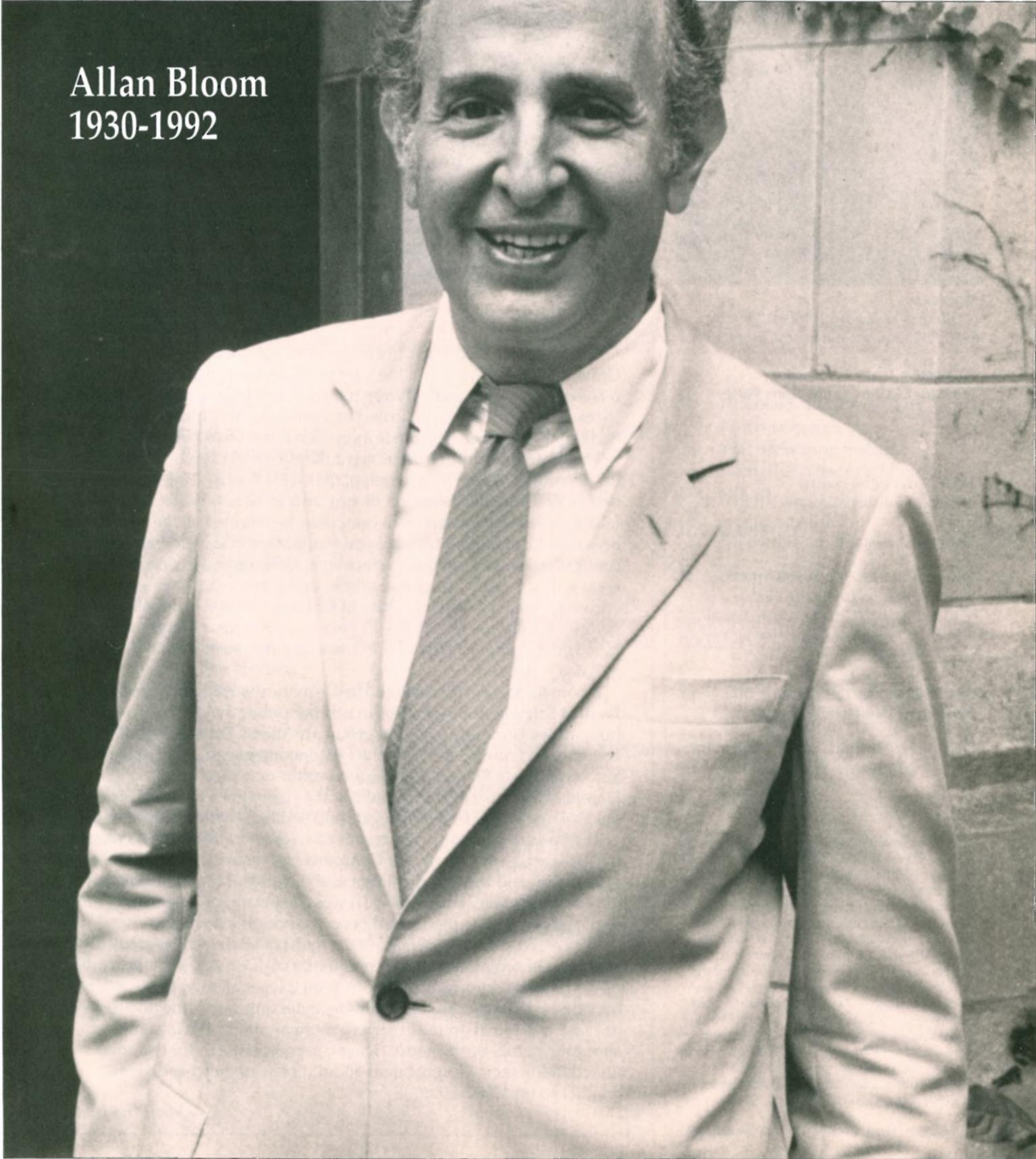


# HUMANITIES

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Allan Bloom  
1930-1992





Allan Bloom, 1930-1992. Courtesy of University of Chicago.

*Humanities*

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## EDITOR'S NOTE

### *The Frankel Scholars*

This year's Frankel Award ceremonies will have a bittersweet flavor. One of the honorees, University of Chicago professor Allan Bloom, died in early October. Bloom was the author of *The Closing of the American Mind*, the thought-provoking best seller which took higher education to task for forsaking traditional teaching values in favor of social relevance.

"If you watched the critical reception of that book, suddenly there was this turn as people realized Allan had firmly identified the Achilles heel of the academy," said Endowment Lynne V. Cheney. "He helped people see what was happening who didn't really see it before, sparking the most important debate about humanities in this century."

Bloom had taught philosophy and political science for thirty-five years, most of his career at the University of Chicago, where he had earned both his undergraduate and graduate degrees. He also taught at Yale, Cornell, and the University of Toronto. It was while Bloom was at Cornell in 1969 that armed student protesters took over the administration building, demanding changes in the curriculum. For Bloom, the occupation was akin to the Nazi invasion of German universities in the 1930s. And in the concessions that followed on the part of the administration, he saw the pathology of the decline of great American universities.

The next year Bloom left Cornell for visiting professorships at the University of Tel Aviv and the University of Paris; then he severed the relationship with Cornell entirely and went to the University of Toronto to teach. In 1979 Bloom returned as a professor to Chicago, where he had begun as an undergraduate more than thirty years before.

The undergraduate curriculum of the time had been built around the classics of Western civilization, the Great Books. The experience had an enduring influence on Bloom, and as he saw those same books falling into disuse on American campuses, he reflected on the connection between the loss of a philosophical foundation in learning and the continuing decline of higher education. He explored his thesis in essays, in a lengthy magazine article, and some years later—with the encouragement of his University of Chicago colleague, novelist Saul Bellow—in the full-blown *The Closing of the American Mind*, subtitled *How Higher Education Has Failed Democracy and Impoverished the Souls of Today's Students*.

Bloom is one of five distinguished Americans being honored as Frankel Scholars for their roles in serving public awareness of the humanities. Rounding out the group are Shelby Foote, Civil War historian and commentator for the PBS documentary series on the war; autobiographer Richard Rodriguez, author of *Hunger for Memory*; Harold K. Skramstad, Jr., president of the Henry Ford Museum & Greenfield Village in Dearborn, Michigan, and Southern writer Eudora Welty.

The award, consisting of an engraved sculpture and \$5,000, is named for the late Charles Frankel, a Columbia University professor of philosophy and the first president of the National Humanities Center in North Carolina. Frankel's ideal was the person of letters involved in the larger world. Bloom had his own thoughts on that:

"The real community of man, in the midst of all the self-contradictory simulacra of community, is the community of those who seek the truth, of the potential knowers, that is, in principle, of all men to the extent they desire to know. But in fact this includes only a few, the true friends, as Plato was to Aristotle at the very moment they were disagreeing about the nature of the good. Their common concern for the good linked them; their disagreement about it proved they needed one another to understand it."

—Mary Lou Beatty

# HUMANITIES

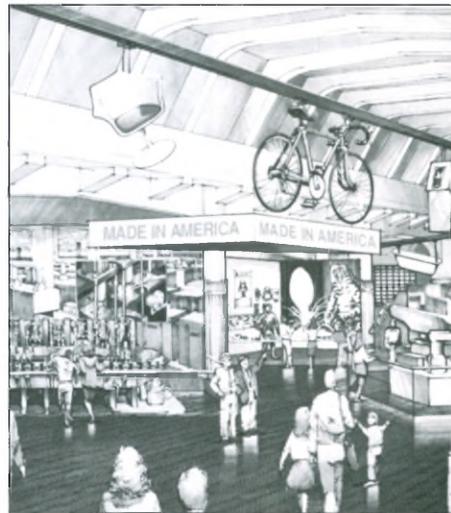
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Photo by Bob Kaminich



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## A CONVERSATION WITH

# HAROLD W. STEVENSON

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**T**he poor showing of American students, compared with students in Japan and Taiwan, was one of the topics when Endowment Chairman Lynne V. Cheney talked recently with Harold W. Stevenson, a professor of psychology at the University of Michigan and co-author of *The Learning Gap*.

 **Lynne V. Cheney:** I thought we might start by talking about the fact that our schools are in trouble. There have been a number of international comparisons that you talk about in your book, *The Learning Gap*.

**Stevenson:** The first of these studies was done in the sixties, and, as has been the case ever since, the American students did not do well in either the science or the mathematics part of the test. A lot of people read about it at the time, but it didn't have very much

impact. Then the second big international study of mathematics came out in the early eighties, and that had much more influence. Again, the United States students did not do well. Since then, there's been a whole series of studies. The Educational Testing Service has done several. There have been some done privately by newspapers, and then there are the kinds of things that we've been doing for the last twelve years in comparing American students' performance with that of

students in Taiwan, Japan, and China.

**Cheney:** You cite one international assessment that shows our very best students scoring lowest of the top students in all participating countries. Another figure I remember was that the top 1 to 2 percent of students in our country is matched by the top 50 percent of students in China.

**Stevenson:** Right. And in the last IEA study they took the top 3 percent of American students in mathematics and found that they were at the average level for the other countries.

**Cheney:** That's just amazing.

**Stevenson:** In 1990-91, we took the top 10 percent of students who were in kindergarten, first, fifth, and eleventh grade in Taiwan, Japan, and the U.S., and right across the board, the United States students were lowest of the three. What was the most devastating was the fact that by the fifth grade and eleventh grade, the top 10 percent of American students were performing at the level of average students in Taiwan and Japan.

**Cheney:** One of the criticisms that is often made of international comparisons is that other countries, after junior high school, track rather severely, and so what happens is we're testing all of our American children against their elite.

**Stevenson:** If that were really a valid criticism, these studies wouldn't be worth reporting. The demand in doing the studies is that you test the students who are in these other tracks as well as the regular high school track. For example, the statistics I gave you just a moment ago included the vocational schools in Taiwan as well as the regular high schools. It included the number-four-level high schools in Japan as well as the number-one-level high schools. The people who raise the criticism that we're comparing our average with their elite really haven't read carefully how the sampling in these studies has been done.

**Cheney:** Of course, your new book concentrates on first and fifth graders, and there's no tracking at all going on among these students in Taiwan or in Japan.

**Stevenson:** In fact, the goal is as great

egalitarianism during those grades as possibly could be instituted; they do everything to enable every child to have the same opportunity. Elementary education is universal in those countries.

**Cheney:** When I see criticisms made of international comparisons, I wonder if it's not part of this larger pattern you talk about of our feeling that, well, everything really isn't too bad with our schools. We've got pretty good schools and, you know, this is a good country and we shouldn't get ourselves all depressed by making comparisons that leave us looking bad.

**Stevenson:** I think that's a good point. Of course America is a great country, but it happens that our schools are not performing very well. Those two things don't necessarily contradict each other. And I think that it provides the impetus for our doing something about it so we can remain a great country.

**Cheney:** The other thing you mention in the book is the stereotypes we have about Asian education that make us feel better. I hear this all the time: "Well, yes, it's true, their kids work very hard and they achieve a lot, but they commit suicide."

**Stevenson:** Right.

**Cheney:** I think you have a footnote in your book that points out that the suicide rate in Japan is not higher than the suicide rate in the United States among teenagers.

**Stevenson:** Right. We hear all the time, that, if we had higher standards, if we pushed our children any more, the result would be the kind of mental health problems that exist in Asia. Very recently we asked more than three thousand eleventh graders about things such as stress, depression, anxiety, aggression, somatic complaints. To our surprise, number one in terms of stress were the American students, not the Chinese or Japanese students.

**Cheney:** Is that right?

**Stevenson:** Yes. Nearly 80 percent of the American students said that they felt stress every week or every day. I think that one of our problems is that we expect children and youth to be good at school, good at sports, popular, work, do chores, have dates. We have this whole array of accomplish-

ments that we expect them to attain, whereas, in other countries, the typical response of a parent would be, "The goal for my child is to do well in school. I will do everything possible to enable my child to do well in school." They don't bring up all these other things. The American student, I think, does have this real conflict: that is, how can they do all the other things and at the same time do well in school.

**Cheney:** One point in your book that was especially thought-provoking is the idea in Asia that school is the child's job. Tell the story about the desks. That was very revealing.

**Stevenson:** We were surprised at so many things. We were surprised when we found, for example, in asking parents both in Japan and Taiwan about the ways they try to help their students, generally the mothers and fathers say, "We try to create an environment that is most conducive to study." One of the ways they do this is to buy children desks. First graders on up have their own desks, their own place to study.

**Cheney:** And they're not little slouchy desks either; they're full-blown desks.

**Stevenson:** Right, with lights and drawers and a very, very pleasant place to sit. Children are much more likely to have desks than in the U.S. Even in China, where most families live in a couple of rooms, the table is cleared as soon as the evening dinner is over, and that becomes the place for the children of the family to study. The parents buy workbooks for the children too, but it isn't that they sit there and force the children to do them. One mother in Taiwan said, "I go to the bookstore, I buy the best workbooks I can for my child. But, after all, it's up to the child whether he's going to use them or not."

**Cheney:** You told a wonderful story about a father in Taipei, the salary man who had work to do in the evening, and so he sat on the sofa and did it in a sort of crowded, uncomfortable position while the children used the table.

**Stevenson:** Yes, and this isn't completely atypical.

**Cheney:** Again indicating that the kids have a real job—and it's education.

**Stevenson:** They have a job, and it is

highly valued by the parents. It's highly valued by the people in the society. That is one of the things that we have not done; we do not give education the central position in the lives of children and youth that we must in order to make them feel that it's gratifying to study and rewarding to do well.

**Cheney:** You also talk in your book about what life is like in Asian schools and what makes them work. You point out the large classes, the old buildings. We think that if we don't have a shiny new facility and a limit of twenty-three kids in the class, that we're failing.

**Stevenson:** Yes. What Asians have done is invest in teachers and in the preparation of teachers. It's very interesting, to see how the schools are conducted. These teachers are so vital and enthusiastic and well prepared and intensely involved in what they're doing. This comes across both in the data that we get from observations and also from video materials that we have developed.

**In a study that we've done in Chicago and in Beijing, the data show that the average amount of time that the teacher works with individual students a day in Chicago is ten minutes after class; in Beijing, it's over half an hour.**

**—Stevenson**

I was back in China this fall, and I wanted to double-check to be sure I've not misunderstood something. And I said, "Now, as I understand it, you teach two or three hours a day in elementary school unless you're a home-room teacher, and then you might teach four." And they said, "Well, not always." I thought, "Oh, we've made a mistake." They said, "No, not always. For new teachers, we often only have them teach one hour a day, because we feel that the need for preparation and observation of other teachers is so great that we only assign them one class a day."

**Cheney:** That is a difference that you make really clear in your book, that Asian teachers have time to sit and think and plan.

**Stevenson:** Yes. And it's a cooperative thing. The teachers work together in making up lessons. It seems to me somehow a cruel interpretation of in-

dividualism that every single teacher has to come up with his or her own individual lessons and create something new every year. We think it's perfectly all right for the great pianist to play a piece somebody else has composed. The evaluation of a pianist is in the interpretation, the skill that is given to playing the piece. I don't know why we can't instill in teachers the idea that it isn't that you have to create the particular lesson; it's how well you put the materials together and how vitally and vividly you present the materials.

**Cheney:** Don't you suggest in your book that it would be a good trade-off: larger classes so the teachers would have fewer hours a day of teaching and more time to work during a school day in a teacher's office somewhere and plan lessons?

**Stevenson:** I think that it would be nice if we had small classes and the teachers had the time off, but that seems a goal that we're not going to attain

right away. I think there are all kinds of consequences of having the larger class with teachers having more time off. One of them, of course, is the opportunity for teachers to prepare, to work with each other, to develop lessons. The other one is that, paradoxically, it allows them more time with individual students. In a study that we've done in Chicago and in Beijing, the data show that the average amount of time that the teacher works with individual students a day in Chicago is ten minutes after class; in Beijing, it's over half an hour.

**Cheney:** Interesting.

**Stevenson:** So it enables the teacher to have time after classes, to work with individual students. The other thing is that, to the degree that they break down the class into smaller units, the student is deprived of the opportunity for being instructed by the teacher. I think that's important

because, although the students can learn some things by themselves, basically school is a place where they are to be led by a knowledgeable person into new knowledge.

**Cheney:** You also write about the way teachers are trained. Asian teachers-to-be, your book says, are more likely than Americans to major in the liberal arts and to take courses in substantive disciplines rather than in methods for teaching these subjects.

**Stevenson:** Right.

**Cheney:** This is a song we sing at the National Endowment for the Humanities all the time: the importance of giving teachers opportunities to study the subjects they're teaching.

**Stevenson:** Well, it's a much more professional attitude, I think, if you think of the teacher as having the knowledge of the various subjects from college classes, and then learning to teach in the context of the profession, that is, in the school situation. Teachers can benefit greatly from having really skilled commentators about their teaching and being given ideas about how to improve. That is more like the practice in other professions, such as medicine. Medicine isn't a case where students sit in medical school classes for four years and then go out as doctors. They sit in classes for maybe parts of two years, and then the clinical experience is a very important aspect of their training.

**Cheney:** It was the emphasis on intellectual life that struck me as well as the interpretation of teaching as something that you learn by doing.

**Stevenson:** In line with what you're saying, I asked the head of the school system in Sendai, Japan, "Where do you get high school math teachers?" and he said, "From the top 10 percent of math majors at the university."

**Cheney:** Oh my.

**Stevenson:** I thought, well, no wonder. And then I was talking to someone in Fairfax County Virginia, recently about elementary school teachers, and they said the average number of courses in math they'd had is two.

**Cheney:** We find that in history all the time.

MORE THAN HALF OF THE PEOPLE TEACHING U.S. HISTORY IN OUR HIGH SCHOOLS MAJORED IN SOMETHING OTHER THAN HISTORY. THE OVERWHELMING MAJORITY OF DEGREES, ADVANCED DEGREES EARNED BY TEACHERS IN THE UNITED STATES . . . ARE IN EDUCATION. —CHENEY

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**Stevenson:** Really?

**Cheney:** More than half of the people teaching U.S. and world history in our high schools majored in something other than history.

**Stevenson:** It is surprising when people hear that Japanese teachers do not have plans to get graduate degrees. They feel that what they need after they get through with their general education in college is more opportunity for seeing good teaching, working with others in planning lessons, having those kinds of experiences.

**Cheney:** The overwhelming majority of degrees, advanced degrees earned by teachers in the United States, of course, are in education.

**Stevenson:** Yes.

**Cheney:** Let's talk about effort versus ability, because that may be the most important idea in your book, the ways that our two cultures have evolved different attitudes toward what accounts for achievement.

**Stevenson:** Everything one reads about early parts of this century is that the Americans gave great emphasis to the importance of hard work and of the opportunities for developing and reaching their goals through diligence and application. But now, over and over again, we find indications that, although everyone agrees you can't accomplish anything unless you work, that the Americans temper this by bringing up the fact that, well it does depend upon the child's level of ability. This comes out in many different ways.

For example, we asked eleventh graders about the four things that influence how well you do in math. The factors were how good your teacher is, how hard you work, innate intelligence, and your environment. What we found in elementary school persisted in high school: Over 70 percent of Japanese students said that effort—

that is, studying hard—was number one. Less than 30 percent of the Americans said that effort—studying hard—was the most important factor. Over 50 percent of the Americans said it's having a good teacher. That is, one doesn't have to exert the effort; it's whether the teacher can bring out what is within the student. That's my interpretation of it.

**Cheney:** There are lots of ways that people talk about students learning math that place importance on innate ability. When they talk about math anxiety, for example.

**Stevenson:** Right.

**Cheney:** Or say that girls are more likely to have math anxiety, that they've been made to feel socially inferior about their math ability.

**Stevenson:** Another thing I found interesting was that we theorized, okay, if you believe in innate ability having this determining influence, then you will begin early in the child's life to categorize your child as someone who's good in math, bad in math, bright, not bright. This means that parents who rated their child as being good in math at first grade would be likely to rate their child as being good in math at eleventh grade. On the other hand, if parents believed that mathematical ability depended upon application and experience, they would be more likely to change their opinions over the child's years in school.

And this is what we found. The relationship between ratings made by parents of their child's academic and cognitive abilities when their children were in first and eleventh grades was much higher in the United States than it was in Taiwan and Japan, as if the child had a trait which was discovered early and persisted throughout the child's life.

**Cheney:** You think it's a self-fulfilling prophecy.

**Stevenson:** Yes. In Japan and Taiwan, the correlations were very low, indicating that the mother kept changing her idea, presumably depending upon what the child did and the child's experiences.

**Cheney:** You tell a story about a joke that's commonly told in China: The youngster comes home with a 96; and the mother says, "Well, can't you do better?" And so the youngster comes home with a 97, and the mother says, "Can't you do better?" And the child at this point has gotten the idea, so she comes home with 100, and the mother says, "Yes, but how long can you keep it up?" Maybe mothers in Asia keep raising the standard.

**Stevenson:** They do. They have very high standards for their students. And, presumably, having high standards doesn't mean you're throwing your child into pangs of anxiety and distress.

**Cheney:** I think you make one of the strongest cases—I don't know if you even meant to do this—for the effort that is now going on to establish standards in the five core subject areas and a few others besides. It's very easy for us to fall into complacency. It's very hard for us to know how hard our kids should work when we don't have externally set standards.

**Stevenson:** Yes. We have norms that tell us whether our child is above average, average, below average in height, in weight, in all kinds of characteristics. But we don't have any norms that inform us about how they're doing in school, what they should be accomplishing at each grade. It doesn't seem to me that getting ideas of what should be accomplished at particular grades, is intrusive to teachers or schools.

**Cheney:** The fact that standards are being set is one of the things that I point to now when I'm trying to tell the good news about American education. We've given a large grant together

with the Department of Education to a group in California to set standards in history.

The math people already have standards, and are working to perfect them. The National Academy of Sciences has a grant out to do science. The geographers are busy at work, with help from us. So are the people in art. This is actually happening. I didn't think I'd see it in my lifetime.

**Stevenson:** When we wrote that book, I figured people would regard as anti-American the idea that there should be standards. But by now, I think everyone is saying, yes, we have to.

**Cheney:** Yes.

**Stevenson:** In elementary schools we don't give the child any kind of numerical grade, so there's no way the parent can evaluate what the term "satisfactory" or "not satisfactory" means. Most children are judged to be satisfactory, so parents don't know when their child is faltering a bit. We

either. So much emphasis is placed on self-esteem, but over and over again in our research we find that most American students have very high self-esteem.

**Cheney:** That's right. We're trying to teach them something that they know all too well.

**Stevenson:** The average American student in our studies—and his or her parents—thinks that he or she is above average in athletics, above average in math, above average in reading, above average in intelligence, and has fantastic potential for the future. I'm sure there are students in American schools who have low self-esteem, but this is not a broad characterization of American children and youth, nor is it a characterization of their parents' attitudes.

**Cheney:** There's another fascinating new book, Rita Cramer's *Ed School Follies*. She finds an emphasis on self-esteem is standard in education schools around the country. It seems to come from sort of a resentment of meritoc-

of teaching.

**Cheney:** That's exactly what the plans in New Jersey and Texas do.

**Stevenson:** I keep learning things every time I go to Asia. In China now, they are developing Olympic schools, and the goal is to be number one in the world in mathematics. The interesting thing is that they not only have excellent teachers, but they also have mathematicians and mathematics educators all working together to produce exciting lessons and high-level curricula. I think that's another thing that is missing in the United States; that is, the collaboration among the practitioner, the teacher, the person primarily in the substantive area, the mathematician, for example, and the person who has specialized in the application of this to the learning situation, the mathematics educator. If we could get those three groups of people working more closely together, we could see very rapid changes.

**Cheney:** Well, there are so many paths to follow right now, but that is certainly the kind of thing we're doing in history. For example, people who are leading the process of standard setting in history have teachers involved and people who know about history teaching and people who know about history, and that seems very healthy. They have developed some wonderful lesson plans, too, that they make available across the country.

I'd like to talk a little more about effort and ability, since that seems to be such a crucial insight. You talked about the idea you had about giving Asian students and American students a math problem that could not be solved, your theory being that the Asian students would stick with it longer and the American students would give it ten minutes and walk away. In the end you decided not to do that. Why?

**Stevenson:** Well, I think the reason is that the Asian students persist so long. They persist so long that you can't bear frustrating them with something that they can't accomplish within a reasonable amount of time.

**Cheney:** But that's so telling that there's none of this, "I don't get it and I'm never going to get it, so I give up."

**The average American student in our studies—and his or her parents—thinks that he or she is above average in athletics, above average in math, above average in reading, above average in intelligence, and has fantastic potential for the future. —Stevenson**

have no normative information that is interpretable by parents. There's no way they really can understand whether their children are accomplishing what they're supposed to. It seems to me it would be helpful to parents to know how to evaluate the schools and their own child in terms of accomplishments if there were some kind of standards in all the topics.

**Cheney:** And, of course, one of the things that happens—and I know you've seen this in American schools—is when you don't have standards to evaluate your child by, all sorts of other things creep in as goals of education besides intellectual achievement. You talked about being popular, being a good athlete. The one that I find most pernicious is feeling good about yourself. Self-esteem has become a be-all and end-all in so many classrooms.

**Stevenson:** I can't understand this

racy. The idea of working hard in order to succeed is seen as pernicious.

