$2,200. To research and write an essay on "The Hali Meidenhad and the Tradition of Medieval Virginity Literature." *GY*

**Conrad Film Project**, New Paltz, NY; Adam Gillon: \$28,986. To script a dramatic adaptation of Joseph Conrad's novel *Under Western Eyes*. *GN*

**CUNY Research Foundation/Medgar Evers College**, Brooklyn, NY; John O. Killens: \$20,480. To conduct a three-day symposium on black American literature, having as its theme, "The Responsibility of the Black Writer to the Community." *GP*

**Dartmouth College**, Hanover, NH; Jeff A. Weiss: \$2,200. To research and write an essay on "The Jewish Hero in 20th-Century American Literature: A Struggle Between Assimilation and Self-Identity?" *GY*

**Martine L. De Vos**, Durham, NC: \$2,200. To research and write an essay on "Strindberg and Beckett: A Comparative Study." *GY*

**Joshua L. Ditelberg**, Philadelphia, PA: \$2,200. To research and write an essay on "Kahlil Gibran's Philosophy of Man and Society: Early Influences Upon Gibran." *GY*

**Philip C. Engblom**, Rockford, IL: \$10,115. To translate and prepare the final selection of poems by the foremost Marathi poet of the 20th century, P.S. Rege (1910-1978). *RL*

**Stephanie J. Gaynor**, Miami Beach, FL: \$2,200. To research and write an essay on "Satire, Sentiment, and Sacrament in Evelyn Waugh's Fiction." *GY*

**Globe Radio Repertory**, Seattle, WA; Irina S. Thompson: \$43,118. To script and produce seven 30-minute radio programs based on Miguel de Cervantes *Don Quixote, Book II*. *GN*

**Allegra S. Goodman**, Honolulu, HI: \$1,800. To research and write an essay on "A Comparison of Tolstoy's and Solzhenitsyn's Philosophies of History." *GY*

**Mary J. Gorman**, Needham, MA: \$2,200. To research and write an essay on "Classical Allusion in the Novels of George Eliot." *GY*

**Indiana U.**, Bloomington; Elizabeth L. Johnson: \$153,640. To catalogue a leading collection of early children's literature. The Lilly Library holdings of 18th- and 19th-century British and European works complement the major children's literature collections of the American Antiquarian Society and the Pierpont Morgan Library. *RC*

**Interlochen Arts Academy**, MI; Thomas J. Murdock: \$1,800. To research and write an essay on the topic "From Poet to Polemicist: A Study of Wendell Berry's Writing." *GY*

**Martha J. Koehler**, Rochester, NY: \$2,200. To research and write an essay on "The Figure of Hamlet in the 20th Century." *GY*

**Megan M. Koreman**, Notre Dame, IN: \$2,200. To research and write an essay on "The Myth of Romantic Love in Literature: Austen, Flaubert and Tolstoy." *GY*

**Kenneth J. Kreutzer**, Cincinnati, OH: \$1,800. To research and write an essay on "Romanticism in Joyce's *Ulysses*." *GY*

**Learning in Focus, Inc.**, NYC; Robert Geller: \$1,200,000. To produce three feature-length television films adapted from Henry James's *The American*, Kate Chopin's *The Awakening*, and Saul Bellow's *Seize the Day*. These films will be the first three programs in a series adapted from major American novels. *GN*

**Libro de Buen Amor Project**, Boston, MA; Peter Cook: \$22,315. To script a 90-minute dramatic television adaptation of the 14th-century Spanish novel *Libro de Buen Amor* by Juan Ruiz. *GN*

**Benjamin M. Liu**, Berkeley, CA: \$2,200. To research and write an essay on "Myth, Culture, and the Collective Unconscious: A Comparative Study of Homer's *Iliad* and the *Secret History of the Mongols*." *GY*

**Stephen E. Nathans**, Durham, NC: \$1,800. To re-

search and write an essay on "The Relevance of Horatio Alger's Ladder: the 'Rags to Riches' Theme in 19th-Century America." *GY*