**Stevenson:** Well, the schools of education defy my understanding. How are we going to improve teacher training when schools of education, which are the source of teachers teaching today, are so isolated from the rest of the university?

**Cheney:** I think that is a really strong reason for alternative certification—not just to provide another path into the classroom and one that emphasizes the kind of apprenticeship that you see in Asia, but to give people in colleges and departments of education who know there's a problem and who want to change it, to give them a kind of power to accomplish change that they don't have right now.

**Stevenson:** It's especially valuable if teachers can get practice teaching to a very extensive degree in their first year

YOU TALKED ABOUT ASIAN ROLE MODELS, LIKE NINOMIYA KINJIRO, PEOPLE WHO WORKED HARD AND SUCCEEDED AND OVERCAME OBSTACLES. WELL, WE'VE GOT ABRAHAM LINCOLN AND FREDERICK DOUGLASS. IF WE COULD JUST PULL FIGURES LIKE THAT OUT OF OUR PAST AND FIND INSPIRATION IN THEM AGAIN. —CHENEY

They just stick with it.

**Stevenson:** Well, it's a whole different interpretation of what it means to be given a problem, or to be asked a question. In the United States, the teacher decides that it's a good question if she gets rapid answers; that is, that she's tapped something that the children have really learned. In Japan, it's not that way. If you ask a good question, you do not expect students to raise their hands rapidly, because a good question provokes thought, it doesn't elicit a rapid answer.

**Cheney:** That is interesting.

**Stevenson:** These children are attuned to the fact that when they are given a problem it's something they should really think about and really work on, and it merits the attention and the time that are spent. They believe that if they apply themselves, then they'll be able to understand the problem and to come up with a solution.

I think another interesting thing is that one index of progress in American schools seems to be whether the children know how to use hand calculators or computers. If you go into schools in Japan, China, and Taiwan, you'll never find computers or calculators in the classroom. They would be used only if your goal was a correct answer. The brain is sufficient if you expect thought; they're not worried about having the correct answer. The question is whether the students really understand the process of solving the problem—a very different approach from looking for the correct answer. As Asian teachers often tell their students: There are many ways to solve problems in the everyday world. We want you to think of as many different solutions as you can.

**Cheney:** You had talked also in the book about the different attitudes toward error.

**Stevenson:** Our idea—I think probably from behaviorism, where you're always supposed to make the correct response and have it reinforced—is to avoid incorrect responses because that only increases your likelihood of repeating them. In Asia, that philosophy or psychological view is totally rejected. The idea is, yes, you want correct responses if possible, or appropriate responses, a better word. But you learn a great deal from errors; that is, they teach you what you should not be doing. And since errors are looked upon as some means of learning, they are not something that are in any way to be interpreted as an index of failure. This is a very important point. In our country, somehow if I don't know something, then I'm potentially not succeeding and can be judged to be failing.

**Cheney:** One of the memorable images from your book is the little boy who can't draw a cube, so the teacher sends him to the board and he spends a whole hour drawing cubes badly, but getting better and doing an acceptable one by the end. An American teacher probably wouldn't do that because she'd think his self-esteem would be so diminished from this experience.

**Stevenson:** Right. Again and again you hear Asian teachers and psychologists and educators saying that the goal is for the child to learn these things. If I tell the child what to do, how will the child really learn to understand what is needed? That's a very different view from ours.

**Cheney:** To what degree does Confucian thinking underlie these attitudes?

**Stevenson:** If I were ever to teach a course in Asian education, I would begin by having a philosopher come and talk about Confucian philosophy because this underlies the whole system of education. This view regards human beings as malleable, like clay,

and formed by the everyday experiences. Confucianism begins with the view that humans are morally perfectible. They will lead the good life by having the right experiences. This view is generalized to other aspects of life, that is, it is possible to accomplish one's goals through diligence and application, persistence. People should be able to attain their goals, and they should be perfectible to a degree if they keep on trying. The Japanese saying I really like is, *Yareba Dekiru*. Everybody in Japan would know this saying: if you try, you can do it. It's very different here. Asian American friends say, "How self-defeating the philosophy is that some children, regardless of how well they try, can't learn the curriculum; children with high ability, on the other hand, really don't need to try very hard and they'll be able to learn the curriculum."

**Cheney:** It occurs to me that while these are Confucian values, we do, in our Western heritage, have similar ideas. You talked about Asian role models, like Ninomiya Kinjiro, people who worked hard and succeeded and overcame obstacles. Well, we've got Abraham Lincoln and Frederick Douglass. If we could just pull figures like that out of our past and find inspiration in them again.

**Stevenson:** Well, I think that's where history taught vividly and with excitement could be very helpful, because America has a legacy of outstanding people who came from very humble backgrounds and accomplished great things. But we don't seem to capitalize on such role models anymore and use them to inspire students. I mean, to me a contemporary hero in education is Jaime Escalante. He gets these kids and tells them that you can accomplish this if you work at it, and then he proves to them—they prove to themselves—that it's true. □

# THE 1992 Frankel Awards

For the fourth year, the National Endowment for the Humanities has chosen five outstanding Americans to receive the Charles Frankel Prize for their achievements in bringing history, literature, philosophy, and other aspects of the humanities to the general public. Those being honored are:

## ALLAN BLOOM

Professor of philosophy and political science at the University of Chicago, and author of the best-selling *The Closing of the American Mind*, a critique of education in contemporary American universities.

## SHELBY FOOTE

Distinguished novelist and historian, known to millions of Americans because of the crucial role he played in Ken Burns's acclaimed television series on the Civil War.

## RICHARD RODRIGUEZ

An author who has written eloquently on many subjects, including the difficulties of becoming absorbed into mainstream American culture while at the same time retaining ties to and pride in ethnicity.

## HAROLD K. SKRAMSTAD, JR.

President of the Henry Ford Museum & Greenfield Village, who has been a leader in making American museums into educational institutions for both children and adults.

## EUDORA WELTY

A Southern storyteller whose distinctive voice has been part of the contemporary American fiction scene for forty years. Three-time winner of the O. Henry Award and winner of the 1973 Pulitzer Prize for *The Optimist's Daughter*, she received the Presidential Medal of Freedom in 1980.

*"We all owe these five distinguished individuals a debt of gratitude for raising the level of public reflection about the American past, present, and future,"* said NEH Chairman Lynne V. Cheney in making the announcement. *"The Endowment is proud to honor them for their outstanding contributions to our nation's intellectual vitality."*

*The late Charles Frankel was a Columbia University professor of philosophy and an advocate of the role of scholars in public service. He served as an assistant secretary of state for educational and cultural affairs (1965-67) and was the first president of the National Humanities Center in North Carolina. The award commemorating him carries a stipend of \$5,000 for each of the winners.*

# allan bloom

“The greatest nonsense comes out of universities,” Allan Bloom declared in a conversation two months before his death, “where there’s a furious attempt to destroy high culture, said to be the domain of white Western males.

“But I’m not a gloom peddler,” he said. “My interest is to keep the knowledge of serious books alive and provide arguments that can make us reflect on what the good life is and make it worth living.”

In his book, *The Closing of the American Mind: How Higher Education Has Failed Democracy and Impoverished the Souls of Today’s Students* (1987), Bloom drew on his thirty-five year teaching career to reveal how the forces of value relativism, philistinism, and nihilism—not to mention radical egalitarianism—have robbed students in their quest for self-knowledge and all but destroyed a coherent, demanding, and edifying system of liberal education.

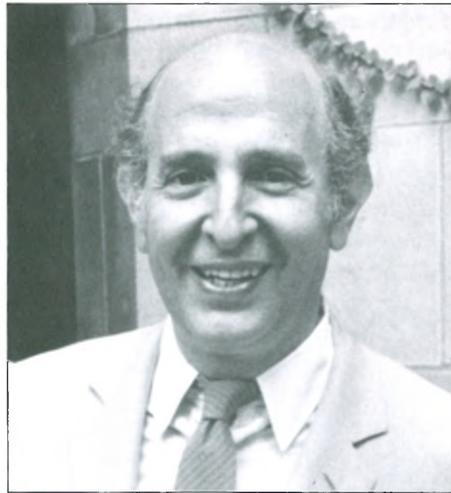
“These great universities—which can split the atom, find cures for terrible diseases, conduct surveys of whole populations, and produce massive dictionaries of lost languages—cannot generate a modest program of general education for undergraduate students. This is a parable for our times,” he wrote in *The Closing of the American Mind*.

Bloom was the John U. Nef Distinguished Service Professor of Social Thought at the University of Chicago since 1979 and co-director of the John M. Olin Center for Inquiry Into the Theory and Practice of Democracy. Bloom assailed such contemporary abstractions as “life-style,” “charisma,” and “self-esteem,” which take the place of real experience about real things. They persist “even at Chicago, the soberest of universities,” he said.

He took the view that private life today is conducted without any notion of refined thought and public life with no great models of action. The universities can take much of the responsibility for this impasse, he explained: “Modern nihilist radicalism and an anything-goes attitude of openness produce students whose lives are flat,

washed out. Meanwhile, the faculty is proclaiming that pop culture is as good as Plato.”

Above all a teacher, Bloom devoted his life to cultivating the minds of students, luring them away from ephemeral, ideological “isms” and tolerance as the only moral virtue, toward the enduring power of classical, liberal learning through the humanities. Forging links between his students and the great philosophies, literature, and art



Courtesy of University of Chicago

of the past, he was a passionate steward of preserving Western civilization.

A native of Indianapolis, Bloom was attracted to intellectual pursuits at an early age. He became interested in the University of Chicago when he read an article in *Readers’ Digest* about a program begun by President Robert Maynard Hutchins to admit students to the university after two years of high school. Hutchins wanted to get them involved in books they would otherwise not be exposed to. At first skeptical, his parents said no, then agreed after the family had moved to Chicago. He graduated from college at nineteen and began to do graduate work at the Committee on Social Thought.

There he fell under the spell of the works and exemplary life of the philosopher and German refugee Leo Strauss. In *Giants and Dwarfs* Bloom recalled Strauss’s seminal influence in political theory, power of mind, and “harmonious expression of the virtues, moral and intellectual . . .” Of his

early mentor Bloom wrote: “Strauss was dedicated to the restoration of a rich and concrete natural consciousness of the political phenomenon. His truly astonishing clarity and freshness in describing the things around us came in large measure from the way he used old books to liberate himself from the categories which bind us.”

*The Closing of the American Mind*, which sold over a million copies, struck an uncommon chord of controversy, high praise, and dissent among readers and critics alike. Scores of reviews in periodicals both scholarly and popular confirmed its place at the top of the best-seller list for months. *The Nation* called it a “superlative guide not only to Western political thought but to that thought as it has realized itself in everyday American society.” *The Wall Street Journal* reported that “no other book combines such shrewd insights into our current state with so radical and fundamental a critique of it.”

It was his thesis that a decline in academic standards accelerated in the mid-sixties. “I was convinced . . . that what was wanted was a liberal education to give students the wherewithal to examine their life and survey their potential . . . . By the mid-sixties universities were offering them every concession other than education, but appeasement failed.”

The Nietzschean doctrine of the will to power, ridiculously distorted to democratic purposes, produced the idea of “lifestyle.” “He who has a ‘lifestyle’ is in competition with, and hence inferior to, no one, and because he has one, he can command his own esteem and that of others,” he wrote.

Bloom’s most recent books are *Giants and Dwarfs* (1990) and *On Love and Friendship*, to be published next year. Among his other works are *Shakespeare’s Politics* (1964), written with Harry V. Jaffa. He also translated and edited three books: *Politics and the Arts: Letters to M. D’Alembert on the Theatre* (1960) by Jean-Jacques Rousseau, *Plato’s Republic* (1968), and Rousseau’s *Emile: or, On Education* (1979).

By inviting American audiences to examine Western philosophical and

political thought, liberal education, student life, and ideas that dispel myth and dogma, Bloom launched an unparalleled debate about the nation's political values, education, and moral standards. He concluded in *The Closing of the American Mind*:

*This is the American moment in world history, the one for which we shall forever be*

*judged. Just as in politics the responsibility for the fate of freedom in the world has devolved upon our regime, so the fate of philosophy in the world has devolved upon our universities, and the two are related as they have never been before. The gravity of our given task is great, and it is very much in doubt how the future will judge our stewardship.*

Bloom took his Ph.D., M.A., and B.A. at the University of Chicago. In

addition to the University of Chicago, he has taught at Yale, Cornell, the University of Toronto, Tel Aviv University, and the University of Paris. Among his many honors are the Distinguished Teaching Award from Cornell and the Prix Jean-Jacques Rousseau from the City of Geneva for *The Closing of the American Mind*. □

BY ALLAN BLOOM

## Excerpt from *On Love and Friendship*

Hermione was an unusually attractive, frank, intelligent and open woman. But her experience of the vulnerability of relations on this earth, the suspicions and distrust of men, and the tragic loss of her children, give her finally a delicacy and depth which are conveyed to us by the description of her statue and her one speech after her resurrection expressing her love of her daughter. There are two other great women in Shakespeare who are victims of male jealousy, Desdemona and Imogen, and who as a result of the suffering imposed upon them by it and in response to the ugly, sinful description of sexual desire, become something more than they were and something new in the world. Desdemona is the pure victim in the tragedy; the other two, in what are called the romances, a term invented to describe plays so unusual that they defy the classic categories of the drama, are spared by Shakespeare and become the gentle civilizers of the men, who perpetually expiate a crime of distrust of their relatedness to their women, and are refined by the self-consciously guilty love of them. Hermione's tears are imitations of Mater Dolorosa's, and her smiles through her tears are reconciliations and redemptions.

Shakespeare seems to have thought that Christianity effected a deepening of women and a new sensitivity of men to them. The manliness of men was diminished by this series of experiences, but the femininity of women and their power over men were greatly enhanced. The great pre-Christian portraits of women, Coriolanus' mother Volumnia, Brutus' wife Portia, and Cleopatra, are in their own ways extremely impressive. But there is amongst them none so deeply human as Desdemona or Hermione, or even Juliet. The cult of women in the tradition of chivalry, which is ridiculed in *Troilus and Cressida*, does, when shorn of its mumbo-jumbo and histrionic, superhuman character, give women an influence which permeates all of life, from the quest for glory to the attachment to children, an influence absent in the ancient world. The souls of women have become more interesting than they ever were, and Shakespeare is the poet of women at least as much as he is of men. He clearly represents much madness, and many wounds to the

souls of men and women, brought about by the coming of Christianity to the world, but he also chronicles great gains made in this history. It is not clear that he believes that there was a transformation or progress in wisdom beyond the kind one finds in Ulysses. But the possibilities of the human soul revealed by the new dispensation are worthy of contemplation by the philosophers and of imitation by the poets. In this play, where Shakespeare frees himself from the constraints of time in order to show us the things to which it gave birth, he puts on the stage a classical simplicity, the arrival of the Old Testament's jealousy, Christianity's turn to other-worldly hopes, loves and guilts, and something new which is all his own.

Jealousy seems to be the critical change, bringing new doubts and new forms of scrutiny. Modern Italy, as opposed to the ancient Rome which it replaced, seems to play a critical role in the transmission of this passion. It is the diabolical Iago who makes Othello jealous just for the sake of doing so, and Iachimo who makes Posthumus Leonatus jealous for the sake of proving a point. In *Cymbeline*, the dramatic date of which is the closest in Shakespeare's plays to the birth of Jesus, Posthumus Leonatus goes to Rome to meet what is obviously a modern Italian villain and returns to a Britain on the brink of being Romanized and, in the long run, Christianized. These two plays, *Cymbeline* and *The Winter's Tale*, are the poet's phenomenology of the spirit.

The something new I just mentioned is Shakespeare himself and gets its expression in the play in *Julio Romano*, an artist who supposedly recreates Hermione, the new Hermione with her new position bestowed on her for her sufferings. *Julio Romano* was a Renaissance artist, and so is Shakespeare. *Romano* was also an Italian, and Shakespeare is indebted to Italy for many things, not only the Catholic Christianity which one finds there, but also the corrupt but liberating political teachings of Machiavelli along with his religious criticism, and the notion of a special vocation of art. The Renaissance meant, if it meant anything, the rebirth of classical antiquity under the aspect of beauty. It was a rebirth or new life of art, art emancipated from its subordination to religion. □

*From the forthcoming book On Love and Friendship by Allan Bloom to be published by Simon & Schuster in spring 1993.*

# shelby foote

“Yes, I think we need heroes,” said novelist and historian Shelby Foote. “And real art, when it examines a subject in an honest and I hope dramatic way, can make an impression on people that is a huge gain to the country. You don’t have to make your hero the finest person on earth, but if he’s done well enough, you see how he fits into the society you’re a part of or how he had a share in making it. Heroes bring home to us so effectively what history is.”

“History is, after all, a biography of a nation.”

Born in Greenville, Mississippi, Foote published five novels from 1949 to 1954 before writing the monumental, three-volume *The Civil War: A Narrative*, which took two decades to complete. The million-and-a-half-word epic recreates military campaigns, the character of leaders, soldiers, and scoundrels on both sides, and haunting images of places and events. The Civil War itself, Foote maintains, is the crucible that continues to define the nation.

“I believe that the novelist has a great deal to teach historians. Not by distortion or invention, which of course nobody would allow—because history would be without validity if people did those things—but in the handling of facts. A novelist knows that a thing has a beginning, middle and an end. He knows that certain things can be brought up, and other things can be brought down, to give the narrative drive, the thing that makes it move under its own pressure. Historians seem not to suspect that such a thing exists; and they’re the great losers for it,” Foote said.

“Whenever I sound like I’m scornful of professional historians,” he continued, “I don’t really feel that way about it at all. Stated simply, they can get along without me very well, but I couldn’t function without them.”

The classics are an abiding influence on Foote, who is working on a new novel, *Two Gates to the City*. “I think that the voice telling the story is of enormous importance, where he stands, what his outlook on the world is.

When you read very great writers, all the way from Homer through Faulkner, you hear this voice plainly in all of them. In some of them it’s clearer, more obvious than others—Conrad or Joyce, for example—but most especially Proust, who has probably influenced me more than any other writer.

“Their voice, that’s what I get from them. It gives you a sense of who you are by getting to know who they are.”

For most of his writing life, Foote, who writes in longhand with a pen, has written seven days a week. “If I stop, I lose my head of steam,” he says,



“so I have to spend two days building it up again. I’m a slow writer, too. It takes me about a year to write about 100,000 words. That was true of *The Civil War* and of the novels. Everything went at about the same speed.

“I had very much the same attitude about the work in history as I did in fiction. In fact, the only difference—it seems like a huge difference, but it’s not—in one, the facts, the quotes, come out of my head, and in history I had to look them up. But once I had looked them up, they were just like those facts I had in my head writing a novel.”

In 1985 documentary filmmaker Ken Burns approached Foote to comment on a narrative draft for the NEH-supported television series, “The Civil War.” “I rather liked it,” Foote recalls, “but I was very doubtful about the movies and TV, whether they could ever do a decent job of it no matter how good or bad the narrative was.

“Ken asked about twenty of us who had read the narrative to Washington. We sat around a big round table in one of those hotel meeting rooms and went through it. Scarcely a subject would come up that there wouldn’t be five or six people who knew a great deal about it. And if at any point there was any doubt about whether the thing happened, or any distortion or anything else, no matter how much value Ken attached to it for its dramatic worth, he was perfectly willing to drop it. We saw that he saw from the start that the closer he got to the truth, the better his program was going to be. From that point on, we were all glad to work with him.”

Foote persuaded Burns that the battle fields should be photographed at the same time of year that the battle was fought, because, Foote says, “Shiloh in April is a very different place from Shiloh in February. The accuracy extends to the sound track of birds singing, which were recorded so that what you hear are what the soldiers heard during battle when they weren’t shooting each other. I’m convinced that whether you’re aware or not, it has an effect on you.”

This collaboration resulted in the award-winning PBS series in which Foote appeared as narrator, conscience, and eminence grise with a cultured Southern accent and an appeal straight out of central casting. More than 39 million people saw the program which aired in 1990, when the scholarly Foote became a media star.

Foote has been a resident of Memphis, Tennessee, for most of the time since 1952. He attended the University of North Carolina from 1935 to 1937 and served in the U.S. Army artillery and the Marine Corps during World War II. The first two volumes of *The Civil War: A Narrative* earned him the Fletcher Pratt award. He has been novelist-in-residence at the University of Virginia, playwright in residence at Arena Stage in Washington, D.C., and writer-in-residence at Hollins College in Virginia. His most recent novel, *September, September*, was published in 1979. □

—Constance Burr

## Excerpt from *The Civil War*

*After the defeat at Gettysburg and the loss of Vicksburg, in September of 1863, the Confederacy moved two of Lieutenant General James Longstreet's divisions from the Rapidan to Northwest Georgia to reinforce General Braxton Bragg.*

Longstreet rode over to headquarters to bid his gray-bearded commander farewell. They talked for a while in the latter's tent and then emerged. Lee said nothing more until the burly Georgian had one foot in the stirrup, prepared to mount. "Now, General, you must beat those people out in the West," he told him. Old Peter took his foot from the stirrup and turned to face his chief. "If I live," he said. "But I would not give a single man of my command for a fruitless victory." This was a rather impolitic thing to say to a commander whose greatest victories had been "fruitless" in the sense that Longstreet meant, but Lee either missed or ignored the implication. He merely repeated that arrangements had been made and orders issued to assure that any success would be exploited. Then he watched the man he called "my old warhorse" mount and ride away, leaving him barely more than 45,000 troops with which to block or parry an advance by an army that lately had whipped him with nearly equal numbers and now had almost twice the strength of his own.

"Never before were so many troops moved over such worn-out railways," a First Corps staff officer later wrote, though not quite accurately, since he left out of account (as most veterans of the eastern theater, together with most eastern-born or -trained historians, were prone to do in matters pertaining to the western theater) Bragg's transfer of his whole army from Tupelo to Chattanooga by way of Mobile the previous year. "Never before were such crazy cars—passenger, baggage, mail, coal, box, platform, all and every sort wobbling on the jumping strap-iron—used for hauling good soldiers," the staffer went on. "But we got there nevertheless." Here too a degree of inaccuracy crept in; for out of a total of 12,000 men in two divisions, only about 7,500 reached the field in time for a share in the fighting that had begun before the first of them arrived. Primarily this was because the fall of Knoxville, just the week before, denied them use of the East Tennessee & Virginia Railroad, which up till then had afforded a direct 550-mile route from Gordonsville to Dalton. As a result, a roundabout route had to be taken—first by way of southern Virginia, then down through both of the Carolinas, and finally across the width of Georgia, with no possibility of using through trains because of the varying gauges of track on the dozen different lines—for a total distance of nearly 1000 miles from Orange Court-

house to Catoosa Station, which was within earshot of the battle they heard raging as they approached the end of their long journey through the heartland.

For the troops themselves—Deep Southerners to a man, except the Texans and Arkansans, now that Pickett's Virginians had been detached—the trip had all the elements of a lark, despite the cramped accommodations, the thrown-together meals, and the knowledge that possible death and suffering awaited them at its end. Many of the Carolinians and Georgians—South Carolinians, that is; for there were no North Carolinians in Longstreet's corps—passed through home towns they had not visited in two years, and though guards were posted at all the stops to assure that no unauthorized furloughs were taken, it was good to see that the old places were still there, complete with pretty girls who passed out delicacies and blushed at the whoops of admirers. For Hood's men there was an added bonus in the form of their commander, who rejoined them when they passed through Richmond, where he was recuperating from his Gettysburg wound. Though his arm was still useless in a sling, he was unable to resist the impulse to come along when he saw, as he said later, that "my old troops, with whom I had served so long, were thus to be sent forth to another army—quasi, I may say, among strangers." They cheered at the news that he was aboard and was going to Georgia with them. At Weldon, North Carolina, alternate routes—one via Raleigh, Charlotte, and Columbia, the other via Goldsboro, Wilmington, and Florence—relieved the strain on the overworked roads until they combined again at Kingsville, South Carolina, where a matron diarist watched the overloaded trains chuff past in what seemed a never-ending procession. "God bless the gallant fellows," she wrote; "not one man intoxicated, not one rude word did I hear. It was a strange sight. What seemed miles of platform cars, and soldiers rolled in their blankets lying in rows with their heads all covered, fast asleep. In their gray blankets packed in regular order, they looked like swathed mummies . . . . A feeling of awful depression laid hold of me. All those fine fellows going to kill or be killed, but why? A word took to beating about my head like an old song, 'The Unreturning Brave.' When a knot of boyish, laughing young creatures passed, a queer thrill of sympathy shook me. Ah, I know how your home-folks feel. Poor children!" □

*Excerpted from The Civil War, A Narrative: Fredricksburg to Meridian, Vol. II, published by Random House and Vintage Books. Copyright © 1963 by Shelby Foote. Reprinted by permission.*

# richard rodriguez

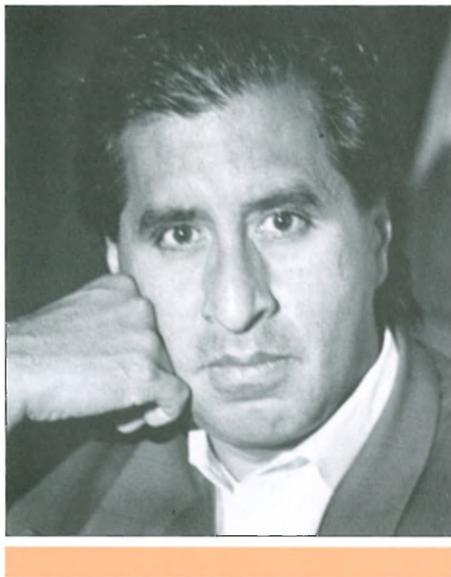
**R**ichard Rodriguez somewhat wryly identifies himself as "first generation affirmative action." The son of working class Mexican immigrants, Rodriguez spoke only about fifty words of English when he entered the neighborhood parochial school in Sacramento, California. As a child, he says, he was unaware of racial or ethnic separation, but by the end of his successful academic career, affirmative action had come on the scene. He was classified as a minority even though he did not consider himself "disadvantaged," but fully and irreversibly assimilated into the majority culture. "I left the university in 1975," Rodriguez explains, "feeling that affirmative action disqualified me for a teaching career. It would have been morally questionable for me to accept a position as a minority, to advance on the backs of working class Mexican Americans."

Because affirmative action provides increased opportunities at upper educational levels, in which poorly prepared minorities often cannot succeed, Rodriguez believes that it is much more important to improve education for minority students in elementary and secondary school. He further asserts, "I am critical of the way education in America treats working class children of all races."

Rodriguez's autobiography, *Hunger for Memory: The Education of Richard Rodriguez*, was published in 1981 and has created such an impression that more copies are being sold today than when it first appeared. It is a thoughtful, introspective account of the pain and rewards that accompany assimilation into American culture, or, as Rodriguez calls it, into "the public society." The book also reveals Rodriguez's preoccupation with the power of language. Although the impetus for *Hunger for Memory* came from his rejection of affirmative action, Rodriguez says "the larger theme is the way language had created me. The book is a celebration of my education, a valentine to my teachers."

As a result of *Hunger for Memory*, Rodriguez says, "I lecture a great deal

in high schools and colleges. My book is often an assigned freshman text and brings more reader response than do my articles in the *Los Angeles Times*, which has a huge circulation." He enjoys most speaking to high school students and is interested in encouraging them to read. "Often skills in reading are acquired in imitation, by seeing others read. I am appalled to learn that multiple choice tests are given in some college literature classes. We must teach the relationship of writing and reading."



© Photo by Robert Messick

When he first entered elementary school, the Spanish-speaking Rodriguez was a shy spectator in the class, a reluctant participant. Finally, he relates, three nuns from the school visited his parents and asked them if they would speak English at home with their children. Of course the parents would do anything to help their children, although English did not come easily to them.

Because language is so important to Rodriguez, *Hunger for Memory* discusses the virtues and defects of bilingual education. He ultimately concludes, "The bilingualists insist that a student should be reminded of his difference from others in mass society, his heritage. But they equate mere separateness with individuality. . . . Only when I was able to think of myself as an American, no longer an alien in gringo society, could I seek the rights and

opportunities necessary for full public individuality."

America is a melting pot, Rodriguez believes, although that metaphor has gone out of fashion these days. Americans have a certain way of walking, talking, dressing, he says. Their culture is not only popular music, television programs, and movie stars, but also the history of all the peoples who have lived here. People in other countries can easily recognize American visitors, whatever the color of their skins, and Americans in foreign countries can identify their fellow countrymen.

Rodriguez finds it interesting that only when we are in our own country do our individual differences seem important and separate us.

"As a teenager I thought I would be a journalist, and that, I suppose, is what I am today," Rodriguez says. "But I backed into this line of work." After studying English literature at Stanford, Columbia, and the University of California at Berkeley, he worked on a dissertation in Renaissance literature at the Warburg Institute, London. He was teaching at Berkeley when he decided to leave academia to become a journalist.

Rodriguez is a contributing editor to the Sunday editorial page of the *Los Angeles Times*, associate editor for the Pacific News Service, and a contributing editor to *Harper's Magazine*. He appears from time to time as an essayist on the McNeil-Lehrer News Hour on PBS, and was a presenter and scriptwriter for the BBC production, *Frontiers*, about the U.S.-Mexico border. Among the awards he has received are the Christopher Prize for Autobiography and the International Journalism Award of the World Affairs Council of California.

This fall Rodriguez's newest book, *Days of Obligation: An Argument with My Mexican Father*, was published. "The book is about Mexico and the United States," he says, "but it is also personal, about what it is to be consciously ethnic. The title refers to holy days in the Catholic church, the sacred days of my life." □

—Ellen Marsh

## Excerpt from *Days of Obligation*

In the nineteenth century, even as the American city was rebuilding, Samuel Clemens romanced the nation with a celebration of the wilderness of the American river, the eternal rejection of school and shoes. But in the red brick cities, and on the streets without trees, the river became an idea, a learned idea, a shared idea, a civilizing idea, taking all to itself. Women, usually women, stood in front of rooms crowded with children of immigrants teaching those children a common language. For language is not just another classroom skill, as today's bilingualists would have it. Language is *the* lesson of grammar school. And from the schoolmarm's achievement came the possibility of a shared history and a shared future. To my mind, this achievement of the nineteenth-century classroom was an honorable one, comparable to the opening of the plains, the building of bridges. Grammar-school teachers forged a nation.

A century later, my own teachers encouraged me to read *Huckleberry Finn*. I tried several times. My first attempts were frustrated by the dialect voices. (*You don't know me until you have read...*) There was, too, a confidence in Huck I shied away from and didn't like and wouldn't trust. The confidence was America. . . . Eventually, but this was many years after, I was able to read in Huck's dilemma—how he chafed so in autumn—a version of my own fear of the classroom: Huck was the archetypal bilingual child. And, later still, I discerned in Huck a version of the life of our nation.

This nation was formed from a fear of the crowd. Those early Puritans trusted only the solitary life. Puritans advised fences. Build a fence around all you hold dear and respect other fences. Protestantism taught Americans to believe that America does not exist—not as a culture, not as a shared experience, not as a communal reality. Because of Protestantism, the American *ideology* of individualism is always at war with the experience of our lives, our culture. As long as we reject the notion of culture, we are able to invent the future.

Lacking any plural sense of ourselves, how shall we describe Americanization, except as a loss? The son of Italian immigrant parents is no longer Italian. America is the country where one stops being Italian or Chinese or German.

And yet notice the testimony of thousands of bellhops in thousands of hotel lobbies around the world: Americans exist. There is a recognizable type—the accent, of course; the insecure tip; the ready smile; the impatience; the confidence of an atomic bomb informing every gesture.

When far from home, Americans too easily recognize one another in a crowd. It is only when we return home, when we live and work next to one another, that Americans choose to believe anew in the fact of our separateness.

Americans have resorted to the idea of a shared culture at times of international competition; at times of economic depression; during war; during periods of immigration. Nineteenth-century nativists feared Catholics and Jews would undermine the Protestant idea of America. As the nineteenth-century American city crowded with immigrants, with ragpickers, and crucifix-kissers, and garlic-eaters, yes, and as metaphors of wildness attached to the American city, nativists consoled themselves with a cropped version of America—the small white town, the general store, the Elks Hall, the Congregational Church.

To this day, political journalists repair to the "heartland" to test the rhetoric of Washington or New York against true America.

But it was the antisociability of American Protestantism which paradoxically allowed for an immigrant nation. Lacking a communal sense, how could Americans resist the coming of strangers? America became a multiracial, multireligious society precisely because a small band of Puritans did not want the world.

The American city became the fame of America worldwide.

In time, the American city became the boast of America; in time, Americans would admit their country's meaning resided in the city. America represented freedom—the freedom to leave Europe behind, the freedom to re-create one's life, the freedom to re-create the world. In time, Americans came to recognize themselves in the immigrant—suitcase in hand, foreign-speaking, bewildered by the city. The figure of the immigrant became, like the American cowboy, a figure of loneliness, and we trusted that figure as descriptive of Protestant American experience. We are a nation of immigrants, we were able to say.

Now "Hispanics and Asians" have replaced "Catholics and Jews" in the imaginations of nativists. The nativist fear is that non-European immigrants will undo the European idea of America (forgetting that America was formed against the idea of Europe).

We are a nation of immigrants—most of us say it easily now. And we are working on a new cliché to accommodate new immigrants: the best thing about immigrants, the best thing they bring to America, we say, is their "diversity." We mean that they are not us—the Protestant creed. □

*Excerpts from a forthcoming book, Days of Obligation, to be published by Viking. Copyright © 1992 Richard Rodriguez. Reprinted by permission.*

# harold k. skramstad, jr.

“I still have vivid memories of going to museums as a kid. When I was in third grade, I got to go to New York with my father on a business trip and visit the American Museum of Natural History. Drawn into the dioramas, I felt I was on the Steppes of Asia or in the American West. It was a magical opportunity for me to go places and do things I hadn't been able to do before—to venture out, and yet be anchored,” said Harold K. Skramstad, Jr.

As president of the Henry Ford Museum & Greenfield Village in Dearborn, Michigan, since 1981, Skramstad has been in the business of creating museum environments that engage visitors of all ages in potentially life-changing exhibitions. “Museums have the power to inspire and to help create better citizens. That’s our special power,” he says.

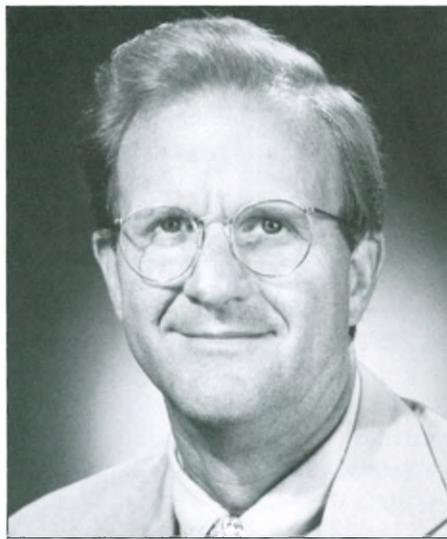
Skramstad believes that the job of humanities institutions is to create successful human beings. So when fund raisers ask why they should support museum activities while critical social problems also need assistance, he responds, “The cost of molding successful human beings in both the personal and the civic sense is so much less than the cost of dealing with human failure, we’re a very good investment.”

The museum as medium for conveying powerful ideas to a broad public has been an abiding focus for Skramstad, a Washington, D.C., native who grew up visiting the Smithsonian Institution. Trained as a historian, he was graduated from George Washington University, where he obtained a Ph.D. From 1971 to 1974 he was chief of special projects and exhibit programs at the Smithsonian’s Museum of History and Technology.

Former Librarian of Congress Daniel Boorstin, a 1989 Frankel prize winner, was an early mentor and colleague when they both worked at the Smithsonian. “Dan wrote so everyone could understand his books. He made complex ideas accessible.” The designer Charles Eames was another early influence. “He helped me see the visual power

of museums as having the potential for problem solving.”

As director of the Chicago Historical Society from 1974 to 1980, Skramstad created a now widely used exhibition model that employs rigorous scholarship to present American values in an appropriate historical context. He continued to integrate solid scholarship, new technology, and innovative design at the Henry Ford Museum & Greenfield Village in such NEH-supported exhibitions as “African American Family Life and Culture” and “Made in



Courtesy of Henry Ford Museum & Greenfield Village

America,” which opens in December.

“Right across from ‘Made in America’ is ‘Innovation Station,’” Skramstad said. “The great heroes of our museum are the innovators, people who had a better idea. For the most part, they started out as relatively simple folk and helped the world with a new way of looking at things. How do we take that important historical concept and give it contemporary meaning?”

One way is through the normal processes of museum acquisition, of adding new objects and people to the pantheon. At the same time, the museum developed a new demonstration technique and artifact called “Innovation Station,” a giant ball-sorting device designed to teach innovation, invention, and problem solving. Created with the New York-based educational designer Edwin Schlossberg, “Inno-

vation Station” involves elements of play, work, experience, and cooperation, getting participants to take ideas from the humanities and find ways of putting them to work in the world.

This experiment was designed for elementary and junior high school students, but Skramstad says that corporations want to use it for team building.

Under Skramstad’s leadership, the number of visitors to the Henry Ford Museum & Greenfield Village has grown to more than 1.3 million a year. The first rule of creating a responsive museum clientele, Skramstad says, is to devise an environment where a visitor’s first decision is to stay, rather than leave. Within minutes, visitors decide whether they feel welcome, whether the exhibit is visually interesting, if they have a sense that they will enjoy the experience. Apart from their content, are labels big enough to read? And most important, does the exhibit respect the visitor’s intelligence?

“We have powerful stories to tell through evocative objects and rhetoric. If we don’t communicate them in a way that is meaningful and cogent to visitors, they vote with their feet.”

Skramstad maintains that presenting ideas to the public in accessible form does not mean watering them down. But the daunting complexity of reaching multiple audiences is a tough issue. Within the next few years, he says, flat video monitors that look like a label panel may supplement silk-screened labels. Information may be tailored, much like the concept of market segmentation. “Rather than diluting information to reach the lowest common denominator, which means it communicates with nobody, we’ll be able to target a particular audience. Exhibitions can be presented differently to school children from the South or Japanese executives. Forums, distinguished scholars, and many views can be programmed and offered.”

A recognized leader in the museum profession, Skramstad is an advocate of museum involvement in the community. He has encouraged unprecedented collaboration among scholars, museum staff, Detroit-area school sys-

tems, and the University of Michigan. He consults with museums nationwide and throughout Europe and Asia. Serving as a mentor to countless museum professionals, he conducts seminars, has served as vice president of the American Association of Museums,

and was founding chair of the Advisory Council of Directors of the Museum Trustee Association.

Whether Skramstad is describing exhibitions that demystify industrial design or explaining how Noah Webster's dictionary helped define

the American character, he is reaching out to the public, creating new visions, and raising their sights. "Some people would say that's presumptuous. Or arrogant. My response to that," he says, "is 'guilty. Guilty as charged.'" □

—Constance Burr

BY HAROLD K. SKRAMSTAD, JR.

## Excerpt from *Material Culture and the Study of American Life*

The museum exhibition, is a particular kind of art, not altogether unlike the novel, poetry, drama, film, painting, or the literary art of history. It has certain ways of bringing together the evidence of raw experience, breathing into it a life of its own and encompassing the qualities of inference, selectivity, and implication that form the touch-stone of every artistic experience. The exhibit process, the steps toward a finished product then, become analogous to the various techniques employed by other forms of artistic communication . . .

While a look at the exhibition as a distinct and complex art form, with its own particular rules and rhetorical devices, may answer many of the questions about why the exhibit is difficult to evaluate as a learning environment, it raises other questions that are important to the future of museums and to the study of material culture.

A work of art must have an artist, a controlling personality to give vision and "solidity of specification" to the finished product, someone to assemble all of the, perhaps, fragmented and unrelated parts into a final product that has both intellectual and artistic integrity. In the past, in most museums that have built exhibitions of material culture, it has been the responsibility of the curator to develop and control the exhibition process as an adjunct to his other duties. This means that a person trained by education and experience to do one thing is put in the position of having to take on a separate task. This does not imply that it is impossible to have a curator who can create great exhibitions, but it does mean that curators cannot assume that the exhibition is a simple adjunct to the process of collecting and research.

As long as museums were content to be quiet

repositories of information or aesthetic pleasure for the already initiated, this was not a major problem. Under such circumstances the curator was in reality using the exhibition as a process for reordering and reevaluating his data for himself and his colleagues—much in the same way the university professor oftentimes writes his monographs as if they were to be read only by himself and a few close associates. This results in what may be called the "curatorial fallacy"; that is, the assumption that each viewer brings to an object the same historical knowledge, the same questions, and the same dense web of association as does the curator. This is the modern version of the collector and the private collection, maintained for his own use and for his own benefit.

The modern exhibit process does not permit such luxury. To put on display an old saddle, a machine tool, or a nineteenth-century child's toy without exploring its relationship to function and historical context in a way that can be apprehended by someone not versed in the particular subject means that the first criteria of any work of art—its ability to communicate—is not met and the exhibition becomes a dialogue between the curator and himself. This may be an enjoyable exercise for the curator but it is an unproductive and uncommunicative one for his audience. Here the curator must accept what is already accepted among writers of history, that there is a great deal of difference between the scholarly monograph and the exploration of history which is a work of art as well as a contribution to scholarship. And further, that in the greatest works of history an important part of the process of historical discovery can often be found in the actual writing of the work. □

*Excerpted from the chapter on "Interpreting Material Culture: A View from the Other Side of the Glass," by Harold K. Skramstad, Jr., in Material Culture and the Study of American Life, edited by Ian M.G. Quimby. Copyright © 1978 by Henry Francis du Pont Winterthur Museum. Reproduced by permission.*

# eudora welty

When Harvard University invited Eudora Welty to deliver a series of lectures, she demurred. "How could I talk to graduate students at Harvard? And Harvard said to me, there is something you know better than anyone else, your own life. I was glad that they asked me, because it made me write it down. I never would have thought of it otherwise. Now I think everyone should write their reminiscences." The delightful book that resulted from the lectures was *One Writer's Beginnings*, published in 1984, which tells Welty's story as she remembers it, from her earliest childhood to her work during the Depression and her first published writings.

"I had good parents and an ideal childhood," Welty says. Both parents were bookish and taught Eudora and her two younger brothers to be intellectually curious. Their father showed them how the instruments that fascinated him worked—a telescope, a Kodak camera, a magnifying glass, a kaleidoscope, and a gyroscope. The toys they received at Christmas—small stone blocks for building miniature castles, Erector sets, Tinker Toys—encouraged creativity. There were encyclopedias and reference books, an unabridged dictionary, books of all kinds. In *One Writer's Beginnings* Welty recalls, "I learned from the age of two or three that any room in our house, at any time of day, was there to read in, or to be read to. My mother read to me . . . I cannot remember a time when I was not in love with them—with the books themselves, cover and binding and the paper they were printed on, with their smell and their weight and with their possession in my arms, captured and carried off to myself."

The little girl who loved books grew up to become an acclaimed author. In college (two years at Mississippi State College for Women and two at the University of Wisconsin), Welty majored in English literature with a minor in art history. Even when she studied business at Columbia University in New York (her father thought

that was a more practical pursuit than writing), she audited English literature classes. "I never had any intention of leaving literature," Welty declares.

She did take a short detour, however. Welty left New York in 1931 to return to Jackson, Mississippi, to help her mother and brothers after her father died. She worked at various small jobs for local newspapers and a radio station until accepting a position in 1933 in the Mississippi office of the Works Progress Administration (W.P.A.). The job entailed traveling



Courtesy of University of Mississippi Archives

around the state, she later recalled, "looking at and talking to" people about various projects. Welty later credited her job with the W.P.A. as "the real germ of my wanting to become a writer, a true writer."

Welty began taking photographs, not as part of her job, but just because she was interested in the people she saw and met. Decades later, two books of these snapshots were published, *One Time, One Place* in 1972 and *Photographs* in 1989. Of her photography, Welty once remarked, "I learned that every feeling waits upon its gesture, and I had to be prepared to recognize this moment when I saw it. These were things a story writer needed to know."

The lives of the people she met in Depression-stricken Mississippi inspired her to write "Death of a Traveling Salesman," her first published story in 1936. Between 1937 and 1939, the *Southern Review* published six of her stories, initiating her into the friendship of a literary group that included Robert Penn Warren, Katherine Anne Porter, and Ford Madox Ford. *Delta Wedding*, Welty's first novel, was published in 1946, followed by *The Golden Apples* (a collection of connected short stories), *The Ponder Heart*, which won the William Dean Howells Medal of the American Academy of Arts and Letters, *The Optimist's Daughter*, which won the 1973 Pulitzer Prize, and many other stories, novels, and essays.

Although most of Welty's fiction reflects the life, language, and people of Mississippi, she is more than a regionalist. Critics compare her work with that of Virginia Woolf, Elizabeth Bowen, and E. M. Forster. Her narrative is subtle and lyrical; her range of subject is broad, encompassing folk tales, historical romance, and novels of manners; her characters include sharecroppers, plantation owners, and upper middle class suburbanites. Of her fiction, Welty once remarked that what she tries to do is to show the truths of human relationships. "But you have to make up the lies of fiction to reveal these truths.... You show a truth. You don't tell it."

Welty's many awards and honors attest to her remarkable talent. Among them, in addition to the Howells and Pulitzer prizes, are the O. Henry Award (three times), the Gold Medal in fiction writing from the National Institute of Arts and Letters, the Edward McDowell Medal, the Christopher Book Award, the National Medal for Literature, the Presidential Medal of Freedom, the American Book Award (twice), and the National Medal of Arts.

Welty explains, "I have not consciously used the humanities in my writing—they have been absorbed into my thinking. How could you help but be nourished, fed, and stimulated by them—they are a real part of my life."

—Ellen Marsh

BY EUDORA WELTY

## Excerpts from *One Writer's Beginnings*

I was presented, from as early as I can remember, with books of my own, which appeared on my birthday and Christmas morning. Indeed, my parents could not give me books enough. They must have sacrificed to give me on my sixth or seventh birthday—it was after I became a reader for myself—the ten-volume set of *Our Wonder World*. These were beautifully made, heavy books I would lie down with on the floor in front of the dining room hearth, and more often than the rest volume 5, *Every Child's Story Book*, was under my eyes. There were the fairy tales—Grimm, Andersen, the English, the French, "Ali Baba and the Forty Thieves"; and there was Aesop and Reynard the Fox; there were the myths and legends, Robin Hood, King Arthur, and St. George and the Dragon, even the history of Joan of Arc; a whack of *Pilgrim's Progress* and a long piece of *Gulliver*. They all carried their classic illustrations. I located myself in these pages and could go straight to the stories and pictures I loved; very often "The Yellow Dwarf" was first choice, with Walter Crane's Yellow Dwarf in full color making his terrifying appearance flanked by turkeys. Now that volume is as worn and back-less and hanging apart as my father's poor *Sanford and Merton*. The precious page with Edward Lear's "Jumblies" on it has been in danger of slipping out for all these years. One measure of my love for *Our Wonder World* was that for a long time I wondered if I would go through fire and water for it as my mother had done for Charles Dickens; and the only comfort was to think I could ask my mother to do it for me.

I believe I'm the only child I know of who grew up with this treasure in the house. I used to ask others, "Did you have *Our Wonder World*?" I'd have to tell them *The Book of Knowledge* could not hold a candle to it.

I live in gratitude to my parents for initiating me—and as early as I begged for it, without keeping me waiting—into knowledge of the world, into reading and spelling, by way of the alphabet. They taught it to me at home in time for me to begin to read before starting to school. I believe the alphabet is no longer considered an essential piece of equipment for traveling through life. In my day it was the keystone to knowledge. You learned the alphabet as you learned to count to ten, as you learned "Now I lay me" and the Lord's Prayer and your father's and mother's name and address and telephone number all in case you

were lost.

My love for the alphabet, which endures, grew out of reciting it but, before that, out of seeing the letters on the page. In my own story books, before I could read them for myself. I fell in love with various winding, enchanted-looking initials drawn by Walter Crane at the heads of fairy tales. In "Once upon a time," an "O" had a rabbit running it as a treadmill, his feet upon flowers. When the day came, years later, for me to see the Book of Kells, all the wizardry of letter, initial, and word swept over me a thousand times over, and the illumination, the gold, seemed a part of the word's beauty and holiness that had been there from the start. □

My first full-time job was rewarding to me in a way I could never have foreseen in those early days of my writing. I went to work for the state office of the Works Progress Administration as junior publicity agent. (This was of course one of President Roosevelt's national measures to combat the Great Depression.) Traveling over the whole of Mississippi, writing news stories for county papers, taking pictures, I saw my home state at close hand, really for the first time.

With the accretion of years, the hundreds of photographs—life as I found it, all unposed—constitute a record of that desolate period; but most of what I learned for myself came right at the time and directly out of the taking of the pictures. The camera was a hand-held auxiliary of wanting-to-know.