**New York Center for Visual History**, NYC; Lawrence Pitkethly: \$240,000 OR; \$50,000 FM. To produce one 60-minute television documentary on William Carlos Williams as part of a 13-part television series on American poets. *GN*

**New York U.**, NYC; Moss P. Roberts: \$35,000 OR; \$7,183 FM. To conduct the complete translation, with critical apparatus, of the 14th-century Chinese classic *Three Kingdoms* written during the Ming Dynasty and depicting the historical breakup of the Han Dynasty (207 B.C.-A.D. 220) into three warring kingdoms. *RL*

**Jeffrey L. Pasley**, Northfield, MN: \$2,200. To research and write an essay on "Incest and History: The Political Thought of William Faulkner." *GY*

**Rutgers U. Press**, New Brunswick, NJ; Leslie C. Mitchner: \$5,334. To publish a comparative study of the 19th-century English and French novel that compares works by Mme. de Stael and Balzac, Emily Bronte and Dickens, George Eliot and Thomas Hardy. *RP*

**Robin P. Scott**, Cambridge, MA: \$2,200. To research and write an essay on "Poetry and Fiction by Black Women in *The Crisis* and *Opportunity* from 1919 to 1930." *GY*

**Sherry L. Smothermon**, Tulsa, OK: \$2,200. To research and write an essay on "British Industrialism and 19th-Century Protest Fiction." *GY*

**Smith College**, Northampton, MA; Kim L. Emery: \$2,200. To research and write an essay on "Lies and Truth in Contemporary Fiction by Women." *GY*

**Stanford U.**, CA; Grant Barnes: \$9,340. To publish Volume 2 in an edition of selected letters of the American writer Jack London, which will be illustrated with photographs taken by London. *RP*

**Stanford U.**, CA; Grant Barnes: \$7,189. To publish a scholarly edition of George Bernard Shaw's letters to his German translator and literary agent, Siegfried Trebitsch. *RP*

**Tilton School**, NH; Richard Zenith: \$15,000 OR; \$2,000 FM. To translate, with notes and glossary, a bilingual anthology of the poetry of Joao Cabral de Melo Neto, Brazilian poet and diplomat. *RL*

**Tucson Public Library**, AZ; Rolly Kent: \$15,000. To conduct a series of programs using themes in American literature as the subject for lectures and book discussions. Works in the Library of America series will be used as the central texts for the programs. *GL*

**U. of Chicago**, IL; David T. Roy: \$33,300. To continue the annotated translation of the 16th century classic Chinese novel, *Chin P'ing Mei* (A Plum in a Golden Vase). *RL*

**U. of Minnesota**, Minneapolis; Goran K. Stokenstrom: \$35,401 OR; \$12,000 FM. To conduct a critical edition and translation of August Strindberg's *The Occult Diary* (1896-1908). *RL*

**U. of Mississippi**, University; Maryemma Graham: \$10,000 OR; \$4,500 FM. To conduct an international symposium on the life and work of Richard Wright (1908-1960). *RD*

**U. of North Carolina Press**, Chapel Hill; Iris Tillman Hill: \$2,666. To publish a monograph on the American naturalist writers Frank Norris, Jack London, Upton Sinclair, Stephen Crane, and Theodore Dreiser. *RP*

**U. of Washington**, Seattle; John S. Hawley: \$50,000 OR; \$5,000 FM. To complete the critical edition and translation of the poems of Surdas (16th century), India's greatest religious poet. *RL*

**U. of Washington**, Seattle, WA; Jay Rubin: \$30,000 OR; \$5,000 FM. To translate the modern Japanese novel *The Miner* (Kofu, 1908) by the major writer Natsume Soseki. The completed translation will give Western readers a clearer sense of the original and the achievements of modern Japanese prose fiction. *RL*

**Lillian B. Vallee**, Madison, WI: \$10,000. To translate Witold Gombrowicz's *Journals* (1953-1966), with complete critical apparatus. *RL*

**Vermont Library Association**, Burlington; Sally C. Anderson: \$210,000. To conduct reading and dis-

cussion programs on a variety of themes in all 206 public libraries in Vermont. Fifteen themes have been developed and tried in 50 of the state's libraries and an additional two themes will be developed. *GL*