It had more than information and accuracy to teach me. I learned in the doing how ready I had to be. Life doesn't hold still. A good snapshot stopped a moment from running away. Photography taught me that to be able to capture transience, by being ready to click the shutter at the crucial moment, was the greatest need I had. Making pictures of people in all sorts of situations, I learned that every feeling waits upon its gesture; and I had to be prepared to recognize this moment when I saw it. These were things a story writer needed to know. And I felt the need to hold transient life in words—there's so much more of life that only words can convey—strongly enough to last me as long as I lived. The direction my mind took was a writer's direction from the start, not a photographer's or a recorder's. □

*Excerpted from One Writer's Beginnings by Eudora Welty. Copyright © 1983, 1984 by Eudora Welty. Reprinted by permission. (Harvard University Press 1984). p.8-9*

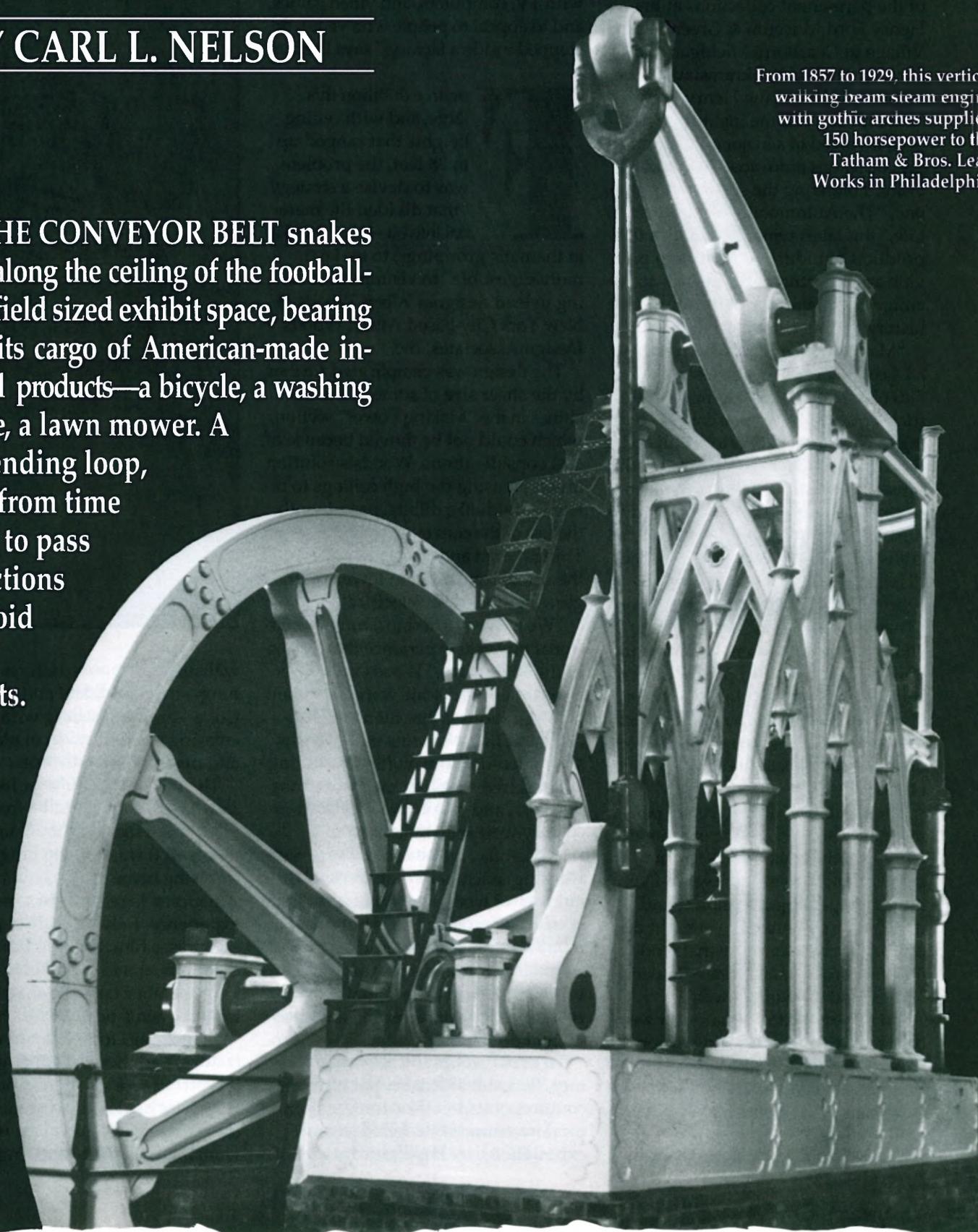
# MADE IN AMERICA

## ARTIFACTS OF THE INDUSTRIAL CULTURE

BY CARL L. NELSON

From 1857 to 1929, this vertical waiking beam steam engine with gothic arches supplied 150 horsepower to the Tatham & Bros. Lead Works in Philadelphia.

**T**HE CONVEYOR BELT snakes along the ceiling of the football-field sized exhibit space, bearing its cargo of American-made industrial products—a bicycle, a washing machine, a lawn mower. A never-ending loop, it dips from time to time to pass obstructions and avoid ceiling supports. On the floor below, an up-to-date



industrial robot demonstrates a wide range of repetitive motions, while nearby in a nineteenth-century cooperage, an artisan brings to life the ancient skills of making barrels and casks.

Scattered throughout the hall are videos and hands-on exhibits that seek to entertain and educate visitors to the world's largest and most complete display of American industrial history, processes, and artifacts. Called "Made in America," the exhibition is the second phase in a thorough revamping of the permanent collections at the Henry Ford Museum & Greenfield Village in Dearborn, Michigan. Since Director Harold K. Skramstad, Jr., became president of the Henry Ford Museum in 1981, the institution has been involved in a major effort to make the collections more accessible and relevant. Following the success of phase one, "The Automobile in American Life," this latest reinstallation uses the products of industrial culture to provide an opportunity for visitors to examine contemporary issues through a history of American manufacturing.

"Made in America," scheduled for a December opening, is designed to "involve people in recognizing industrial choices past and present," according to chief project curator William S. Pretzer. Since Henry Ford's time, the museum had treated its huge collection of automobiles, locomotives, industrial machinery and pre-industrial crafts and buildings as open storage, displaying objects arranged by category without context or interpretation. "The new approach," says Pretzer, "links past with present by showing that the machines and products were solutions people developed to meet everyday needs and that their choices involved trade-offs, just as our choices do in the complex technological society of today."

The exhibition draws from a permanent collection of one million artifacts—products as well as the machines of industry—and twenty-five million paper objects, photos, and documents assembled over eight decades. It divides the industrial world into two broad categories—"Making Things" and "Making Power."

"In fifty thousand square feet we better have some intriguing experiences," Pretzer continues. Hands-on activities in the exhibit itself include a small hand-crank operated light bulb

*Carl L. Nelson is a Washington writer.*

"power tower," where a strong visitor may score up to nineteen 75-watt "bulbs," and compare the output to that of different major power-generating machines on display.

A major emphasis in the graphical approach is to involve children, particularly in the use of stand-alone cartoon characters that are placed adjacent to important objects: robots, machine tools, electrical generators. "We want to engage the attention and interest of generations of youngsters growing up with TV, computers, and video games, and to appeal to people who've never stepped inside a factory," says Pretzer.

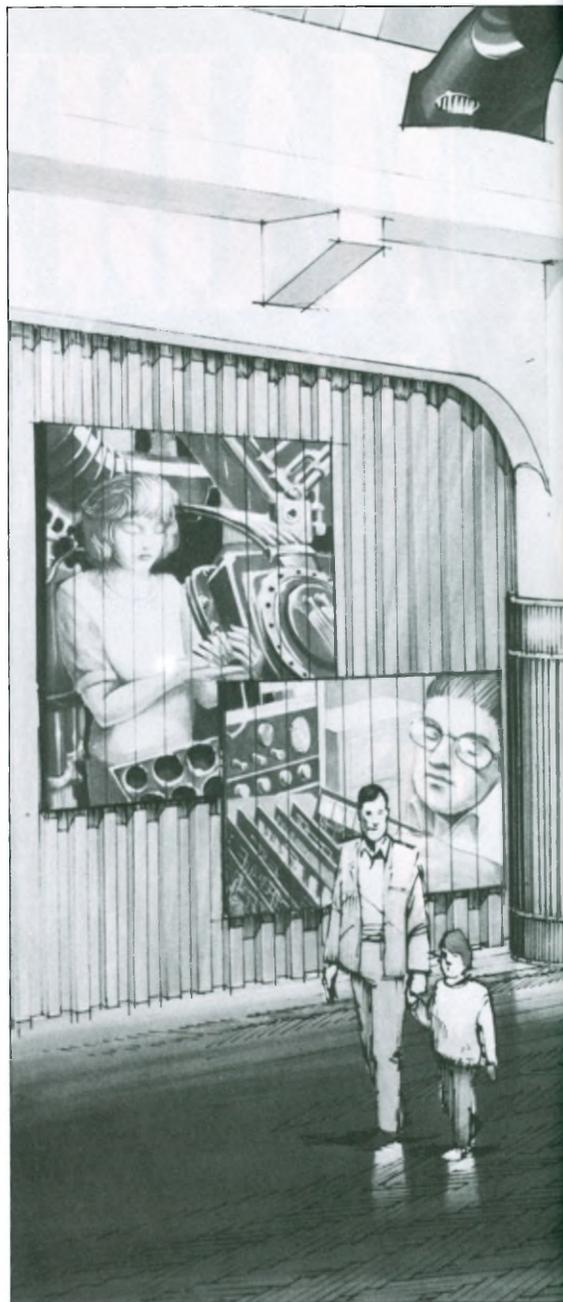
**F**or an exhibition this large, and with ceiling heights that ranged up to 38 feet, the problem was to devise a strategy "that divided the material into bite-sized chunks, in thematic groupings, to make it more digestible" to visitors, according to lead designer Albert Woods of New York City-based Albert Woods Design Associates, Inc.

The design was complicated further by the sheer size of some of the machines in the "Making Power" section, which could not be moved because of cost considerations. Woods's solution involved using the high ceilings to relate individual exhibits, prominently the use of the conveyor in the "Making Things" area and in "Making Power," the use of transmission towers with glowing fiber-optic electrical lines.

"We wanted to design a multidimensional physical experience that works in the large space," Woods says. User-friendliness and scale were important considerations. More than one hundred and fifty elements make up the six-million-dollar-exhibition, including islands, free-standing machines, case displays, and two entire nineteenth-century workshop buildings.

Trade-offs are pointed out in wood-working machinery that saves labor but wastes wood; assembly lines that produce affordable goods but provide mind-numbing work; efficient new technologies that displace workers; useful chemicals that entail work-related health concerns and environmental problems.

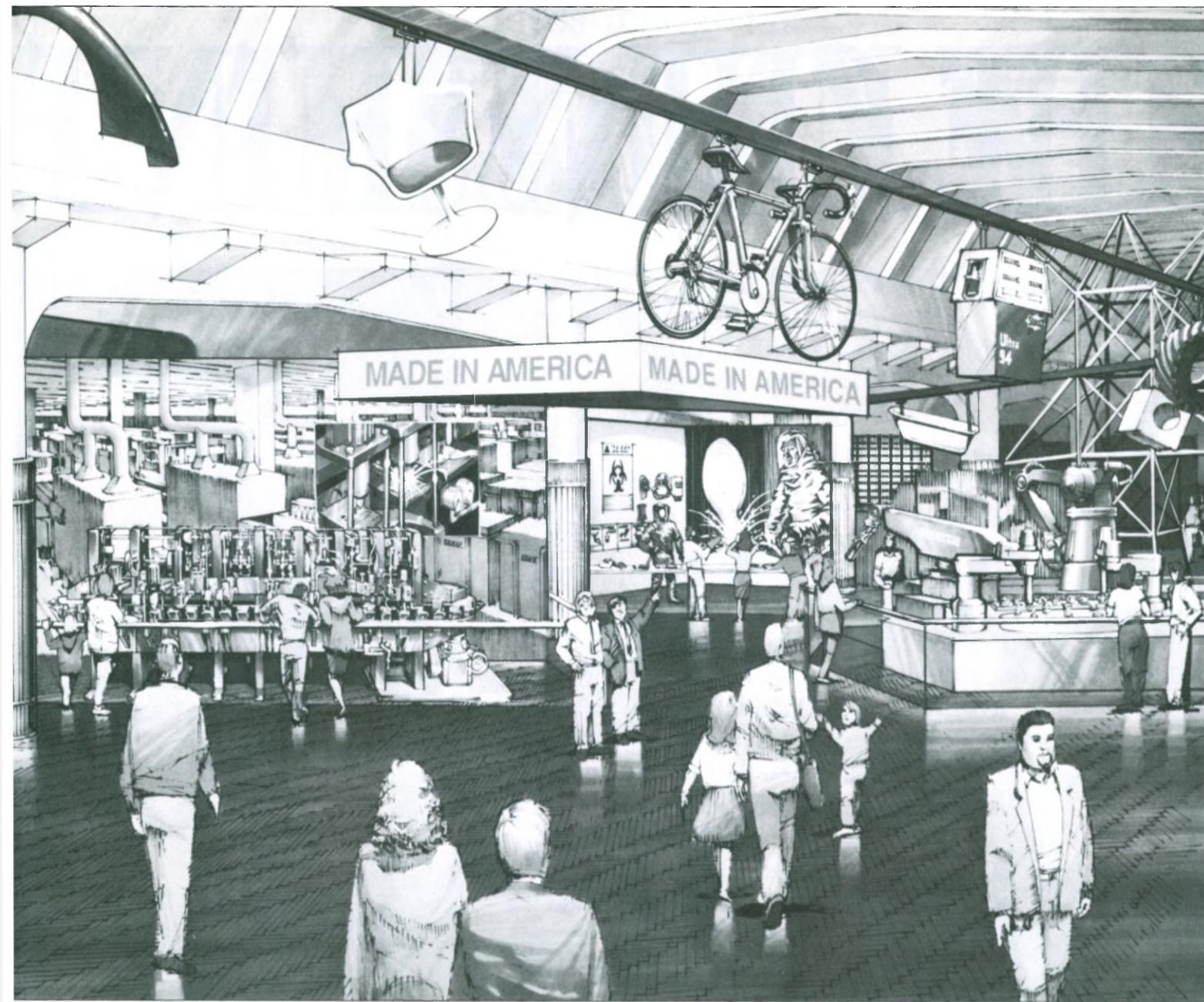
To avoid an uncritical sense of history, the exhibition takes pains to offer counterpoints to major trends. Technical inventions that failed to meet expectations are highlighted along



with major advances; failures of planning—the Ford Edsel and the New Coke—are noted along with the increasing sophistication of planning and managing production.

The industrial era from 1880-1920 saw America transformed from a rural to an urban society. For the individuals involved it was a wrenching change, throwing home-grown and immigrant Americans together into a new social experience. Relying on first-person accounts, a film, *Workers' Stories*, introduces visitors to these choices.

Child labor takes on a particular image when a boy defends his job: "You get paid for what you do in a factory, and they ain't always pickin' on you because you don't know things in a factory." The ambiguities of factory work are made clear when a woman immigrant from England ex-



claims, "My! but I was proud when I got them first four looms. I like the mill better than working at home. At first the noise is fierce, and you have to breathe cotton all the time, but you get used to it. Lots of us is deaf."

To curator William Pretzer, one of the most exciting elements involves that paradigm of American industrial history, the Ford Model T. "Walking through the exhibit, you come around a corner" he says, "and face a large blow-up wall photograph of Henry Ford's Highland Park factory. In front of that mural is an exploded Model T hung on wire so that you can see the internal components that went into making the 1923 car."

"And as you approach the wall," Pretzer continues, "overhead in a window in the mural is a motion picture screen showing actual footage from the

Highland Park factory in 1921. Then you walk through a doorway in the photo mural and find yourself faced with some of the large machines that actually were in Highland Park. In several display cases are the actual materials and technical manuals involved in the development of Henry Ford's moving assembly line." Off to one side is the master clock that ran all of the subordinate clocks in the factory, and the Ford Motor Company announcement of the Five-Dollar Day. Juxtaposed is a comment by the wife of an assembly-line worker: "The chain system you have is a slave driver! That \$5 a day is a blessing—a bigger one than you know, but oh they earn it."

"Made in America" is designed to showcase the world's largest collection of industrial artifacts amassed over nearly a century by Henry Ford and

*A bicycle, a molded plastic chair, and other manufactured products move overhead on a conveyor system in an artist's rendering of the main entrance to the exhibition.*

his successors. It seeks to place these machines in the social context of their times, and to make them intelligible to viewers in the 1990s.

Pretzer says this exhibition "is neither a celebration nor a condemnation of American industrial capitalism. It attempts to understand its choices and trade-offs, so we can do better in the future."

*The "Made in America" exhibition at the Henry Ford Museum & Greenfield Village received \$350,000 in outright funds and \$200,000 in matching funds from Humanities Projects in Museums and Historical Organizations of the Division of Public Programs.*

BY ROBERT G. BOYD

# THE CHINESE IN T

**W**HEN GOLD WAS DISCOVERED AT CALIFORNIA'S Sutter's Mill in 1848, the news caused the same excitement in the villages of south China as it did in the rest of the world. Particularly in Kwangtung Province, where there was dire poverty, overpopulation, and widespread social upheaval caused by the Taiping Rebellion, the discovery promised more than opportunity. To many, it offered survival. The tales of California hillsides bright with gold nuggets inspired Chinese adventurers to set sail for the American West Coast, known in the Cantonese dialect of south China as "Gum San," or "Land of the Golden Mountain."

The High Desert Museum in Bend, Oregon, has put together an exhibition that explores the experiences of these remarkable people and examines their contributions to the development of the American West. The exhibition is "Gum San: Land of the Golden Mountain." After six months at Bend, it has gone to Portland and Pendleton, and opens at the Southern Oregon Historical Society in Medford in December.

The nineteenth-century West portrayed in the exhibition was a melting pot of cultures. Among the immigrants from around the world who rushed to California over the course of the century were Scottish traders, Hawaiian and French-Canadian trappers, Cornish miners, Hispanic *vaqueros*, Basque sheepmen, and Chinese laborers.

Most newcomers wanted to assimilate rapidly by adopting the dress, language, and customs of their frontier environment. But in contrast to other immigrants, the Chinese clung tenaciously to their cultural identity. Almost without exception, the Chinese who came to the West were determined to labor in the gold fields, in agriculture, or in industry only long enough to accumulate the savings that would allow them to return home one day to an honored and prosperous life. Though their sojourn might stretch into many years, they carefully maintained their language, traditional dress, diet, and habits of daily life in preparation for their eventual return to family and village.

The comforts of familiar articles of daily life, cuisines, entertainment were all the more important to the sojourners in Gum San

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*Robert G. Boyd is curator of western heritage at the High Desert Museum in Bend, Oregon. The article is based on research by Lewis and Clark College professor Jeffrey Barlow and Christine Richardson, who cowrote the exhibition text and catalogue.*

*Right: Chinese gold miners in Idaho operate a hydraulic "giant," a large hose for washing out nuggets of gold from hillsides.*



# THE AMERICAN WEST

Courtesy of Idaho Historical Society





Courtesy of University of Washington, Suzzallo Library

because they were cut off from the most valued aspect of Chinese life—the family. The immigration of Chinese women, even wives of men already in the country, was severely limited. Consequently, marriage for many men was impossible. A number of Chinatowns never saw the birth of a Chinese baby.

**W**ith the passing of the gold rush and diminished opportunities as western expansion slowed, many Chinese men found they were never able to save enough to return to China. Most rural western Chinatowns thus became “bachelor societies” of aging, lonely, single men.

And with the absence of family and the seeming endless labor ahead of them in the unfamiliar and often threatening environment of western communities, it is not surprising that the Chinese looked to their spiritual beliefs to sustain them in Gum San. Temples, or joss houses, were the spiritual centers of the western Chinatowns.

These temples reflected the toleration of the Chinese for differing religious beliefs and often combined aspects of Confucianism, Taoism, and Buddhism. The images on their altars might represent many deities. Worshippers could offer prayers and burn incense to whatever deities represented their spiritual needs. Major social events also centered on the temples. In addition to the Chinese New Year, special celebrations featured colorful processions in which banners or images representing a particular deity would be paraded.

Western Chinatowns, often created as a result of discrimination and hostile attitudes on the part of the surrounding community, were important in helping sojourners in Gum San maintain the values and traditions of their homeland. There were family associations where Chinese of the same lineage might seek companionship, teahouses where lonely bachelors might gather, and restaurants that were popular with everyone in the community. Private clubs might offer gambling and high-spirited debauchery. Merchants sold to the immigrants familiar household items, foods, clothing, and religious goods that were im-

ported from the homeland.

Perhaps the two most important political institutions were the “tongs” and the “Six Companies.” The tongs were associations that provided Chinese men with assistance and a sense of identity in an alien land. The Six Companies, known today as the Chinese Consolidated Benevolent Association, promoted cultural activities and represented the Chinese community as a whole in dealing with outsiders.

Those who most often achieved recognition outside of the Chinese community were physicians and merchants. Physicians such as Doc Hay of John Day, Oregon, and Ah Fong of Boise, Idaho, became well-known and sought after by patients from outside the Chinese communities. Merchants often served as contractors, or “China bosses,” who arranged and managed the labor gangs that were essential in agriculture and industries.

**T**he merchants disembarked at the San Francisco wharfs side by side with the first Chinese to head for the gold fields. Many spent their lives in the West in remote communities supplying the needs of the local Chinese, cowboys, and isolated homesteaders alike. Other entrepreneurs were quick to spot opportunities and operated businesses that included marketing firewood to frontier communities, raising and selling produce, and operating laundries. Chinese fishing camps stretched the length of the California coast, selling their catch to local markets and exporting shrimp to their homeland.

A few, who combined a sharp business sense with an ability to adapt to the surrounding community, became quite prosperous. Businessman and labor contractor Chin Gee Hee of Seattle returned to Kwangtung Province, after spending most of his life in the Northwest, to build China’s first railroad.



Library of Congress



Courtesy of Idaho Historical Society

Opposite Top: Chin Gee Hee, a labor contractor and entrepreneur, in his Seattle office. He eventually returned to China and built the first railway in the Toisan region. Bottom: Ross Alley in San Francisco's Chinatown. Left: Chinese laundrymen in the mining community of De Lamar in southwest Idaho. Below: Laying track for the Central Pacific Railroad, northern Nevada. On April 28, 1869, a Chinese crew with the Central Pacific laid ten miles of track in twelve hours, beating the old Union Pacific record by two miles.

Initially, the Chinese who journeyed from south China to California worked the rich streams alongside miners of all nationalities, but fear of competition and racial bigotry resulted in Chinese miners being banned from most mining districts and violently driven from those in which they were already established.

The agriculture and industrial development of the West, which followed the region's mining booms, created a great demand for workers that was, in its beginning, largely met with Chinese labor.

Laboring for mining companies, Chinese workers used experience developed over centuries in south China for controlling water in rice farming. They built wing dams, siphons, and flumes, and they constructed simple pumps for raising water that became known throughout the West as "China pumps." They dug miles of ditches bringing water to hydraulic mining sites where they operated the huge nozzles that washed away hillsides to reach the gold deposits. And with pick and shovel, black powder and drill steels, they drove the roadbed of the Central Pacific Railroad through the granite crest of the Sierras, then across the Nevada deserts to join with the Union Pacific, thus completing the nation's first transcontinental railroad. In later years, they were involved in almost every rail line built in the nineteenth-century West.

Other industries that relied on the Chinese as a skilled and productive work force included the early lumber mills on Puget Sound, salmon canneries on the Pacific coast, the ironworks at Oswego, Oregon, and the coal mines at Rock Springs, Wyoming. In San Francisco, they were employed in the cigar-making, shoemaking, and garment industries until racially motivated labor unrest drove them from their jobs. Chinese workers cleared the swamps of the Sacramento delta and built the levees that created one of the world's richest agricultural regions. Even on the vast open-range ranches of the High Desert in the years before barbed wire, it was common to see a Chinese cook running the chuckwagon on roundups and trail drives.

The descendants of the ambitious and adventurous young men who first journeyed to Gum San have moved into the mainstream of twentieth-century American life. But for many, ties to their traditional culture remain strong. The Chinese Consolidated Benevolent Association, with its language schools, cultural events, and traditional "lion dance"



Courtesy of Southern Pacific Railroad Company

## "Gum San" Travel Schedule

(All venues are in Oregon)

Southern Oregon Historical Society, Medford  
December 1, 1992-February 29, 1993

Coos Art Museum, Coos Bay  
April 1, 1993-June 30, 1993

Baker County Historical Society /  
Oregon Trail Regional Museum, Baker City  
August 1, 1993-October 30, 1993

teams, continues to promote an age-old culture.

Today, a new influx of Chinese immigrants from throughout Asia now crowds the old Chinatowns. Still known in rural China as Gum San, the West—and America as a whole—continues to be viewed as the land of opportunity. ||

To support the "Gum San" exhibition, the High Desert Museum in Bend, Oregon, received \$7,000 in outright funds from the Oregon Council for the Humanities.

**M**OST HIGH SCHOOL AND ELEMENTARY teachers know it is rare when scholarship meets application. But history teacher Carl Ackerman from Hawaii was able to relate his year's research of Russian history to teaching Lewis Carroll's *Through the Looking Glass*. "By chance, Lewis Carroll took one trip in his life, and it was to Russia. In his journals there he wrote about the onion domes, and how when you look at them it is like looking through the looking glass," said Ackerman encouragingly to a group of his peers at the Teacher-Scholar Colloquium in Washington this past summer.

Ackerman is part of a program begun in 1988 by the National Endowment for the Humanities and the DeWitt-Wallace *Reader's Digest* Fund to reward outstanding elementary and secondary teachers with a year's sabbatical to pursue their own studies. Over the past four years 191 grants have been awarded to teachers in all fifty states, the District of Columbia, Puerto Rico, and the Virgin Islands.

All four years of teacher-scholars came together and discussed what mentor William Cook introduced to his discussion group as "a systematic approach to learning and disseminating it through colleagues and classes."

Thirty-eight teachers received grants in the last cycle. Their projects range from a critical study of the first Mexican novel, *El Periquill Sarniento*, to examining Dante's synthesis of the classical and Christian worlds, to researching four women of the transcendental movement.

As a member of the class of '92, as they are called, and a history teacher for thirty years, Walter Schneller is taking a year away from Hackley School in Tarrytown, New York, to study modernism between 1900 and 1914 in Vienna, Paris, St. Petersburg, and Moscow.