**Gregory S. Villepique**, Rochester, NY: \$2,200. To research and write an essay on "Setting and World in the Drama of Samuel Beckett." *GY*

**Williams College**, Williamstown, MA; Timothy J. Walsh: \$2,200. To research and write an essay on "Irony in Flaubert's *Madame Bovary et Pecuchet*: A Comparison and Contrast of Stylistic Forms." *GY*

**Williams College**, Williamstown, MA; Monica A. Fennell: \$2,200. To research and write an essay on "The Influence of the Oriental: Links Between Van Gogh and Pound." *GY*

## Philosophy

**David I. Boonin**, New Haven, CT: \$2,200. To research and write an essay on "Justice and Hayek's Theory of Knowledge." *GY*

**Bowling Green State U.**, OH; Thomas W. Attig: \$9,660. To conduct a two-day research conference to foster philosophical exchange and promote research on the ethical, social, legal, and political issues pertaining to the value and restraint of liberty in our contemporary pluralistic society. *RD*

**Center for Advanced Research Phenomenology, Inc.**, Pittsburgh, PA; Lester E. Embree: \$9,950. To conduct a research conference for scholars from the fields of philosophy and the formal sciences who will discuss the importance of the formal sciences (logic, mathematics and parts of linguistics) in Husserl's thought and therefore in the origins of phenomenology. *RD*

**Columbia U.**, NYC; Louis W. Miller: \$2,200. To research and write an essay on "Nietzsche's Theory of the Will to Power." *GY*

**Susan P. Compagnone**, Newtonville, MA: \$2,200. To research and write an essay on "The Philosophical Aspects of Euthanasia." *GY*

**Hollins College**, VA; Allie M. Frazier: \$57,640. To conduct faculty and curriculum development activities by the philosophy department and for faculty released time, library acquisitions, and an expanded speakers' program. *EL*

**Loyola U.**, New Orleans; Walter A. Brogan: \$15,000 OR; \$3,000 FM. To translate, with critical apparatus, Vol. 33 of Heidegger's *Collected Works, Aristotle's Metaphysics*. *RL*

**Charles H. Manekin**, Jerusalem, Israel: \$10,800. To complete an annotated translation of the *Book of the Correct Syllogism*, a 14th-century Hebrew treatise on logic by Levi ben Gershon (Gersonides), who has been called the most acute logician that medieval Jewry produced. *RL*

**Pennsylvania State U.**, University; Joseph Kockelmans: \$10,000. To conduct the meeting of the Sixth International Kant Congress in September 1985, focused on the influence of Kant's thought upon the development of American philosophy. *RD*

**Princeton U. Press**, NJ; Margaret Case: \$3,500. To publish an edition and translation of the 12th-century Muslim philosopher Averroes' commentary on Aristotle's *Poetics*. *RP*

**SUNY Research Foundation/Bufalo**, NY; Marek B. Zaleski: \$8,340. To translate a work by the Polish philosopher and theologian, the Reverend Joseph Tischner, entitled *Polish Form of Dialogue*, which examines the ethical perspectives of the two philosophical systems, Marxism and Christianity. *RL*

**U. of Arkansas**, Fayetteville; Sandra S. Edwards: \$40,000. To translate, with critical apparatus, William of Ockham's *Commentary of the Sentences* (14th century) which deals with his views on knowledge in general, theological knowledge, and logical categories. *RL*

**U. of Montana**, Missoula; James A. Flightner: \$119,665. To plan a campus-wide writing requirement through coursework in the humanities

and through implementation of an applied ethics requirement in the general education program. *EM*

**U. of Toronto**, Ontario, Canada; Richard P. Hayes: \$40,000. To translate a volume of detailed philosophical summary and analysis, a 7th-century classical Sanskrit text, regarded as the definitive statement of the epistemological and logical doctrines of Buddhism. *RL*

**Wake Forest U.**, Winston-Salem, NC; Robert C. Hovis: \$2,200. To research and write an essay on "The Interpretation of Mathematics in the Rise of Modern Philosophy." *GY*