Schneller's approach is interdisciplinary and concentrates largely on the artistic and literary movements in what he calls "the creative cauldron" of modernity. "More than in politics, there is a kind of ethos that is most comprehended in art and literature. Artists can articulate it. In totalitarian regimes, society chose to control the arts. The consequences of this are great," says Schneller.

Schneller finds this period particularly compelling because of how it has shaped the twentieth century—giving us modern psychoanalysis, cubism, etc.—but has never been fully absorbed by society. As an example of how the modern continues to be problematic in our society he mentions that "To this day, people will walk out of a Schoenberg concert. It's not new, but it's still considered avant garde."

This fall, Schneller traveled to Vienna to make a photo

essay of the city. With this he intends to create a study unit on Vienna and to incorporate his research of the four urban centers into his courses in twentieth-century European history. He hopes this will give his students insight to the factors and players that laid the groundwork for the rest of the twentieth century.

Amanda LaFleur, also of the class of '92, grew up "breathing Cajun French" but didn't realize how unusual it was until she traveled to France in college. Teaching French in a predominantly Cajun area at Comeaux High School in Lafayette, Louisiana for the last eight years has cemented LaFleur's passion to keep Cajun French alive.

What makes Cajun French distinct from standard classroom French is its incorporation of other American languages, says LaFleur. "The Acadians left France before the

language was standardized in the nineteenth century. They had to invent new terms for things in this land and often borrowed words and phrases from Spanish, English, African, and Native American languages."

Although she contends that Cajun French is vital even today, LaFleur wants to make sure it is documented while it is still spoken. "One of the first things to go is the poetry of a language, the nuances, because those are the things that are present when people talk and tell stories to listeners of the same language."

In order to capture those nuances, LaFleur is using her year to make a lexicon of Cajun French idioms and phrases from oral histories and archival recordings at the Center for Acadian and Creole Folklore at the University of South

Western Louisiana in Lafayette. There are more than 700 hours of recorded Cajun oral history to listen to and transcribe. She will also use letters written during the Civil War, official documents, French newspapers, and of course, the still living speakers of Cajun French in Louisiana.

Besides bringing her research back into her own classroom, LaFleur hopes that her year's work will produce a resource for teachers who would like to teach Cajun French but don't know it well, or don't have anything tangible with which to begin.

It is often the case that the work of teacher-scholars has a domino effect on their peers and education. On returning to teaching, many grant winners start study groups with colleagues, build collaborative courses with teachers from other disciplines, and most of all bring new excitement about their subjects to the classroom.

One former teacher-scholar told his peers at the colloquium that when he returned from his year of study his students "knew that I had gone to study, and I became a model for learning. They took their learning seriously. I think it was because they had a teacher who valued that." □



## A YEAR OF ONE'S OWN

### Four Years of the Teacher-Scholar Program



BY AMY LIFSON

BY ALAN OLDS

# THINKING EASTERN: A Student Experiment

**A**fter spending an academic year away from the classroom reading and studying modern Chinese literature, in the spring of 1990 I began to feel the teacher's itch. While still on leave, I returned to my high school in Arvada, Colorado, to teach a unit on China in two literature classes and an honors humanities class.

The first day in world literature, one student asked, "Why do we have to learn about Chinese?" With that, my year as a teacher-scholar in the NEH/*Reader's Digest* program came into focus. The "scholar" part of my year of study made the critical connection to the "teacher" part.

My answer speaks, I hope, for all of us who believe that education must free us to roam through all history and culture and science. Our students routinely will be dealing with people from

widely varying cultures. A narrow vision of the world will leave them isolated and apprehensive. At the outset of my class Kristin, grade 12, saw China this way:

*I see families living in small shacks, many rats, everything run down, and many animals like chickens, cows, etc. I know there are many beautiful things in China, but those don't immediately come to mind. I also think of the people being very scared to do anything out of the ordinary and very shy to speak out.*

When we teach the literature of a Third World culture, we need to avoid the inclination to deal in clichés. If, at the end of a course our students come away with a smug sense of the superiority of their own culture, then we have failed.

China is a perfect model for teaching foreign literature. It reminds us of the dignity of all cultures, whose present

fortunes may force outsiders to classify them as "backward," but whose past holds valuable traditions and ideas.

As I planned the study unit, my goal for students was simple: They would be able to read Chinese literature with something more than Western eyes. To do that, they would need a sense of China's history, philosophy, and culture before they tackled literature.

The characters in the stories I selected are forced to deal with the demands of a modern world: the inequitable distribution of wealth and power, the alienation of youth, the role of women, revolutionary politics. In each story, traditional Chinese values complicate the issue. Because the Chinese way of doing things has been ingrained for centuries in the Chinese people, they

*Below: Rice paddies in southern China, Guandong province. Notice the electric utility pole in right foreground.*



# 大學

BIG + STUDY =  
COLLEGE

# 天氣

HEAVEN + VAPOR =  
WEATHER

# 山水

MOUNTAIN + WATER =  
LANDSCAPE

# 電話

ELECTRIC + SPEECH =  
TELEPHONE

# 白菜

WHITE + VEGETABLE =  
CABBAGE

# 中國

MIDDLE + KINGDOM =  
CHINA

cannot merely discard old values when facing new situations. A second goal was to examine the times and places where the culture's rich heritage has been confronted by the entangled affairs of the twentieth century.

In the past when teaching about foreign writers, I had always jumped into the literature first, assuming that we could pick up information about the authors and their cultures as we went. But the study of an Eastern culture requires a radical shift in perspective. I knew we needed to spend more time *preparing* to read Chinese stories. The unit was squeezed into one week (far too short) for the two world-literature classes and twelve class hours for the humanities class that followed.

## Images

Students were asked to keep a journal during the unit. The first journal entries confirmed what I had expected: Students knew almost nothing about China. Many had heard of Tiananmen, but they were unsure what had happened there or exactly what the Chinese students were hoping to accomplish. A few mentioned the movie *The Last Emperor*; others said what they saw in *kung fu* movies was all they knew about China. Only two students mentioned Confucius. Of the three Asian students in the class, only one was conversant with Chinese customs.

In the world literature classes we focused first on current events, which had the effect of casting China in an uncomplimentary light as a place of political strife, economic uncertainty, and third-world living standards. In the humanities class, I started with what the previous two classes said had provided the most helpful and balanced image of China—a slide show my wife and I put together from a 1988 trip through China with a group of university students. We had gone from Beijing in the north, through the rural interior by train, down to Guangzhou (Canton) in the south. The slides depicted both city and country life. They also showed the juxtaposition of old and new—a peasant cultivating rice behind a plow pulled by water buffalo and in the distance a television aerial on the rooftop of the family home; bicyclists in Beijing jockeying for space on streets filled with Mitsubishi buses and automobiles; street vendors in Changsha selling an-

cient herbal remedies next to stores offering IBM and Apple computers.

The images helped students find the sense of place that is important in the study of foreign cultures. For teachers without slides of their own, there are beautiful photographic essays commercially available, such as Eve Arnold's *In China* (1980) or the recent *A Day in the Life of China* (1989).

## Calligraphy

One of the most impenetrable aspects of Chinese culture is its written and spoken language. Teaching students a few simple Chinese characters is an excellent way for them to begin appreciating the culture's complexity and splendor.

From *Demystifying the Chinese Language* (1988) and *Fun with Chinese Characters* (1982) I selected fifteen words to show to the class: *I, you, he/she, person, female, child, good, peace, middle, beautiful, country, read, study, big, and heaven*. Students then wrote the characters as homework, to give them a sense of the difficulty of learning written Chinese and to encourage them to "draw" the characters as beautifully as they could.

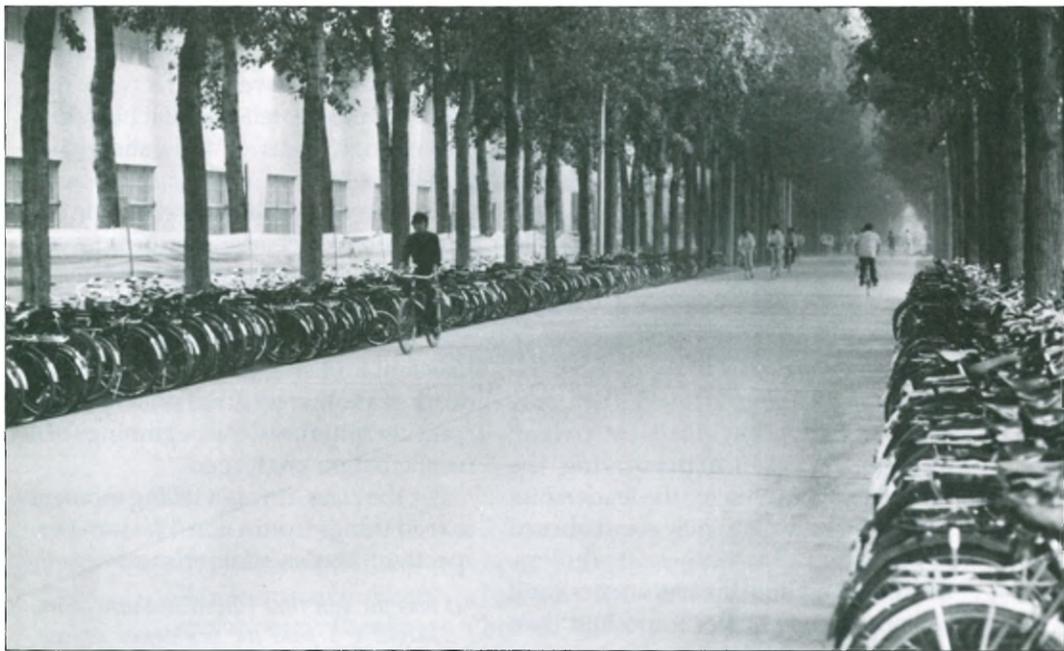
We also talked about how Chinese combines characters to make words. For example, the character for *white* (*bai*) and the character for *vegetable* (*cai*) combine to make *cabbage* (*baicai*), the "white vegetable." Or more:

*tián* (heaven) + *qì* (vapor) = weather  
*hǎo* (good) + *kàn* (look) = pretty  
*diàn* (electric) + *huà* (speech) = telephone

I brought in samples of calligraphy and a few brushes and talked about the art of writing: Until the beginning of this century, only a small percentage of people were literate. For more than a thousand years, the literate man was accorded status and government office, earned by his ability to memorize the Confucian classics and to write well enough to pass the civil service examinations.

## Antiquity to 1800

I started my history lecture after Confucius with the Qin Dynasty (221-207 BC). Since much of the Chinese past centers on the dynasties, we learned names and dates for the major ruling groups. I talked about important figures in each dynasty, using Madge Huntington's book, *A Traveler's Guide to Chinese History*. In



Bicycles parked at Qinghai University, Beijing.

Photos courtesy of Alvin Ollis

Daoism is, on the other hand, a reaction against involvement in politics, which is seen as corrupt and irrelevant to what is important in life. Daoists originally left the political arena to ally themselves with what they believed to be a more enduring, all-encompassing reality: the natural order. Eventually, the students in the Daoist group *reluctantly* agreed that they had to stay out of the political situation altogether, even if it meant watching politicians damage the natural environment. They had to have faith in the power of nature to take care of itself.

addition, students were introduced to key events and concepts in Chinese history.

### The Chinese Mind

If students were to “think Eastern,” they must know something about the philosophy and value system. The three major philosophical traditions of China—Confucianism, Daoism, and Legalism—reveal much of what makes Eastern thought and behavior different from the way we think and behave in the West. We also talked about Chinese manners and concept of “face.” The intent was to open students’ eyes to a different way of looking at the world. We categorized the philosophies as being concerned with *social order* (Confucianism), *natural order* (Daoism), and *political order* (Legalism). After a lecture and discussion, the class divided into three groups representing each school of thought. They were asked to deal with a hypothetical situation (roughly based on conditions in China at the end of the nineteenth century), using as their guidelines the philosophy they were espousing.

*Draft a letter of advice to the Emperor, respectfully requesting that he deal with the following national crisis in the way you suggest: The Yellow River has flooded again this year, inundating thousands of farms and villages. Millions of displaced people in the provinces bordering the river are dying of starvation. A western foreign government has offered to bear the cost of materials and labor to build a series of dams along the*

*river in exchange for unlimited trading rights within all of China. The waters of the proposed new dams will permanently cover hundreds of family burial grounds and numerous family compounds that have housed generations of Chinese citizens. However, the dams will guarantee that peasants who are able to relocate will have dependable acreage, free of the threat of intermittent flooding.*

The students realized immediately that no matter what they suggested, someone would be offended. They chose to avoid tortuous discussion of the issues; instead they fell back on the direct, take-action approach of westerners. The Confucian group proposed a series of compromises, seeking to please all the factions (Let’s just build one dam and only flood a *few* burial grounds). The Legalists, despite instructions to wield their power with only political ends in mind and to disregard the populace, also behaved as if peasants and foreigners and officials all had to be consulted before a decision could be reached. The Daoists thought they were environmentalists and started forming action groups to stop the building of dams that would destroy nature.

The Daoist group was a perfect example of imposing a Western viewpoint on an Eastern state of mind. When students heard the word nature they made associations to ideas in our own culture: save the whales, Greenpeace, the Sierra Club. This kind of environmental activism, however, grows out of a democratic tradition, in which the individual voice counts (at least in theory) in decision-making.

### Folktales and Poetry

After students had learned some of China’s history and philosophy, I wanted to see if they could apply what they knew to literature. The literature had to be distinctly Chinese, so that students would be forced to read and understand it from a non-Western perspective. Folktales and poetry from before 1400 satisfied that requirement.

We read Daoist folktales from the Moss Roberts anthology, *Chinese Fairy Tales and Fantasies* (1979). “Jade Leaves” generated discussion about Daoist faith in nature and skepticism about human endeavors. “The Sun” served as a prelude for discussing one of China’s modern dilemmas: how a nonscientific culture can enter the technological age.

We also studied an “occasional” poem from the Yuan dynasty poet, Chang Yang-hao, written about 1300, printed in the Cyril Birch’s *Anthology of Chinese Literature* (1972). “Tung Pass” is a philosophical reflection inspired by the poet traveling near a famous site in



Tourists crowd a restored section of the Great Wall of China.

Chinese history. The landscape gets the poet thinking about the armies that have passed through, the civilizations they represented, the destruction they left behind:

### T'ung Pass

Peaks as if massed.  
Waves that look angry.  
Along the mountains and the river lies  
the road to T'ung Pass.  
I look to the West Capital  
My thoughts unsettled.  
Here, where the Ch'in and Han armies  
passed I lament  
The ten thousand palaces, all turned  
to dust.  
Kingdoms rise.  
The people suffer;  
Kingdoms fall.  
The people suffer.

After sharing paraphrases, the information about place and people names was explained. The "West Capital" mentioned is present-day Xian and was the capital of both the Qin and Han, two successive Chinese dynasties that ruled from about 200 B.C. to A.D. 200. Students were reminded that both of these were dynasties ruled by native (Han) Chinese people. The poet lived during the Yuan dynasty (1279-1368), ruled by Mongols who established their capital in what is now Beijing. Then the students were asked to interpret the poem.

We then went through the poem as a class, sentence by sentence. The tone of the first seven lines of the poem, the class decided, is one of nostalgia. The palaces turned to dust might well be those of glorious Chinese dynasties, destroyed by the foreign invaders who ruled during the poet's lifetime. The final four lines, however, force a reexamination of this interpretation. Kingdoms and rulers may come and go, from one apparent glory to the next, but the cost of political glory is human suffering. There is no nostalgia in this sentiment, only a sense of the vanity of life.

## 1800 to Present

China has always conceived of itself as the Middle Kingdom, the center of the universe, somewhat aloof from the affairs of lesser nations. That position has been under assault for the past two centuries. The British, Portuguese, Germans, French, Dutch, Japanese, and Americans have all laid claim at various times to Chinese trade and territory.

What could not be gained by negotiation was often taken by force.

Despite this harsh and inevitable contact with other cultures, China's image of itself has remained stubbornly constant. For example, Chinese rulers pretended in the 1800s that foreign trade was tribute to the Emperor, who would send "gifts" back with merchants from other countries. China's current gerontocracy pretended after Tiananmen that media coverage of the demonstrations and killings proved that only soldiers had been killed by civilian gunfire, in essence preserving the Mandate of Heaven for the leadership.

Such stonewalling may seem absurd to outsiders. But Chinese mythology is strong, and how the nation sees itself has always been more important than how it is seen by others.

For my lecture on modern Chinese history, I used the Huntington book as an outline. Another useful source is Moise's *Modern China*, which carries events up to 1983.

The lecture and discussion dealt with questions such as these: Can China adapt to create itself as a viable modern nation state? Can the Confucian social order bend enough to allow newly educated peasants to free themselves from the low end of the political and social hierarchy? Does giving voice to peasants, women, and others who have long been disenfranchised mean that intellectuals and bureaucrats must be punished for misuses of the power they have wielded for centuries?

## Contemporary Life

We spent an additional hour on contemporary China listening to the voices of the people and giving the students a chance to learn from primary sources.

Each student was assigned an interview from *Chinese Lives: An Oral History of Contemporary China* to read and summarize. Each was to read aloud a short passage, no longer than one paragraph, that revealed something interesting about contemporary China and its people.

"The Homecoming Stranger," set in post-Mao China, concerns Lanlan, a twenty-four-year-old woman whose father returns home after twenty years in a "reform through labor" camp for supposed political crimes during the 1957 anti-rightist campaign. Ostracized by her friends because of her father's

political crimes, Lanlan grows up blaming him for her adolescent misery. When Lanlan is twelve, in a weak moment her mother tells her that her father was wrongly accused. When she rushes to tell her friends of her father's innocence, the Red Guard conducts an investigation of her mother, who is forced to repudiate her daughter publicly as anti-revolutionary for contradicting an official judgment. Lanlan is required to kneel on broken glass and witness the death of another tortured prisoner. Despite her bitterness, the beginnings of a reconciliation are forged.

For the class, it was a telling moment to read things from a non-Western perspective. Lanlan's father speaks:

"It was for you that I lived in those years. I thought if I paid for my crime myself, perhaps life would be a bit better for my child..." He choked with sobs, "You can blame me, Lanlan: I didn't have the ability to protect you, I'm not worthy to be your father..."

"No, don't don't..." I was trembling, my whole body went weak, all I could do was shake my hands. How selfish I was! I thought only of myself, immersed myself only in my own sufferings, even making my suffering a kind of pleasure and wall of defense against others. But how did he live? For you, for your selfishness, for your heartlessness! Can the call of blood be so feeble? Can what is called human nature have completely died out in my heart?

The class saw how the Chinese concept of family obligations would be the paramount criterion for judging this exchange between father and child. The Confucian significance of the confession, "I am not worthy to be your father," was recognized. But one student also pointed out the added poignancy of a father making this confession to his daughter, in a culture that prizes patriarchal lineage.

The fact that classes could make these observations without teacher intervention would seem to validate the assumption that learning about Chinese culture—even if exposure was limited to a few activities dealing with history, philosophy, language, and current events—made it possible for students to "think Eastern." □

Alan Olds teaches literature at Arvada West High School in Arvada, Colorado. His study of Chinese literature was funded by the NEH/Reader's Digest Teacher-Scholar Program in 1989-90.

This piece is adapted from an article in the December 1990 issue of *English Journal*.

# THE LOST WAR OF THOMAS DORR

BY DOUG VARLEY

**T**oday, Thomas Wilson Dorr seems an unlikely revolutionary. Born into privilege in 1805, the son of a prosperous Rhode Island industrialist, he attended only the finest schools. After graduating second in his class from Harvard, he went to study law in New York where he soon moved among the leading jurists of his day. Upon returning home, he won a seat in the state legislature and, through his efforts to combat slavery, quickly established himself as a leading reform advocate in the spirit of Jacksonian egalitarianism.

But Dorr was not destined to become the respected lawyer or distinguished statesman his early accomplishments seemed to predict. Both his character and the conditions of his time marked him for a different, more difficult path, one that would ultimately help expand the political rights of ordinary people.

The first half of the nineteenth century was a period of dramatic and unsettling change for Rhode Island. A centuries-old way of life based on farming and maritime trade was rapidly being replaced by a vigorous manufacturing economy. By 1831, more than 9,000 men worked in cotton mills, and the tiny state produced 20 percent of the nation's cotton yarn. The ports that had sent ships out to ply the China trade now fell idle, while mill towns came to dominate the inland landscape.

As the mills grew, farming also declined. Inevitably, the shift from a rural to an urban society brought with it novel social arrangements that put new stresses on old institutions. Perhaps most important, by the middle decades of the century, Rhode Island had devel-

oped a large tenant class of property-less laborers who lived on their bosses' land.

It was to these landless workers that Dorr devoted himself. The principal evil that afflicted them, as he saw it, was that they were denied the most basic element of American Liberty, the right to vote. Still governed by the original charter the colony had obtained from Charles II in 1663, Rhode Island remained the last of the states restricting suffrage to land owners. When it was signed, the Charter was perhaps the most progressive constitution in existence, says Albert Klyberg, director of the Rhode Island Historical Society. But by the 1830s, it was badly out of date, the property qualification leaving 60 percent of the state's adult males disenfranchised.

Attempts to draw up a new document had begun as early as 1821, but throughout the next two decades, they met with fierce resistance from a Yankee elite determined not to tolerate any reduction of its power. Dorr himself worked for ten years to expand suffrage only to see his efforts repeatedly "dispatched into the dust bin," says Klyberg.

In 1840, the reformers made a last attempt to change the charter system through a legal means. They formed the Rhode Island Suffrage Association and set out to force the legislature to call a constitutional convention. Adopting new political techniques developed by the Whigs in the "log cabin and hard cider" campaign of that same year, the reformers printed buttons and banners, held rallies, and took to the streets in torchlight parades.

Ultimately, the legislature bowed to the growing pressure and agreed to call a convention. But it was a sham victory for the reform movement. Only

the landholders would be allowed to vote to ratify the document it produced.

To Dorr, this was nothing more than a politically expedient maneuver by which the landholders accepted the form of his movement's demands but callously rejected the principles on which they were based. So he formed the People's Party and called his own constitutional convention.

To him, the restrictions of suffrage to property owners was not only a violation of landless citizens' rights, but a direct contradiction of the principle of "no taxation without representation" for which the colonies had gone to war with Great Britain. In Dorr's eyes, repudiating the sitting government of his state was a legitimate, indeed conservative act, intended to preserve the legacy of the founding fathers.

It was a popular position in the winter of 1841. That December, an election open to all white males (Dorr had been unable to persuade his supporters to include African Americans) voted to ratify the People's Constitution, 13,944 votes to 52. Although there were doubtless many voters who chose to express their disapproval of the new, and some said illegal, constitution by staying away from the polls, the ratification was a genuine endorsement of popular sovereignty and the right of the landless to vote, says Klyberg.

Not even the tradition-bound landholders could ignore such a forceful expression of the popular will. They began to modify their stance on most of the important issues dividing the state. The draft constitution they produced was replete with gestures of compromise and accommodation intended to win back supporters from the People's Constitution. Most important, the landholders yielded on the central matter: They dropped the

*Doug Varley is a free-lance writer in Washington, D.C.*

property requirement. What differences remained between the two constitutions involved primarily the apportionment of seats in the legislative assembly and the length of time foreign-born citizens would have to wait before obtaining the right to vote.

Dorr, however, was unwilling to settle for the substantial gains contained in the landholders' proposed constitution. He chose to stand on principle and would accept nothing less than the full vindication of his views. According to Klyberg, Dorr made a serious misstep after the December election. By not capitalizing on his party's popularity and seizing the reigns of government as soon as the People's Constitution had been ratified, he gave his opponents time to mount an ideological campaign against him.

Using a campaign of anti-Irish and anti-Catholic slogans, the landholders sought to divide the natural constituency of the People's Constitution and win native-born workers to their side. The dramatic rise in the number of Irish workers in the preceding two decades had created deep feelings of fear and resentment on the part of many Rhode Islanders. What had begun as a conflict over the extent of the people's rights quickly became a fight over who "the people" were.

With that fundamental issue so dramatically put before the public, the question of black suffrage inevitably also had to be addressed. The winter of 1841-42 saw such national abolitionist leaders as Frederick Douglass and Stephen Foster come to Rhode Island to argue for black enfranchisement, while William Lloyd Garrison championed the cause in the Boston press. Still, controlling factions in both parties



Thomas Wilson Dorr

refused to yield on this point. Some were genuinely opposed to giving blacks the vote. Others were just seeking to guard the special relationship between Rhode Island mills and Southern cotton.

By the spring of 1842, the landholders were ready to offer their constitution for ratification. Despite their efforts at compromise, the electorate, open even to the propertyless, rejected it, 8,013 votes to 6,689. Partisans of the landholders' cause, particularly those holding legislative seats, were quick to interpret the new constitution's defeat as a victory for the Charter. To emphasize that their view of where matters stood was the law, the legislators got the State Supreme Court to declare the People's Constitution invalid and enacted a statute defining any act against the Charter government an act of treason punishable by life imprisonment.

Convinced of the rightness of his cause and its inevitable victory, Dorr

decided to form a new government under the People's Constitution. Soon election bills announcing Dorr's candidacy for governor began appearing across the state. He, and the other reformers he could persuade to risk arrest, ran as the People's Constitution and State Rights Ticket. The landholders denounced the ticket as spurious and characterized the candidates as usurpers "intent on using the supreme power for their own emolument."

Such attacks did not dissuade more than 6,000 citizens, both propertied and propertyless, from casting their votes for Dorr and his running mates in the April election. His inauguration as governor settled nothing, however, because at the same time the landholders, now called the Law-and-Order Party, had held a separate election. Their new governor was Samuel Ward King, and one of his first official acts was to order the arrest of Thomas Dorr.

With the popular allegiance now split between two elected governments, tension in the state worsened. The frustration felt by the People's Party began to color its rhetoric in ominous ways. "Peaceably if we can, forcibly if we must," became a theme of the party leadership. To make matters worse, both sides exploited fears in the general populace that the other would call in support from outside the state and impose its will by force. King's government, for example, accused Dorr of conspiring to bring Irish hellions up from New York to cause trouble. For their part, the People's Party painted King's appeal to President Taylor for federal assistance as a "horrible plot to drench the state of Rhode Island in the blood of its inhabitants." The reformers, of course, saw no such dark intention behind Dorr's own trip to the



"The Capture of Acote Hill and the Sacking of the Village of Chepachet." After this act of defiance (June 1842), Dorr capitulated to the "Law and Order" forces sent by Governor Samuel Ward King.

White House to request help in installing his government. Taylor offered Dorr no help and warned that, if force were used, the federal military would take side with the Charter government.

That rebuff seems to have only made Dorr bolder. Late on the evening of May 17, he and about 230 of his supporters armed themselves with two revolutionary war cannons taken from the mall in Providence and set off to seize control of the state "for the people of Rhode Island." Their initial target was the armory in Providence. News of the attack had gotten out; so when Dorr and his band arrived at the armory, they were met by 200 men who had answered Governor King's call to defend the state. Although he had a numerically superior force, Dorr's attack on the armory was a disaster. Around 2 a.m., when the local militia arrived, it had little trouble sending Dorr's men retreating into the foggy night.

No one was hurt in the attack, but the use of force doomed Dorr's organization politically, says Klyberg. Moderates were shocked by the violence and left the People's Party in droves. All of the officers who had risked imprisonment by accepting a position in Dorr's government resigned in protest. Dorr fled the state for Connecticut with a \$1,000 price on his head.

While reprisals against the suffragists in Rhode Island were harsh, Dorr found that many people outside the state were still supportive of his cause and sympathetic to his position. In particular, other New England governors and the leaders of Tammany Hall in New York urged him to fight on. Nor was the spirit of rebellion completely extinguished at home. On the 25th of June, several hundred of the more radical insurgents made camp on Acote's Hill in the village of Chepachet near the Connecticut border. Using an old tree for target practice, they awaited Dorr's return to lead them on the march to Providence.

Dorr did return to do battle, but the "war" that would bear his name was already lost. The Charter government had spared no expense in maintaining the ranks of the state militia. Fearing an attack by Dorr's supporters, the governor made sure men willing to fight were rewarded handsomely for their loyalty. Significantly, many African Americans rallied to the call to

defend the capital. Dorr's recruiting, on the other hand, was not so successful. Tammany Hall's pledge of support turned out to be idle bluster; Nor was there support from elsewhere in New England. In the end, 2,500 militia men marched on Chepachet and took Acote's Hill on the 28th of June. For a second time, Dorr disbanded his forces and fled across the state line into exile. The "Dorr War" was over.

The process of reform, however, lived on. In November of 1842, the government called yet another consti-

his rebellion. A government of free men derives its legitimacy from the will of the people, he argued. And the people of Rhode Island had elected him governor, imposing on him the duty to protect the legitimate government of the People's Constitution. After deliberating for less than three hours, the jury returned a verdict of guilty as charged. For his crimes against the Charter government, the judge ordered that Dorr be "imprisoned in the state prison at Providence. . . for the term of his natural life, and there kept at hard labor in separate confinement."

Even in prison, Dorr was not without friends and supporters. Many of those who had stood beside him in the fight for voters' rights worked diligently to obtain his release, Klyberg notes. In an effort to raise funds for the legal battle they waged to overturn his conviction, his friends formed the Dorr Liberation Society and issued "Dorr Liberation Stock." Contributors were given certificates bearing Dorr's image.

Thanks to the efforts of his supporters, Dorr only served one year of his sentence, but it was enough to destroy his health. His commitment to the cause of equal rights survived his ordeal in prison, but his days as a revolutionary were over. In 1854, the legislature acted to overturn his conviction. He died a year later.

The Rhode Island Historical Society is commemorating the 150th anniversary of the "Dorr War" with an extensive exhibition of artifacts and graphics from the period. At the exhibition, visitors will experience some of the drama

and emotion of the events of 1841-42 as well as confront the important political questions raised by Dorr's insurrection against a legal but unresponsive government.

"In the end," says Klyberg, "it all comes down to the right to vote. And I hope that, by showing people part of the hard battle that people had to wage to secure that right, we can help them appreciate how precious it is."

*To support an exhibition on the Dorr rebellion, with an accompanying catalogue, lectures, and a newspaper series, the Rhode Island Historical Society received \$233,089 from the Museums and Historical Organizations program of the Division of Public Programs.*

## HURRAH FOR THE OLD CHARTER.

### THE OLD CHARTER IS SAFE!

**All who voted for the new Constitution prefer law and order under the Charter to an unquiet government under the Constitution! One thousand men who voted against the Constitution did so because they preferred the Charter. It can now be maintained! Suffrage men have cheated themselves, and the Charter is triumphant!!**

**Friends of the Charter, to the polls! Vote against the Constitution and the extension of suffrage, and secure the old Government!!**

*The Charter of 1663 was left in place when the new state constitution was narrowly defeated in the spring of 1842.*

tutional convention and finally drafted a constitution that would replace the Charter. Like the land-holder's constitution of a year earlier, it did away with the hated property qualification, although it was still restrictive where the rights of foreign-born citizens were concerned. In at least one important respect, the new constitution went even further than the People's Constitution had. As a reward for their participation in the defense of Providence, African Americans were given the right to vote.

Dorr did not return to his home state until 1843 when he gave himself up to stand trial for treason. He acted as his own attorney, basing his defense on the same principles that had guided

# James Vivian

BY ERIN OVERBEY

"IN THIS COUNTRY WE HAVE too long held teachers responsible for the condition of our schools without giving them the responsibility—empowering them—to improve our schools," writes James R. Vivian in *Teaching in America*. Vivian is director of the Yale-New Haven Teachers Institute, a collaborative program of Yale University and the New Haven Public School system which seeks to improve teaching and learning in the local public schools and, by example, in schools across the country.

Vivian's interest in the value of teachers and public education is a long-standing one, dating to his undergraduate years at Yale. He taught Spanish to minority and low-income New Haven public school students in small classes throughout the year under a program operated by the U.S. Grant Foundation. "It was there that I first became impressed by the resources that a place like Yale can and should make available to its home community," says Vivian.

After working from 1971-1972 in Washington D.C. as curator of education at the National Portrait Gallery, Smithsonian Institution, where he also worked closely with the District of Columbia public schools, Vivian returned to Yale to study for his doctorate. During this time, he became involved again with the New Haven schools. He joined Yale's History Education Project, a program within the University designed to assist New Haven social studies teachers in developing improved curricula for courses in American history, world area studies, and urban studies.

Founded in 1970, the project was started at the initiative of history teachers at a local high school who sought out the help of the Yale History Department in developing new curricula in history and the social sciences for that particular school. In the program, the teachers chose the areas they were interested in and then met with members of the Yale faculty to

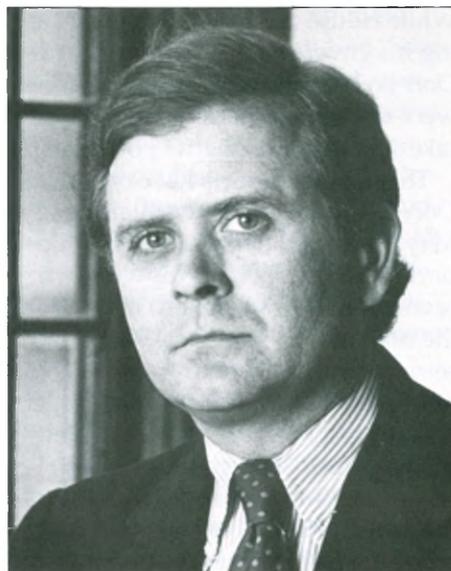
study those subjects. There they prepared curricular materials that they and other teachers would use in the coming school year. This initial collaboration was a success and the program soon expanded to two more local high schools.

Vivian led seminars on the history of slavery and race relations in the Americas and on issues of cultural differences among regions of the United States, and later assumed the role of director. His experience with the program showed him "the potential usefulness of someone who had the advantage of knowing recent scholarship from the university setting making that knowledge directly available to public school teachers." With funding given equally by the University, the New Haven Public Schools, and a local foundation, the project set the precedent for a wider partnership between Yale and the New Haven Public Schools.

The Yale-New Haven Teachers Institute was created in 1978 when Vivian and his colleagues, who included notably Yale's current acting president, historian Howard R. Lamar, decided that the successful program should be expanded. Vivian wrote a proposal to the National Endowment for the Humanities outlining ideas for a new, more demanding program. During this process, Vivian was named project director and later assumed the role of director of the new Institute.

The Institute is a departure from the History Project in many respects. For one thing, it has a greater number of teachers from all school levels and fields involved in its seminars. During the course of a year, as many as eighty teachers and twelve faculty members participate. "The Institute became," says Vivian, "a forum for teachers to talk with one another across the artificial boundaries that traditionally have separated disciplines, levels, and schools."

The program encompasses not only a broader range of subjects through-



Courtesy of Yale University

out the humanities and social sciences, but also new areas in the sciences and mathematics. The topics of past seminars have included geology, American poetry, student writing, the American family, British culture, and African-American autobiography.

One of the main goals of the Institute, says Vivian, is the intellectual renewal which teachers receive from studying a subject they are interested in. This is exactly the type of process which, according to Vivian, is essential to the success of our public school system. "The teachers' keen interest in a topic that they have studied with the assistance of their school and university colleagues really helps to spark and sustain the interest of their own students in learning about that topic."

Another focus is the collaborative process itself. Vivian stresses the need in public education for "partnerships that bring the resources that one institution possesses to the assistance of another institution that needs those resources." With the current attention being paid to national education quality, collaborative efforts like the Institute are viewed by organizations such as the Carnegie Foundation for the Advancement of Teaching and the National Commission on Excellence in Education, as one of the best ways to reenergize the educational system.

"The history of education reform efforts is that they are too often episodic and short-lived," says Vivian. "The Institute is distinctive because it is becoming a permanent part of Yale University and, therefore, a mechanism through which all the parties involved can and will continue to shape our collaboration." □

# CALENDAR

November ♦ December



Bethman/Hulton

Charles de Gaulle's role in shaping France from World War II until his death in 1970 is explored in a three-hour television program, *De Gaulle and France*, airing Monday, November 30, on PBS.

Life in rural Massachusetts is shown through portraiture in "Meet Your Neighbors: Portraits, Painters, and Society, 1790-1850," an exhibition at Old Sturbridge Village through January 3. Among the artists is Robert Peckham, who painted *The Doty Family* ca. 1834.



Forbush Memorial Library



George Bernard Shaw's influence on English and American drama will be examined at a conference at Virginia Polytechnic Institute in Blacksburg, November 4-7, marking the one hundredth anniversary of Shaw's first play, *Widowers' Houses*.

The music and musical environment of 15th-century French composer Antoine Busnoys is the subject of a conference November 9-11 at the University of Notre Dame, Notre Dame, Indiana.

This diorama depicting Carl Sandburg's home gives a glimpse of "At Home in the Heartland," a new permanent exhibition examining life in Illinois from 1700 to 1990, which opens November 22 at the Illinois State Museum in Springfield.

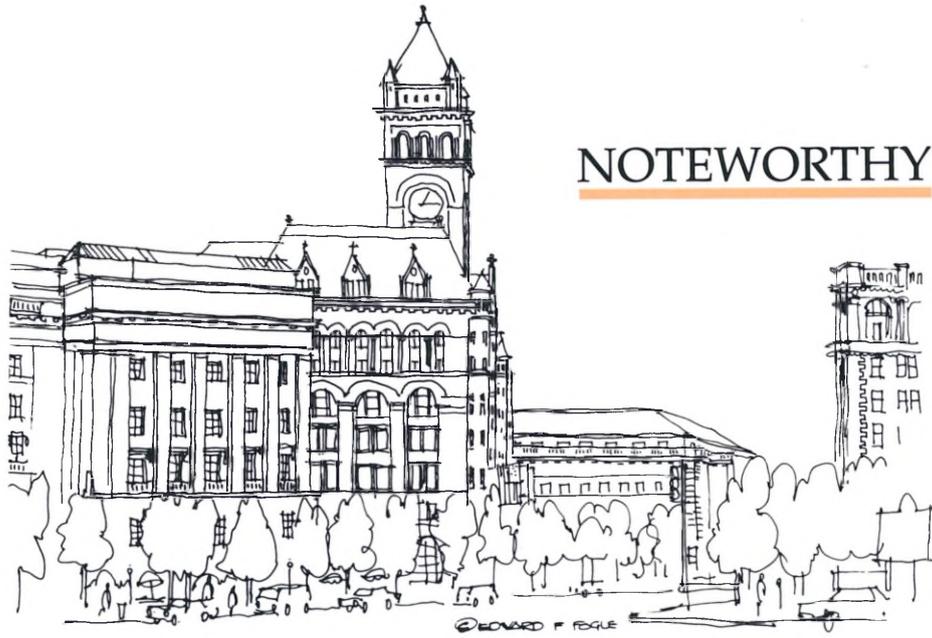


Illinois State Museum



Chippewa Valley Museum

A wooden water main and pipe dating to 1880 are part of "Settlement and Survival: Building Towns in the Chippewa Valley, 1850-1925," a new permanent exhibition opening December 5 at the Chippewa Valley Museum in Eau Claire, Wisconsin.



## NOTEWORTHY

### Barns of the Midwest

Until World War II at least 90 percent of the inhabitants of Rock Island County, Illinois, lived and worked on family farms. Barns were both workplace and symbol of a way of life. The geometry of barn design and the craftsmanship in building them with hand tools remain a tribute to the builders' skills.

Today barns deteriorate and risk being torn down, capacious anachronisms in a mechanized agricultural system. To document "our last link with the pioneers who built them," volunteer Barbara Scott, of the Rock Island County Historical Society (RICHS), spearheaded a campaign to collect information and photograph 450 barns used between 1840 and World War II, when farming was an integral part of life in Rock Island County.

The Illinois Humanities Council provided funding to document existing barns, enabling more than two dozen volunteers to locate, measure, and photograph them. The survey resulted in an exhibition of forty-four photographs held in Moline on July 28, 1992, that was coordinated by Barbara Scott and Mary Rogers.

From the project, RICHS found distinct differences between the architecture of the land-locked barns and those that border either the Mississippi or the Rock rivers. The survey shows that there were more land-locked barns that were at least fifty feet long and three stories high. They also used more limestone foundations than the other barns. Scott said their stability

and size are explained by the fact that the land-locked townships are still largely agricultural.

The data on the barns, organized by township, and the photo exhibition are now housed in the RICHS new library in Moline.

### Radio Days in Ohio

"Just twenty years ago there were still male and female want ads. Forty years ago many women had to quit working if they got married or became pregnant, and it was only seventy years ago that women got the vote . . ."

So begins the half-hour radio documentary, "A Woman's Place: The Changing Roles of Women in the Twentieth Century," which has won first prize in its market category in this year's Ohio State Awards Competition.

Funded in part by the Ohio Humanities Council, the program moves from the suffrage movement at the turn of the century—using eyewitness accounts by Ohio women—to the changes in women's lives in the twentieth century brought about by technology, education, and employment.

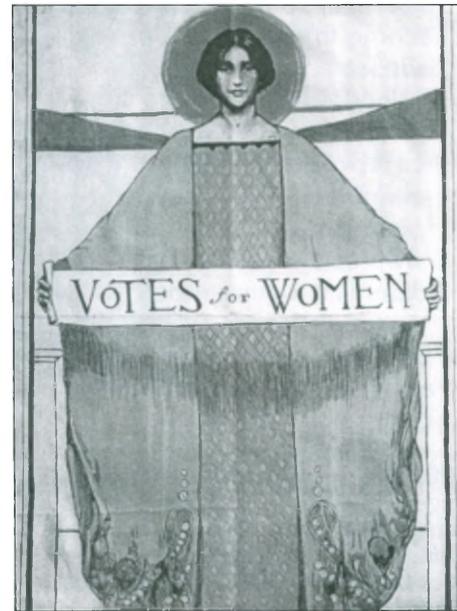
One eyewitness, Elizabeth Autry, recounts the suffrage movement in Chicago in 1915: "When I came out here in this fast country [from the Isle of Man] and women didn't have the vote, I thought, well I'd have to do something about it. So I walked in the suffragette parade . . . and the men had placards along the way, 'Go home to your family.' They would boo us and all that."

"A Woman's Place" premiered in

October 1990 on WOUB in Athens, Ohio, to commemorate the seventieth anniversary of women's suffrage. It has been rebroadcast in Minnesota and Oregon, and a version has been done as a spinoff on National Public Radio. The project previously won the American Legion Auxiliary's Heart of the America Award.

"I discovered women who went through an incredible amount of ridicule and did amazing things in order to get women the right to vote," says producer Sandra Sleight-Brennen. "But once women got the vote, many didn't feel comfortable voting because the polling booths were in saloons."

There are many voices heard throughout—from a classroom of today's young girls saying they want to be pediatricians, or astronauts, or rock stars, to a woman remembering the conflict of women's roles during the Depression. "In the 1930s our arguments advocating women's place in the home were as loud and prevalent as they had ever been. On the other



Schlesinger Library, Radcliffe College

hand, economic necessity pushed increasing numbers of women into the work force."

"There is always this disjunction between what society thinks and what exists in reality," comments Sleight-Brennen. "What I hoped to do with shows like this is to give people just one half hour where they can sit back and look at things a little differently, and by doing so have a new understanding." □

# HUMANITIES GUIDE

FOR THOSE WHO ARE THINKING OF APPLYING FOR AN NEH GRANT

AFTER THE SPARTANS HAD expelled the last of the tyrants from Athens, a new constitution described as "democratic" was introduced by Cleisthenes in 508 B.C. The historian Herodotus relates that Cleisthenes needed the general population on his side in order to oust the Spartans from the city and to establish his own power-base. The Greek word for the people was "demos" because each citizen lived in a "deme"—a village, parish, or ward—and it was the "deme" which Cleisthenes adopted as a voting mechanism. The effect of the new democratic constitution was to transfer political power into the hands of the adult, male citizens of Attica regardless of social rank or economic status.

We are separated from that political innovation by a period of two thousand, five hundred years. What began as a limited experiment in one of the ancient Greek city-states is still being tested as a political structure in the emerging countries of the newly liberated Soviet bloc. In August of 1991, Boris Yeltsin stood on a Red Army tank facing the parliamentary building in Moscow and helped defeat a coup that threatened his country's fledgling democracy. And we are now witnessing, as Cleisthenes did, the emergence of democracy from an autocratic past.

In spite of the differences between the system of government enjoyed by the Athenians centuries ago and the

## The Emergence of Democracy

BY JERRY MARTIN

modern, representative structure of today's nation states, we still discern in the old Greek tradition the values our constitution guarantees. The right of assembly, freedom of speech, and trial by a jury of one's peers are all features of the Cleisthenic constitution, and so it is true that we have much more in common politically with fifth-century Athens than we have with the Ukraine of the 1980s.

The study of political systems is broad; we are still trying to understand the Athenian constitution, and we are watching closely the developments in Eastern Europe and the former Soviet Union as these nations determine their political futures. In all branches of this study the Endowment plays a supporting role, and so in response to recent events around the world and in com-

memoration of the birth of democracy, Chairman Lynne V. Cheney has announced an Initiative on the Emergence of Democracy. Under this initiative, the Endowment welcomes applications on the origins and development of democratic institutions, the philosophical foundations of democratic ideas, and historical and cultural contexts of democracy's recent emergence around the world.

One consequence of recent changes is that U.S. scholars now have opportunities to work with scholars and archives inaccessible under previous regimes. For both practical and scholarly reasons, there is now renewed interest in those peoples whose particular histories and cultures were blocked from view during the Soviet era. The Endowment encourages projects that make use of newly available opportunities for studying these cultures.

The Initiative on the Emergence of Democracy is not a set-aside or a new grant program. It is an invitation to submit applications on the subject of democracy to existing NEH programs under the same guidelines and criteria that apply to other applications. Among these criteria is timeliness and the significance of the topic. In announcing this initiative, the Endowment affirms that the history and philosophy of democracy is a topic of enduring significance for the humanities as well as for humankind. And that it has never been more timely than today.



# RECENT NEH GRANTS

BY DISCIPLINE

## Archaeology & Anthropology

**American Schools of Oriental Research**, Baltimore, MD; Stuart Swiny: \$30,800. A postdoctoral fellowship in the humanities at the Cyprus American Archaeological Research Institute. **RA**

**Arizona State U.**, Tempe; Steven E. Falconer: \$50,000 OR; \$15,788 FM. Final study for publication on the excavation of two Bronze Age villages in the Jordan Valley, Jordan, which revealed rural communities and the rise of complex society in the Levant. **RO**

**Boston U.**, MA; Mary C. Beaudry: \$15,000 OR; \$35,137 FM. Archaeological and historical research on the Spencer-Pierce-Little Farm in Newbury, Massachusetts, to examine three centuries of agricultural practice in New England. **RO**

**John D. Broadwater**: \$26,124 OR; \$1,500 FM. Preparation of a final report on the results of archaeological research on a ship that the British scuttled in the Yorktown River in 1781 at the Battle of Yorktown. **RO**

**Field Museum of Natural History**, Chicago, IL; Catherine Sease: \$783,310. To purchase storage cabinets for 300,000 objects in the archaeological/ethnographic collections from prehistoric to modern times. **PH**

**Hebrew Union College**, New York, NYC; Thomas E. Levy: \$15,000 OR; \$30,268 FM. Excavation and study of a complex of subterranean chambers at Shiqmim, a Chalcolithic site in the Negev Desert of Israel. **RO**

**Idaho State U.**, Pocatello; Mary C. Suter: \$112,419. To install climate control and fire detection systems and rehouse anthropology collections at the Idaho Museum of Natural History. **PH**

**Idaho State U.**, Pocatello; Mary C. Suter: \$22,783. Computerized documentation of the ethnology and ethnographic photograph collections. **PH**

**International Folk Art Foundation**, Santa Fe, NM; Charlene A. Cerny: \$130,000. To purchase metal storage cabinets and reorganize storage space in the folk art museum to protect and preserve textiles and ethnographic materials. **PH**

**Thomas L. McClellan**: \$15,000 OR; \$10,587 FM. Excavation of an early Neolithic period site in northern Syria that will provide data about the crucial transition in human history from hunting and gathering to agricultural cultivation. **RO**

**Northwestern U.**, Evanston, IL; Gil J. Stein: \$15,000 OR; \$98,770 FM. Excavations at Hacinebi, Turkey, a late chalcolithic site, ca. 3500-3000 B.C., to investigate the effects of southern Mesopotamian expansion on local Anatolian culture. **RO**

**Pennsylvania State U.**, University Park; George R. Milner: \$44,327 OR; \$12,442 FM. Research and writing of a volume on archaeological sites of the Mississippian period, A.D. 1000-1400, dominated by the Cahokia mounds and social system in Illinois. **RO**

Some of the items in this list are offers, not final awards. *Grant amounts* in each listing are designated as FM (Federal Match) and OR (Outright Funds). *Division and program* are designated by the two-letter code at the end of each listing.