## Religion

**American Philosophical Association**, Newark, DE; David A. Hoekema: \$84,710 OR; \$30,155 FM. To translate with extended critical apparatus the *Ancient Greek Commentaries on Aristotle* (ca. 200-600) which represent the philosophies of the Neoplatonic and Peripatetic schools and also embed fragments from 1,000 years of ancient Greek philosophy. *RL*

**Catholic U. of America**, Washington, DC; Daniel J. Sheerin: \$59,000. To translate and annotate the major works in the 16th-century debate between Erasmus and Pio, the ablest contemporary Catholic critic of Erasmus — the debate being an important but neglected episode in the history of the Reformation and Counter-Reformation. *RL*

**Goshen College**, IN; Nelson P. Springer: \$75,000 OR; \$62,500 FM. To continue the cataloguing of a collection of European and American Mennonite works. The Goshen College holdings complement the other major Mennonite collections held at Bethel College and the University of Amsterdam. *RC*

**Johns Hopkins U.**, Baltimore, MD; Henry Y. K. Tom: \$4,970. To publish a study of the early Church Father, St. Jerome, that uses iconographic images as well as texts to show how the perception of Jerome changed from the 6th to the 17th century. *RP*

**J. Alison Rabil**, Westbury, NY: \$2,200. To research and write an essay on "A World Religion in the Making: The Egyptian Gods at Delos." *GY*

**Carol G. Salomon**, Seattle, WA: \$20,000. To translate, with extensive explication, the devotional poems of Lalan Shah, 19th-century poet and composer of the Baul religious movement in Bengal, a movement that fuses traditions of Bakhti Hinduism and Muslim Sufism. *RL*

**U. of Texas**, Austin; David Catron: \$3,728. To publish a work that studies the performance and practice of Qur'anic recitation, which is often overlooked by Western scholars who have traditionally approached the Qur'an as a collection of written, rather than spoken, texts. *RP*

## Social Science

**Annette D. Bernhardt**, NYC: \$2,200. To research and write an essay on "The Diffusion of a Set of Ideas from Sociology to the Humanities: A Case Study of R. K. Merton's Theory of Anomie." *GY*

**Brandeis U.**, Waltham, MA; Murray Sachs: \$180,000. To conduct a three-week institute with extensive follow-up activities for 40 secondary school administrators on 19th-century European history and culture. *ES*

**Johns Hopkins U.**, Baltimore, MD; Stanley C. Gabor: \$225,497. To conduct three regional conferences to disseminate information about exemplary humanities programs for adults. *EG*

**Oberlin College**, OH; Barton A. Blum: \$2,200. To research and write an essay on "Environmental Values and Society: An Examination of Environmental Sociology." *GY*

**Trinity U.**, San Antonio, TX; Thomas C. Greaves: \$214,482 OR; \$50,000 FM. To develop a revised curriculum for elementary education majors, one that will establish the humanities as the founda-

tion for the students' future work as teachers. *EL*

**U. of Chicago**, IL; Nathan Tarcov: \$9,995. To conduct a conference on the role of the classical concept of spiritedness, devoting the moral qualities of courage, honor, and the will to enforce justice in modern political philosophy. *RD*

**U. of Chicago**, IL; Barbara J. Hanrahan: \$10,000 OR; \$1,328 FM. To publish the first volume in a comprehensive history of the development of cartography from prehistoric times to the present. Volume I focuses on cartography in the ancient and medieval worlds. *RP*

**U. of Maryland**, Catonsville; Christopher J. Kelly, Jr.: \$16,575. To initiate an outside speakers program and implementation of curriculum development activities intended to integrate the study of political philosophy and politics at the University of Maryland, Baltimore County, and Goucher College. *EL*

**U. of Texas**, Austin; David Catron: \$4,000. To publish a study of the political system of the Kuna, a native people of Panama, and of their ability to maintain traditional institutions and at the same time to adapt to the demands of the modern world. *RP*

**Rachel E. Zuckert**, Northfield, MN: \$1,800. To research and write an essay on "Montesquieu and Cicero on the Roman Republic." *GY*



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

### 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. Newspaper Program

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ISSN 0018-7526