### Division of Education Programs

EH Higher Education in the Humanities  
ES Elementary and Secondary Education in the Humanities

### Division of Public Programs

GN Humanities Projects in Media  
GM Humanities Projects in Museums and Historical Organizations  
GP Public Humanities Projects  
GL Humanities Programs in Libraries and Archives

### Division of Research Programs

RO Interpretive Research Projects  
RX Conferences  
RH Humanities, Science and Technology  
RP Publication Subvention  
RA Centers for Advanced Study  
RI International Research  
RT Tools  
RE Editions  
RL Translations

### Division of Preservation and Access

PS Preservation  
PS U.S. Newspaper Program  
PH National Heritage Preservation Program

### Office of Challenge Grants

CE Education Programs  
CP Public Programs  
CR Research Programs

**Richard Price**: \$110,000 OR; \$45,780 FM. A comparative study of three museums of anthropology in the process of being founded or renovated that have extensive collections of materials from the New World. **RO**

**Carol A. Redmount**: \$7,270 OR; \$10,000 FM. Excavation and survey of Tell el-Muqdam, a large townsite in the south central Egyptian delta that promises to provide information on the little known character and development of urbanism in ancient Egypt. **RO**

**SUNY Research Foundation/Albany, NY**; Michael E. Smith: \$30,000 OR; \$118,566 FM. Excavation of houses at the site of Yautepec, a midsized Aztec city of considerable political and economic importance. Data from the site will shed light on population density, craft specialization, and market trade. **RO**

**SUNY Research Foundation/College at Buffalo, NY**; Ben A. Nelson: \$45,000 OR; \$59,000 FM.

Excavations of a pre-Hispanic site in northern Mexico, A.D. 400-750, that will probe possible relationships with the Meso-American frontier and social groups in the greater American Southwest. **RO**

**School of American Research**, Santa Fe, NM; Douglas W. Schwartz: \$47,500 OR; \$24,000 FM. To supplement three postdoctoral fellowships in the humanities at the school. **RA**

**Temple U.**, Philadelphia, PA; Philip P. Betancourt: \$30,000 OR; \$53,500 FM. Study and preparation for publication of the results of excavation at Pseira, an island off the coast of Crete that was occupied by a small town in the late Bronze Age, ca. 1500 B.C. **RO**

**Texas A&M Research Foundation**, College Station; George F. Bass: \$15,000 OR; \$68,717 FM. Excavation and study of a 14th-century B.C. shipwreck off the coast of Kas, Turkey. **RO**

**U. of Alabama**, Tuscaloosa; Ian W. Brown: \$30,000 OR; \$82,696 FM. Excavation, analysis, and write-up of a Mississippian period mound center in southern Alabama, showing levels of occupation from the 13th to the 17th centuries A.D. **RO**

**U. of Colorado**, Boulder; Fred Lange: \$74,257 OR; \$9,282 FM. Analysis, comparison, and publication of archaeological materials from various sites in Costa Rica, focusing on ceramic production and trade patterns, Mesoamerican influences, and ecology and culture. **RO**

**U. of Illinois**, Chicago; Jack L. Davis: \$45,000 OR; \$77,958 FM. A regional survey in southwestern Greece around the Mycenaean palace at Pylos to reconstruct the changing settlement patterns and land use of the area from the Bronze Age to the present. **RO**

**U. of Iowa**, Iowa City; Margaret A. Alexander: \$40,000 OR; \$38,500 FM. For work on volume 4 of the *Corpus of the Mosaics of Tunisia*. This volume will record mosaics of Roman Carthage in their architectural and archaeological settings and provide relevant bibliographical information. **RO**

**U. of Kentucky Research Foundation**, Lexington; Cheryl Munson: \$67,050 OR; \$18,000 FM. Analysis and publication of data from three sites in the Lower Ohio River Valley, where the Caborn-Welborn culture dominated from A.D. 1400 until contact with Europeans around A.D. 1700. **RO**

**U. of Michigan**, Ann Arbor; Geoffrey I. Brown: \$235,475. Purchase of storage cabinets for the rehousing of 75,000 perishable archaeological artifacts that were excavated from eastern Mediterranean Roman period sites and housed at the Kelsey Museum of Archaeology. **PH**

**U. of Michigan**, Ann Arbor; Sharon C. Herbert: \$29,272. Preparation for publication of the results of excavation at Tell Anafa, Israel, to provide important evidence for the interaction of Greeks and Phoenicians in the Levant in Hellenistic times. **RO**

**U. of Pennsylvania**, Philadelphia; Robert H. Dyson: \$415,390. Installation of a climate control system that will preserve collections from the Americas, Oceania, Insular Southeast Asia, and Asia, stored in the University Museum of Archaeology and Anthropology. **PH**

**U. of Pennsylvania**, Philadelphia; Robert H. Dyson: \$135,956. Public programs and travel-

related components for an exhibition on ancient Nubia, 3100 B.C. to A.D. 400. **GM**

**U. of Texas** at Austin; James R. Denbow: \$104,000 OR; \$29,413 FM. A study of the diversity of social groups in southern Africa, primarily Botswana, for the past 2,000 years, incorporating archaeological and historical materials. **RO**

**U. of Texas** at Austin; Thomas R. Hester: \$289,350. Renovation of storage facilities for the preservation of archaeological collections excavated from sites in Texas and adjacent areas. **PH**

**U. of Texas** at Austin; Thomas R. Hester: \$12,096. To support the costs of technical illustrations and artifact drawings for materials from the prehistoric Kincaid archaeological site in Uvalde County, Texas, dating from around 11,000 years ago. **RO**

**Wellesley College**, MA; Philip L. Kohl: \$30,000 OR; \$93,451 FM. A cooperative effort among U.S., Georgian, and Armenian scholars for the survey and excavation of prehistoric and early historic sites in southern Georgia and northwestern Armenia. **RO**



## Arts—History & Criticism

**Academic & Cultural Collaborative of Maine**, Portland; Victoria B. Bonebakker: \$150,000 OR; \$30,000 FM. A two-year collaborative project including a summer institute on modernism in American art, music, and literature for 30 Maine humanities teachers. **ES**

**American Film Institute**, Los Angeles, CA; Patricia King Hanson: \$100,000 OR; \$225,000 FM. Production of a catalogue of all feature-length motion pictures produced in the United States from 1941 through 1950. **RG**

**American Music Center, Inc.**, NYC; Eero Richmond: \$72,500. A project to catalogue 8,700 scores by contemporary American composers. **RC**

**Brooklyn Museum**, NY; Kevin L. Stayton: \$350,000 OR; \$200,000 FM. An exhibition, catalogue, brochure, and programs on the Spanish Colonial art of New Spain, (now Mexico), 1515-1827, and Peru, 1544-1817. **GM**

**CUNY Research Foundation/Queens College**, Flushing, NY; Michael Cogswell: \$90,000 OR; \$50,000 FM. To support a project to arrange the Louis Armstrong Archive, making the material available to researchers. **RC**

**Catholic U. of America**, Washington, DC; Ruth Steiner: \$85,000 OR; \$10,000 FM. The creation of indices for manuscripts of Gregorian chant, to be added to existing indices and distributed on diskette or electronically. **RG**

**Center for African Art**, NYC; Susan M. Vogel: \$250,000. An exhibition, catalogue, and public programs that will explore the relationships among art, knowledge, and secrecy in Africa. **GM**

**Chicago Architecture Foundation**, IL; Carol J. Callahan: \$32,726. Planning for a catalogue that will interpret Gleason House designed by Henry Hobson Richardson in the 1880s, and its collections. **GM**

**Chicago Historical Society**, IL; Larry A. Viskochil: \$130,900. The cataloguing of 120,000 photographs documenting Chicago's buildings and interiors that were produced from 1929 to 1969 by the firm of Hedrich-Blessing, which specialized in architectural photography. **RC**

**Corporation of the Fine Arts Museum**, San Francisco, CA; Kathleen J. Berrin: \$250,000.

A temporary exhibition that will examine the ancient urban civilization of Teotihuacan, A.D. 1-750. **GM**

**Dallas Museum of Art**, TX; Charles Venable: \$49,822. Planning for an exhibition, catalogue, and programs that will examine the production and use of silver in the United States from 1830 to 1930. **GM**

**Harvard U., Cambridge**, MA; John B. Howard: \$170,000 OR; \$42,000 FM. The production of a bibliographic database of music manuscripts from 1600 to 1800 preserved in libraries in the United States. **RG**

**Hudson River Museum of Westchester**, Yonkers, NY; Laura Hardin: \$140,000. Implementation of an exhibition, publications, and public programs on the history of New York's Old Croton Aqueduct. **GM**

**Indiana U.**, Bloomington; Thomas J. Mathiesen: \$230,000. Preparation of a database of Latin music theory that includes works produced during the Middle Ages and the Renaissance. **RT**

**Indiana U.**, Bloomington; Mary R. Bucknum: \$140,000. Cataloguing in machine-readable format of 12,500 jazz and blues 78 rpm recordings that date from the 1920s through the 1940s. **RC**

**InterCultura, Inc.**, Fort Worth, TX; Gordon D. Smith: \$200,000. A traveling exhibition that will examine Ethiopian icons and liturgical art from the 4th through the 18th centuries. **GM**

**Jewish Museum**, NYC; Vivian B. Mann: \$200,000. An exhibition, catalogue, and public programs that examine the cultural interplay among Jews, Muslims, and Christians on the Iberian peninsula from 711 through 1492. **GM**

**Los Angeles County Museum of Art**, CA; Earl A. Powell, III: \$150,000 OR; \$100,000 FM. An exhibition, catalogue and public programs that will examine utopian images in Expressionist art and architecture in Germany from 1905 to 1930. **GM**

**Oberlin College**, OH; Jeffrey Weidman: \$120,000. For completion of a dictionary of artists, art institutions, and art organizations active in Ohio from 1787 to 1900. **RT**

**Phillips Collection**, Washington, DC; Elizabeth H. Turner: \$50,000. Planning for a traveling exhibition, catalogue, and educational programs that will examine Jacob Lawrence's narrative series of paintings, *The Migration of the Negro*, (1941). **GM**

**Portland Art Museum**, OR; Donald J. Jenkins: \$50,000 OR; \$75,000 FM. An exhibition, catalogue, and public programs that will examine Japanese *UKIYO-E* prints, paintings, and other artifacts from the literary and social milieu of Edo, Japan, 1780-1880. **GM**

**San Jose State U. Foundation**, CA; William R. Meredith: \$67,500. Indexing and production of bibliographic records for the comprehensive bibliography of published and manuscript Beethoven materials at the Ira F. Brilliant Center for Beethoven Studies. **RG**

**U. Art Museum, U. of Minnesota**, Minneapolis; Lyndel I. King: \$45,070. Planning for a traveling exhibition, catalogue, and programming on the influence of theatrical techniques on fraternal organizations in the late 19th and early 20th centuries. **GM**

**U. of Central Florida**, Orlando; Charles H. Harpole: \$80,000 OR; \$72,000 FM. Preparation of volumes 4, 7, and 8 of the multivolume *History of the American Cinema*, on aesthetic, technological, and socio-economic aspects of documentary, feature, and avant-garde films. **RO**

**U. of Kansas**, Lawrence; Wojciech A. Lesnikowski: \$80,000 OR; \$40,000 FM. A scholarly encyclopedic guide to modern architecture in Czechoslovakia, Hungary, and Poland, with at-

tention to the political context of post-World War I modernist architecture in these countries. **RO**

**U. of Michigan**, Ann Arbor; David E. Crawford: \$43,000 OR; \$20,000 FM. The cataloguing of liturgical books printed between 1450 and 1600 and the creation of records to be added to an existing database of these Renaissance religious texts. **RG**

**U. of Michigan**, Ann Arbor; Diane M. Kirkpatrick: \$43,574. Planning for an exhibition, catalogue, and programs that examine visual representations of the 1893 World's Columbian Exposition in the fine arts and popular media. **GM**

**U. of Pittsburgh**, PA; Franklin K. Toker: \$91,936 OR; \$15,867 FM. Preparation for publication of the report on the excavation of the ancient church below the duomo or Cathedral of Florence, which sheds light on the city's history from Roman times through the Middle Ages. **RO**

**U. of Puerto Rico**, Rio Piedras; Enrique Vivoni: \$145,000. A project to arrange and describe architectural drawings and textual records of three sugar companies in Puerto Rico: the Centrales Guanica, Aguirre, and Fajardo. **RC**



## Classics

**American Philological Association**, Worcester, MA; Richard J. Tarrant: \$20,000 OR; \$5,000 FM. To support one postdoctoral fellowship at the *Thesaurus Linguae Latinae* in Munich. **RA**

**Duke U.**, Durham, NC; Steven L. Hensen: \$140,000. To catalogue Duke University's papyrus collection of 1200 texts, following the archival and manuscripts control format, and enter machine-readable records of these papyri into the OCLC and RLIN. **RC**

**Episcopal Academy**, Merion, PA; Lee T. Pearcy: \$24,000. A masterwork study project on Horace for 12 Latin teachers from Merion, Pennsylvania. **ES**

**Rutgers U.**, New Brunswick, NJ; Jocelyn P. Small: \$125,000 OR; \$108,658 FM. The addition of information about classical antiquities in U.S. collections to both the *Lexicon Iconographicum Mythologiae Classicae* and the electronic index maintained by the United States Center at Rutgers. **RT**



## History—Non-U.S.

**American Historical Association**, Washington, DC; Mary Beth Norton: \$140,000 OR; \$160,000 FM. Compilation of a two-volume edition of the *Guide to Historical Literature*, a comprehensive introduction to the most important works. This edition will be a revision of the 1931 and 1961 editions. **RG**

**American Historical Association**, Washington, DC; John E. Schwaller: \$100,000 OR; \$125,000 FM. Compilation of an electronic database covering all pre-1900 manuscript collections that originated in or concern Latin America and the Hispanic Caribbean, and now are housed in the United States. **RG**

**Brown U.**, Providence, RI; Thomas R. Adams: \$55,000 OR; \$50,000 FM. Editing and proof-reading of the last two volumes and a supple-

ment for a six-volume chronological guide to European writings on the Americas published before 1750. **RG**

**CUNY Research Foundation/Queens College**, Flushing, NY; Elaine P. Maimon: \$306,000. A three-year collaborative project that will consider the use of primary sources by journalists and historians in institutes for 40 humanities teachers and in workshops for 100 Queens high school administrators. **ES**

**Catholic U. of America**, Washington, DC; Frank A. C. Mantello: \$100,000. Preparation of a guide to the language and literature of medieval Latin, the lingua franca of western European scholars from A.D. 200 to 1500. **RT**

**Central Michigan U.**, Mt. Pleasant; Eric A. Johnson: \$81,362 OR; \$10,000 FM. Research and writing of a history of political protest in the Third Reich and of Gestapo prosecutions in the cities and regions surrounding Cologne, Dusseldorf, and Frankfurt. **RO**

**John Carter Brown Library**, Providence, RI; Norman Fiering: \$49,625. Three six-month postdoctoral fellowships in the humanities at the library. **RA**

**Long Island U.**, C.W. Post Campus, Brookville, NY; Robert Brier: \$59,000. To support a three-week summer institute and a lecture series on ancient Egypt for 20 elementary and secondary school humanities teachers from Long Island, New York. **ES**

**Pierpont Morgan Library**, NYC; Roger S. Wieck: \$270,000. An exhibition, a catalogue, and public programs on medieval Armenian illuminated manuscripts. **GM**

**Princeton U.**, NJ; Dorothy A. Pearson: \$980,686. The preservation microfilming of 13,000 embrittled volumes from the library's vernacular Arabic collection. **PS**

**San Diego City Schools**, CA; William G. Bowles: \$30,000. A masterwork study project on early Chinese civilization and culture for 15 sixth-grade social studies teachers from San Diego. **ES**

**South Street Seaport Museum**, NYC; Charles L. Sachs: \$50,000. Documentation of the Seamen's Bank for Savings art collection and memorabilia. **PH**

**Southeastern Library Network**, Atlanta, GA; Sandra K. Nyberg: \$2,397,425. The preservation microfilming of 28,057 brittle books and pamphlets on U.S. Americana, Latin Americana, and Africana, held by 15 members of the Association of Southeastern Research Libraries. **PS**

**Stanford U.**, CA; Terence Emmons: \$25,000 OR; \$125,000 FM. The compilation of a bibliography of Russian emigre memoirs from 1917 to the present, published in the Russian language but outside of the Russian empire and the former Soviet Union. **RG**

**Syracuse U.**, NY; Kenneth Pennington: \$20,000. For the completion of a three-volume history of medieval canon law that will describe its development, sources, and literature to 1500. **RT**

**U. of California**, Santa Barbara; David P. Rock: \$122,800 OR; \$16,705 FM. A study of the emergence of democracy in two contrasting Latin American countries, Argentina and Uruguay, 1870-1914. **RO**

**U. of Oregon**, Eugene; David J. Curland: \$131,693. A national institute for 26 high school German teachers on the literature and history of fin-de-siecle Austria. **ES**

**U. of South Carolina**, Columbia; Ralph W. Mathisen: \$40,000. Preparation of a database of biographical information on 12,000 inhabitants of the Mediterranean world from A.D. 260 to 640. **RT**

**U. of Toronto**, Canada; Paul R. Magocsi: \$82,679. Completion of the first historical atlas in English of the countries of East Central Eu-

rope from the 5th century to the present. **RT**

**U. of Washington**, Seattle; James B. Palais: \$155,757 OR; \$40,000 FM. To support a 4-volume study of the social, economic, and cultural history of Korea from prehistoric times to the present. **RO**

**Walters Art Gallery**, Baltimore, MD; Lilian M. Randall: \$100,000 OR; \$18,000 FM. Production of the third volume in a planned four-volume catalogue of the illuminated medieval and Renaissance manuscripts at the gallery. **RG**

**Washington Press Club Foundation**, Washington, DC; Fern S. Ingersoll: \$45,000 OR; \$37,000 FM. Creation of 15 memoirs in the oral history project that will document the personal and professional lives of women in journalism whose careers evolved between 1964 and 1980. **RC**



## History—U.S.

**American Antiquarian Society**, Worcester, MA; Georgia B. Barnhill: \$240,000. To catalogue 5,600 broadsides printed in the United States from 1831 through 1855, whose subjects range from government proclamations and town meeting reports to theater playbills and ballads. **RC**

**American Antiquarian Society**, Worcester, MA; John B. Hench: \$66,835. For two postdoctoral fellowships in the humanities. **RA**

**American Council of Learned Societies**, NYC; Douglas Greenberg: \$219,009. Preparation of a 20-volume biographical dictionary of significant individuals in American history. **RT**

**Buffalo & Erie County Historical Society**, NY; William H. Siener: \$479,402. Rehousing of the society's regional history collection and relocating it to a renovated, 19th-century industrial building. **PH**

**California State Univ.**, Los Angeles Foundation; Donald O. Dewey: \$100,000. A four-week summer institute on fundamental concepts of American government for 40 eighth-grade U.S. history teachers from the Los Angeles area. **ES**

**Chinatown History Museum**, NYC; John K. W. Tchen: \$50,000. Evaluation and reinstallation of an exhibition on the history of New York Chinatown at the Chinatown History Museum. **GM**

**Cincinnati Historical Society**, OH; Ruby M. Rogers: \$49,977. Planning for an exhibition, publication, and programs on the industrial history of Cincinnati, Ohio, from 1850 to 1920. **GM**

**Colonial Williamsburg Foundation**, VA; Dennis A. O'Toole: \$930,263. Installation of new climate control systems and storage equipment to stabilize colonial era collections. **PH**

**Committee for New England Bibliography, Inc.**, Worcester, MA; Roger N. Parks: \$37,093. Production of a volume to update through 1993 the Bibliographies of New England and the Six New England States series, which provide comprehensive coverage of historical writings about New England. **RG**

**Harvard U.**, Cambridge, MA; Randall K. Burkett: \$30,000 OR; \$113,000 FM. For work on the *Harvard Guide to African-American History*, a guide to published bibliographies, monographs, edited collections, journal articles, records, films, music, and oral history tapes. **RG**

**Henderson State U.**, Arkadelphia, AR; John W. Graves: \$77,000. A four-week summer institute on C. Vann Woodward and the history of the South for 24 secondary school teachers from southwestern Arkansas. **ES**

**Herndon Home**, Atlanta, GA; Carole E. Merritt: \$250,000 OR; \$50,000 FM. Exhibition, publications, and educational programs on the Alonzo Herndon family and black upper-class life in Atlanta from 1880 to 1930. **GM**

**Illinois State Historical Society**, Springfield; Janice A. Petterchak: \$596,243. Cataloguing approximately 4,000 newspaper titles held at the Chicago Historical Society and the Illinois State Historical Library. **PS**

**Institute of Early American History & Culture**, Williamsburg, VA; George R. Healy: \$30,000. Postdoctoral fellowship in the humanities at the Institute of Early American History and Culture. **RA**

**Jackson State U.**, MS; Derroral Davis: \$105,000. A four-week summer institute on the Bill of Rights for 25 junior and senior high school social studies teachers from central Mississippi. **ES**

**Maryland State Archives**, Annapolis; Edward C. Papenfuse: \$30,000. A three-week summer institute on topics in Maryland and U.S. history for 20 Maryland high school history teachers. **ES**

**Minnesota Historical Society**, St. Paul; Christopher A. Miller: \$328,757. Exhibition and public programs on the history of wild ricing in Minnesota, an important form of agriculture for the Ojibwe, Menominee, Dakota, and Winnebago, and later European-American people. **GM**

**Minnesota Historical Society**, St. Paul; Marcia G. Anderson: \$1,000,000. Storage equipment and the consolidation and rehousing of collections in a central facility. **PH**

**Minnesota Historical Society**, St. Paul; Michael J. Fox: \$125,000. Converting catalogue records into machine-readable records that can be loaded into a regional database and two national bibliographic utilities. **RC**

**NJ Division of Archives & Records Management**, Trenton, NJ; Karl J. Niederer: \$180,570 OR; \$59,200 FM. Microfilming of approximately 1.8 million pages of newsprint, as part of New Jersey's participation in the U.S. Newspaper Program. **PS**

**National Museum of American Jewish History**, Philadelphia, PA; Margo J. Bloom: \$19,427. Self-study for the National Museum of American Jewish History to evaluate current interpretive programs and develop a five-year plan for humanities programming. **GM**

**Natural History Museum Foundation of Los Angeles County**, Los Angeles, CA; Sharon D. Blank: \$1,000,000. Rehousing of the museum's American material culture collections, including mobile storage units, and the installation of climate control, improved security, fire suppression, and lighting systems. **PH**

**New-York Historical Society**, NYC; Duane Watson: \$194,832. Rehousing and inventory of 20,000 items from the society's collection of American maps. **PS**

**New-York Historical Society**, NYC; Jean Ashton: \$134,000. A two-year project to catalogue in machine-readable form 10,000 of the society's books and pamphlets in regional American history. **RC**

**Newberry Library**, Chicago, IL; John H. Long: \$254,931 OR; \$10,000 FM. Preparation of ten volumes of a proposed 41-volume historical atlas of all changes in U.S. county boundaries before 1990. **RT**

**Newport Historical Society**, RI; Daniel Snyder: \$325,000 OR; \$12,250 FM. Exhibition, walking tour, and programs that will interpret the 350-year history of Newport, Rhode Island. **GM**

**Oklahoma Historical Society**, Oklahoma City; Bob L. Blackburn: \$574,311. Cataloguing of 3200 newspaper titles in repositories throughout the state and the microfilming of approximately two million pages of newsprint. **PS**

**Penobscot Marine Museum**, Searsport, ME;

Samuel W. Shogren: \$35,556. Planning for exhibitions, tours of historic houses, and other programs interpreting the history and culture of the Penobscot Bay area of Maine. **GM**

**Rhode Island Historical Society**, Providence; Madeleine B. Telfeyan: \$40,635. Continuation of a project to catalogue 1,000 titles of newspapers found in repositories throughout the state. **PS**

**Shaker Museum and Library**, Old Chatham, NY; Viki R. Sand: \$19,107. Self-study of the museum and library's resources and interpretive programs to develop a plan for future humanities programming. **GM**

**Society for the Preservation of New England Antiquities**, Boston, MA; Elisabeth C. Byers: \$50,000. Planning docent tours, a brochure, signs, and public programs interpreting the 17th-century Spencer-Pierce-Little Farm in Newbury, Massachusetts. **GM**

**Star of the Republic Museum**, Washington, TX; M. Houston McGaugh: \$17,105. Self-study to formulate future interpretive and collection development goals and plans. **GM**

**Strawbery Banke Museum**, Portsmouth, NH; Carolyn S. Roy: \$14,370. Renovation of the storage facility environment to improve the preservation of collections documenting the history of the Piscataqua River Basin from the 17th century to the present. **PH**

**Strawbery Banke Museum**, Portsmouth, NH; Barbara M. Ward: \$200,000. Interpretation of a historic site with an exhibition, catalogue, and school programs depicting the World War II experience on the home front in an urban neighborhood. **GM**

**Strong Museum**, Rochester, NY; Lynne Poirier-Wilson: \$50,000. Computerized documentation of the museum's collection of 30,000 miniature objects. **PH**

**Temple U.**, Philadelphia, PA; Craig W. Horle: \$86,754 OR; \$440,000 FM. A three-volume series detailing the lives of the founders of Pennsylvania and the development and operation of its representative government from 1682 to 1790. **RT**

**Texas State Historical Association**, Austin; Ron C. Tyler: \$350,000. Revision of the *Handbook of Texas*, an encyclopedia and biographical dictionary of the people, history, geography, culture, industry, and commerce of the state. **RT**

**Thomas Jefferson Memorial Foundation, Inc.**, Charlottesville, VA; Susan R. Stein: \$150,000 OR; \$87,965 FM. Exhibition and publications on the philosophical, civic, and private worlds of Thomas Jefferson at Monticello. **GM**

**Tudor Place Foundation, Inc.**, Washington, DC; Eleanor C. Preston: \$47,545. Computerized documentation of the collections of Tudor Place, an early 19th-century house in Washington, D.C. **PH**

**U. of Nebraska**, Lincoln; Katherine L. Walter: \$21,922. Planning for implementation of the U.S. Newspaper Program in Nebraska. A state-wide survey of holdings will be analyzed to form a strategy for cataloguing and microfilming the state's newspapers. **PS**

**Western Heritage Center**, Billings, MT; Lynda B. Moss: \$325,000. Exhibition, catalogue, and public programs interpreting the history of the Yellowstone Valley region from 1880 to 1940. **GM**



## Interdisciplinary

**American Museum of Natural History**, NYC; Paul F. Beelitz: \$1,000,000. Installation of a climate control system for and the rehousing of the museum's Asian ethnology collection. **PH**

**American Research Center in Egypt, Inc.**, NYC; Terence Walz: \$94,240. Supplement for three postdoctoral fellowships in the humanities. **RA**

**American Research Institute in Turkey**, Philadelphia, PA; G. Kenneth Sams: \$47,650. Supplement for one full-year and one six-month postdoctoral fellowship in the humanities. **RA**

**Association for Asian Studies, Inc.**, Ann Arbor, MI; William B. Hauser: \$100,000 OR; \$10,000 FM. To create a cumulative, computerized database of entries included in *Bibliography of Asian Studies* from 1971 to 1991, to be disseminated in both print and CD-ROM formats. **RG**

**Boston U.**, MA; Barbara B. Brown: \$140,000. A collaborative project on African history for 25 elementary and secondary school humanities teachers from Brookline and Boston, Massachusetts. **ES**

**Brooklyn Historical Society**, NY; Ellen M. Snyder-Grenier: \$25,000 OR; \$25,000 FM. Planning for joint exhibitions, publications, and public programs at the Brooklyn Historical Society and the Chinatown History Museum on the Chinese immigrant community of Sunset Park, Brooklyn. **GM**

**CUNY Research Foundation/Bernard Baruch College**, NYC; David Rosner: \$125,000 OR; \$25,000 FM. Research and writing of a history of the development of mental health and social services for African-American and Hispanic youth in New York City from 1940 to 1976. **RH**

**California State U.**, Sacramento Fdn.; Richard H. Shek: \$138,000. A two-year collaborative project on China and Japan for 60 high school teachers of humanities from the Sacramento area. **ES**

**Campbell Center for Historic Preservation Standards**, Mt. Carroll, IL; Mary W. Lee: \$120,975. Development of a core curriculum for a training program in the care of archaeological and ethnographic collections. **PH**

**Center for Research Libraries**, Chicago, IL; Donald B. Simpson: \$140,000. Microfilming 5,200 19th-century publications written in Hindustani and held by the Oriental and India Office Collections in the British Library. **RC**

**Charles E. Smith Jewish Day School**, Rockville, MD; Kathryn G. Cook: \$36,000. Masterwork study project on themes of order and chaos in texts from a variety of disciplines for 20 secondary school teachers from Rockville, Maryland. **ES**

**Colorado Historical Society**, Denver; Andrew E. Masich: \$248,983. Installation of climate control, fire protection, and storage systems for large and oversized industrial, transportation, recreational, and domestic objects. **PH**

**Concord Free Public Library**, MA; Barbara A. Powell: \$75,000. Cataloguing approximately 3,000 pamphlets that document the significant role of Concord and its citizens in American history and culture. **RC**

**Connecticut Historical Society**, Hartford; Paul B. Parvis: \$60,700. Purchase of fire, gas, and water detection equipment to aid the preservation of the society's material culture collections. **PH**

**Currier Gallery of Art**, Manchester, NH; Marilyn F. Hoffman: \$647,650. Installation of a climate control system to preserve the museum's collection of American decorative arts. **PH**

**Denver Art Museum**, CO; Gordon F. McEwan: \$150,000. To support interpretive components and educational programming in conjunction with the reinstallation of the museum's pre-Columbian and Spanish colonial art collections. **GM**

**Denver Museum of Natural History**, CO; Joyce L. Herold: \$50,000. Documentation of the museum's North American Indian collection. **PH**

**Duke U.**, Durham, NC; William H. Chafe: \$180,000 OR; \$125,000 FM. Study of the history of African Americans during the age of segre-

gation including oral histories, documentary photographs, and film archives. **RO**

**Folger Shakespeare Library**, Washington, DC; Werner L. Gundersheimer: \$40,195. To support a supplement for three postdoctoral fellowships at the library. **RA**

**George Mason U.**, Fairfax, VA; Beverly B. Mack: \$102,655 OR; \$8,849 FM. Preparation of a translation and interpretation of the writings of Nana Asma'u, 1793-1865, the North African educator and poet. **RO**

**George Washington U.**, Washington, DC; Marie C. Malaro: \$245,869. Preservation training of museum managers. **PH**

**Harvard U.**, Cambridge, MA; Walter J. Kaiser: \$99,400. Supplement for four postdoctoral fellowships in Italian Renaissance studies at the Villa I Tatti in Florence. **RA**

**Heard Museum**, Phoenix, AZ; Peter H. Welsh: \$19,746. Self-study to develop a long-range plan incorporating new approaches to the interpretation of native American arts and cultures and related issues in cross-cultural programming. **GM**

**Indiana U.**, Bloomington; Jeffrey Wasserstrom: \$129,200 OR; \$54,000 FM. Research and writing of a study of the ways politically relevant terms were introduced or adapted in modern China. **RO**

**Indiana U.**, Bloomington; Loretta K. Fowler: \$80,777 OR; \$39,336 FM. A study of how different Arapaho Indian age groups and genders in the southern Plains have responded to rapid social changes and maintained traditions in the late 19th and early 20th centuries. **RO**

**Indiana U.**, Indianapolis; David J. Bodenhamer: \$98,012. Preparation of an encyclopedia on the history of Indianapolis. **RT**

**Jewish Museum**, NYC; Ward L. Mintz: \$325,000. For storage furniture and rehousing the museum's collection of artifacts that document Jewish life and culture throughout the world. **PH**

**Johns Hopkins U.**, Baltimore, MD; Scott Bennett: \$39,649. Preparation of a coordinated state-wide preservation plan for library and archival materials in Maryland. **PS**

**Lehigh U.**, Bethlehem, PA; Norman J. Girardot: \$137,000 OR; \$50,000 FM. Research for and writing of a biography of James Legge, 1815-97, an English missionary in China. **RO**

**Litchfield Historical Society**, CT; Catherine K. Fields: \$125,000. Exhibition, catalogue, symposium, and educational programs examining the growth and development of women's education in the early Republic, focusing on the Litchfield Female Academy, 1792-1833. **GM**

**MSTC of New Jersey**, Howell; Michael P. Roach: \$144,636. Computerized dissemination of texts from the Kangyur, Tengyur, and Sungbum collections of Sanskrit and Tibetan philosophical and religious writings from the 6th century B.C.E. to the 20th century. **RT**

**A. Michal McMahon**: \$89,000 OR; \$25,000 FM. Research and writing of a book on the history of the growth of Philadelphia in the 18th century, focusing on technical solutions to environmental problems associated with rapid urban development. **RH**

**Medical College of Pennsylvania**, Philadelphia; Steven J. Peitzman: \$56,000. A comprehensive history of the scientific developments that led to an understanding of the physiology of the kidney. **RH**

**Michigan State U.**, East Lansing; David Robinson: \$140,000 OR; \$55,459 FM. Workshop and three books that examines the cooperation of French colonial administrators and local African leaders in the creation of new Muslim societies in West Africa from the 1890s until 1960. **RO**

**Missouri Historical Society**, St. Louis; Marsha S. Bray: \$49,637. Documentation of the society's

native American archaeological collections. **PH**  
**Museum of the City of New York**, NYC; Jan S. Ramirez: \$65,000. Preparation of an interpretive catalogue of 300 urban scene paintings from the museum's collection. **GM**

**Museum of the City of New York**, NYC; Richard E. Beard: \$49,900. Planning for an exhibition and related publications and programs on the history of New York's Irish community. **GM**

**National Association of Negro Musicians**, Chicago, IL; Willis C. Patterson: \$80,000 OR; \$25,227 FM. Research and writing of a history of the National Association of Negro Musicians, founded in 1919. **RO**

**National Humanities Center**, Triangle Park, NC; Kent R. Mullikin: \$240,000 OR; \$120,000 FM. For 12 postdoctoral fellowships. **RA**

**Natrona County School District One**, Casper, WY; Ann T. Tollefson: \$100,000. Collaborative project including a four-week summer institute for 30 Wyoming elementary and secondary school teachers and administrators on the history and literature of Russia. **ES**

**New York Public Library**, NYC; Howard Dodson: \$63,850. For 2 postdoctoral fellowships in the humanities at the Schomburg Center for Research in Black Culture. **RA**

**New York Public Library**, NYC; Paul J. Fasana: \$1,917,543. Preservation microfilming of 16,300 endangered volumes, published between 1850 and 1913, on the history, culture, and social life of the United States and the Caribbean countries. **PS**

**Newberry Library**, Chicago, IL; Richard H. Brown: \$110,950 OR; \$35,000 FM. For 5 postdoctoral fellowships in the humanities. **RA**

**Northeast Document Conservation Center**, Andover, MA; Ann E. Russell: \$704,002 OR; \$200,000 FM. Field services program, which surveys preservation needs, holds workshops and seminars, and offers technical advice and disaster assistance to institutions in New England and the Mid-Atlantic states. **PS**

**Northeastern U.**, Boston, MA; Maryemma Graham: \$177,000. Collaborative project on African-American literature including a summer institute and follow-up activities for 30 high school English and social studies teachers from Boston. **ES**

**Osage Tribal Museum**, Pawhuska, OK; Carl Ponca: \$19,706. Self-study for the Osage Tribal Museum, to develop a comprehensive agenda of humanities themes for future research, exhibitions, and programs. **GM**

**Peabody Museum of Salem**, MA; Susan S. Bean: \$50,000. Planning for a traveling exhibition on the textiles of Bhutan and their central role in Bhutanese life and culture from 1700 to the present. **GM**

**Portland Public Schools**, ME; Sarah E. Franklin: \$100,000 OR; \$15,000 FM. Collaborative project including a three-week institute and a one-week Alumni Academy on seminal humanities texts for 60 teachers and administrators from southern Maine. **ES**

**Pre-Columbian Art Research Institute**, San Francisco, CA; Merle Greene Robertson: \$71,000. Preparation of a database of rubbings of classic Maya monuments and photographs of Maya figurines. **RT**

**Rochester Institute of Technology**, NY; James M. Reilly: \$256,595. Study of the effectiveness on previously developed microfilm of polysulfide treatment, a recently developed chemical application used to prevent oxidation of silver microfilm master film. **PS**

**Rust College**, Holly Springs, MS; Anita W. Moore: \$1,500. For two consultants on the management of the library holdings that document the history of African American life and culture. **RC**

**SUNY Research Foundation/College at Buffalo**, NY; Frederick C. Tahk: \$51,000. Training of conservators to specialize in the preservation of ethnographic and archaeological objects. **PH**

**SUNY Research Foundation/Health Science** Stony Brook, NY; Nancy J. Tomes: \$129,000. Study the impact of the germ theory of disease on the American public analyzing how concepts of infection were communicated and how they changed private hygienic behavior. **RH**

**School of American Research**, Santa Fe, NM; Michael J. Hering: \$98,000. Installation of climate control systems stabilizing the anthropology collections. **PH**

**Science Museum of Minnesota**, St. Paul; Donald K. Pohlman: \$50,000. Planning for the humanities components of an exhibition on birds of prey and their interactions with people. **GM**

**Sealaska Heritage Foundation**, Juneau, AK; Richard L. Dauenhauer: \$80,000 OR; \$60,000 FM. Collection, translation, analysis, and publication of the oral literature of the Tlingit Indians. **RO**

**Society for the Preservation of New England Antiquities**, Boston, MA; Nancy C. Carlisle: \$50,000. Documentation of the society's collection of ceramic tablewares. **PH**

**State Historical Society of Wisconsin**, Madison; James P. Danky: \$40,000 OR; \$20,000 FM. Creation of a comprehensive bibliography and union list of African-American newspapers. **RG**

Sam Tanenhaus: \$82,100 OR; \$17,500 FM. Historical biography of Whittaker Chambers, the American author known for his role in the Alger Hiss perjury case, 1948-50. **RO**

**Trenton State College**, NJ; Allan S. Gottthelf: \$78,000. Preparation of a guided study of Aristotle's biological writings. **RH**

**Trustees of Columbia U.**, NYC; Ainslie T. Embree: \$110,000. Collaborative project on South Asian history, literature, and culture for teams of teachers from 15 high schools in the metropolitan New York area. **ES**

**U. of Alaska**, Fairbanks; Sharon M. West: \$70,770. Conversion and addition of records from two polar collections located in Canada and England to PolarPac, an international, interdisciplinary database on the polar region. **RG**

**U. of Chicago**, IL; Anthony C. Yu: \$29,000. Masterwork study project on *The Journey to the West*, a classic of 16th-century Chinese literature for 16 Chicago elementary and secondary school teachers. **ES**

**U. of Connecticut Health Center**, Farmington; Michael R. Grey: \$48,000. Research and writing of a history of medical care programs that were established by the Farm Security Administration in the 1930s for low-income farmers in the United States. **RH**

**U. of Delaware**, Newark; Joyce H. Stoner: \$90,000. Training of conservators to specialize in the preservation of objects of material culture. **PH**

**U. of Houston-Downtown**, TX; Kenneth J. Lipartito: \$89,000. Historical study of how technological innovations occurred within the telephone industries in the United States and Great Britain in the 20th century. **RH**

**U. of Kentucky Research Foundation**, Lexington; Karl B. Raitz: \$90,143. Two-volume study of the National Road, US 40, extending between Baltimore, Maryland, and St. Louis, Missouri, incorporating political, cultural, and economic perspectives of history and geography. **RO**

**U. of Oklahoma**, Norman; Gwenn Davis: \$80,000. Volumes covering short fiction, long fiction, and juvenile literature in the Women's Bibliographic Project, a series on writings by British and American women that were published before 1900. **RG**

**U. of South Carolina**, Columbia; Douglas P.

DeNatale: \$90,288 OR; \$67,576 FM. To support a study of the scope of the 20th-century revival of crafts in the Southeast and its impact on popular conceptions of southern vernacular culture. **RO**

**U. of Texas** at Austin; Brooke E. Sheldon: \$575,000 OR; \$86,000 FM. Training of preservation administrators and collection conservators at the Preservation and Conservation Education Program for Libraries and Archive. **PS**

**U. of Wisconsin**, Madison; David B. Woodward: \$186,000 OR; \$214,000 FM. A six-volume comprehensive history of mapmaking from pre-history to the present, in both Western and non-Western cultures. **RT**

**Patricia S. Ward**: \$87,000. A comprehensive biography of the medical reformer and educator Hugh Cabot, a central figure in academic medicine in the United States and an advocate of reforms in the delivery of health care services. **RH**

**Winterthur Museum**, DE; Katharine Martinez: \$64,360. Support of two postdoctoral fellowships in the humanities at the Winterthur Museum, Garden, and Library. **RA**

## Jurisprudence

**Yale U.**, New Haven, CT; Morris L. Cohen: \$75,000. Completion of the annotating and editing for a comprehensive bibliography of American law, covering monographic literature published in the United States and abroad through 1860. **RG**

## Language & Linguistics

**Gallaudet U.**, Washington, DC; James C. Woodward: \$86,950. A dictionary of Black Southern varieties of American Sign Language and a videotaped database of conversation. **RT**

**Hebrew Union College**, Cincinnati, OH; Stephen A. Kaufman: \$225,000 OR; \$110,000 FM. A comprehensive Aramaic dictionary with ancillary concordances and bibliographies. The historical dialects of this Semitic language will be included. **RT**

**Indiana U.**, Bloomington; Mary L. Clayton: \$83,833. Preparation of an edition of a 16th-century Nahuatl manuscript, a study of its provenance, and compilation of alphabetical and morphological dictionaries of this Aztec language. **RT**

**Pennsylvania State U.**, University Park; Richard L. Frautschi: \$80,000. The description of French novels from 1778 to 1800 in North American libraries and the database entry in the *International Bibliography of French Prose Fiction*, 1700-1800. **RG**

**U. of Arizona**, Tucson; Kenneth C. Hill: \$325,000 OR; \$57,500 FM. A comprehensive dictionary of Hopi, a language of the Southwest Pueblo Indians. **RT**

**U. of California**, Berkeley; James A. Matisoff: \$140,000 OR; \$10,000 FM. Preparation of a database and etymological dictionary of the Sino-Tibetan language family, which includes hundreds of languages spoken in China, India and Southeast Asia. **RT**

**U. of California**, Davis; Martha J. Macri: \$112,346. Preparation of a relational graphics database of Classic Maya hieroglyphic inscriptions and

proposed readings. **RT**

**U. of California**, San Diego, La Jolla; Leonard D. Newmark: \$84,387. Completion of a comprehensive Albanian-English dictionary that will include standard and nonstandard forms of the language. **RT**

**U. of California**, Santa Barbara; Sandra A. Thompson: \$303,734 OR; \$32,260 FM. Preparation of a one-million-word computerized database of spoken American English that will include transcriptions and recordings of conversations, lectures, and sermons from across the country. **RT**

**U. of Chicago**, IL; Erica Reiner: \$330,000 OR; \$65,000 FM. Preparation of the Chicago Assyrian dictionary, a comprehensive lexicon of Akkadian, the earliest known Semitic language. **RT**

**U. of Chicago**, IL; Harry A. Hoffner, Jr.: \$325,000 OR; \$40,000 FM. A dictionary of Hittite, a cuneiform language of the ancient Near East that is one of the earliest, documented Indo-European languages. **RT**

**U. of Pennsylvania**, Philadelphia; George Cardona: \$184,394. A computerized textbase and database of major Sanskrit texts on the grammatical systems of ancient India, which played a central role in Indian philosophy and religion. **RT**

**U. of Tennessee**, Knoxville; Jonathan E. Lighter: \$139,719. The first historical dictionary of American slang from the 18th to the 20th century. **RT**

## Literature

**Augustana College**, Sioux Falls, SD; Arthur R. Huseboe: \$71,043. Preparation of a companion volume that will update material in *A Literary History of the American West*, published in 1987. **RO**

**College of Saint Scholastica**, Duluth, MN; John P. Schifsky: \$100,000 OR; \$20,000 FM. A three-week summer institute on the themes of initiation, challenge, and change in American short fiction for 40 elementary school teachers from Minnesota, Wisconsin, and North and South Dakota. **ES**

**Dunbar High School**, Chicago, IL; Pamela Y. Francis: \$18,000. A masterwork study project on the poetry of Gwendolyn Brooks for 15 teachers from various disciplines at the Paul Laurence Dunbar vocational high school in Chicago. **ES**

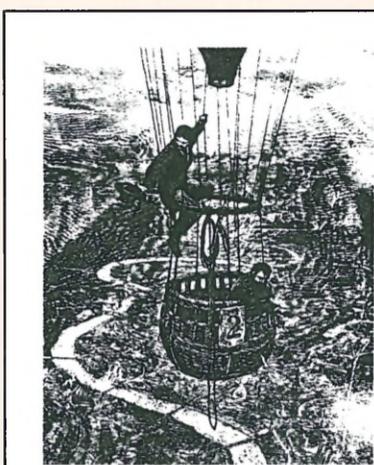
**Bernth O. Lindfors**: \$75,000. The production of a volume for the years 1987-91 in an ongoing bibliographic series of critical commentary on Black African literature written in English from 1936 to the present. **RG**

**Massachusetts Institute of Technology**, Cambridge; Peter S. Donaldson: \$175,000 OR; \$100,000 FM. Preparation of a multimedia archive of Shakespeare's plays that will include 12 machine-readable plays with linked videodisk performances, software tools for annotation, and lexica of performance and film terms. **RT**

**Northglenn High School/Adams 12**, CO; Dorothy A. Sanko: \$16,000. A masterwork study project on classical Greek, Shakespearean, and 19th- and 20th-century tragic drama for 14 English teachers in two Colorado high schools. **ES**

**Ohio State U. Research Foundation**, Columbus; Geoffrey D. Smith: \$235,000. Creation of a comprehensive machine-readable bibliographic file of American fiction from 1926 through 1950 that will include some 20,000 titles of first editions by American authors. **RC**

**Purdue U.**, West Lafayette, IN; Zenobia B. Mistri: \$127,000. A three-week summer institute for 60 Illinois and Indiana high school



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teachers on the coming-of-age theme in works of fiction by American women writers. **ES**

**Texas Southern U.**, Houston; Betty E. Taylor-Thompson: \$29,000. A masterwork study project on six writers of the Harlem Renaissance for 20 high school teachers from the North Forest and Houston Independent School Districts. **ES**

**U. of California**, Berkeley; Arthur Askins: \$29,040. Library survey work and the modification of computer software to enhance the *Bibliography of Old Portuguese Texts*, a catalogue of medieval (pre-1501) Portuguese literature. **RG**

**U. of California**, Irvine; Stephen A. Barney: \$110,000 OR; \$82,000 FM. A collaborative historical commentary on the three versions of the 14th-century poem, William Langland's *Piers Plowman*, stressing the poem's views of English history, society, and theology. **RO**

**Williams College**, Williamstown, MA; Michael S. McPherson: \$89,633. A scholarly synthesis and dissemination of publications that explore the boundaries between economics and moral philosophy. **RO**

## Religion

**Haverford College**, PA; Elisabeth P. Brown: \$64,894. Microfilming of 103 titles from the college's Quaker periodicals collection. **PS**

## Philosophy

**George Washington U.**, Washington, DC; Kenneth F. Schaffner: \$98,000. A comparison of contemporary moral reasoning in medicine with practical reasoning as described by Aristotle, with models of analogical reasoning as utilized in legal case-study analysis. **RH**

**Trustees of Boston U.**, MA; Kevin Ryan: \$245,000. A collaborative project on ethics education for 100 New Hampshire elementary and secondary school teachers and administrators. **ES**

## Social Science

**U. of California**, Santa Cruz; Michael E. Urban: \$61,769 OR; \$20,000 FM. A study of the recent history of Russian political parties and the dissident movement, in order to produce a comprehensive account of the dramatic changes that have occurred in the past several years. **RO**

**U. of Kansas**, Lawrence; Donna P. Koeppe: \$175,000 OR; \$10,000 FM. Creation of a list, with complete bibliographic information and extensive indexes of all maps in the U.S. Congressional Serial Set, from 1789 to 1969. **RG**

# DEADLINES ♦ DEADLINES ♦ DEADLINES

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James C. Herbert, Director • 606-8373

Area code for all telephone numbers is 202.

	Deadline	Projects beginning
Higher Education in the Humanities • Lyn Maxwell White 606-8380 .....	October 1, 1992	April 1993
Institutes for College and University Faculty • Barbara A. Ashbrook 606-8380 .....	October 1, 1992	April 1993
Projects in Science and Humanities • Susan Greenstein 606-8380 .....	May 15, 1993	October 1, 1993
Core Curriculum Projects • 606-8380 .....	October 1, 1992	April 1993
Two-Year Colleges • Judith Jeffrey Howard 606-8380 .....	October 1, 1992	April 1993
Challenge Grants • Thomas Adams 606-8380 .....	May 1, 1993	December 1, 1992
Elementary and Secondary Education in the Humanities • F. Bruce Robinson 606-8377 .....	March 15, 1993	December 1993
Teacher-Scholar Program • Annette Palmer 606-8377 .....	May 1, 1993	September 1994
Special Opportunity in Foreign Language Education .....	March 15, 1993	October 1993
Higher Education • Elizabeth Welles 606-8380		
Elementary and Secondary Education • F. Bruce Robinson 606-8377		

## DIVISION OF FELLOWSHIPS AND SEMINARS

Marjorie A. Berlincourt, Director • 606-8458

	Deadline	Projects beginning
Fellowships for University Teachers • Maben D. Herring 606-8466 .....	May 1, 1993	January 1, 1994
Fellowships for College Teachers and Independent Scholars • Joseph B. Neville 606-8466 .....	May 1, 1993	January 1, 1994
Summer Stipends • Thomas O'Brien 606-8466 .....	October 1, 1992	May 1, 1993
Dissertation Grants • Kathleen Mitchell 606-8463 .....	November 16, 1992	June 1, 1993
Faculty Graduate Study Program for Historically Black Colleges and Universities .....	March 15, 1993	September 1, 1994
Maben D. Herring 606-8466		
Younger Scholars • Leon Bramson 606-8463 .....	November 1, 1992	May 1, 1993
Study Grants for College and University Teachers • Clayton Lewis 606-8463 .....	August 15, 1993	May 1, 1994
Summer Seminars for College Teachers • Joel Schwartz 606-8463		
Participants .....	March 1, 1993	Summer 1993
Directors .....	March 1, 1993	Summer 1994
Summer Seminars for School Teachers • Michael Hall 606-8463		
Participants .....	March 1, 1993	Summer 1993
Directors .....	April 1, 1993	Summer 1994

## DIVISION OF PRESERVATION AND ACCESS

George F. Farr, Jr., Director • 606-8570

	Deadline	Projects beginning
Library and Archival Preservation Projects • Vanessa Piala 606-8750 .....	December 1, 1992	July 1993
Library and Archival Preservation/Access Projects • Barbara Paulson 606-8750 .....	December 1, 1992	July 1993
National Heritage Preservation Program • Richard Rose 606-8750 .....	November 2, 1992	July 1993
U. S. Newspaper Program • Jeffrey Field 606-8750 .....	December 1, 1992	July 1993

To receive guidelines for any NEH program, contact the Office of Publications and Public Affairs at 202/606-8438. Guidelines are available at least two months in advance of application deadlines.

Telecommunications device for the deaf: 202/606-0282.

# DEADLINES ♦ DEADLINES ♦ DEADLINES

## DIVISION OF PUBLIC PROGRAMS *Donald Gibson, Director • 606-8267*

Area code for all telephone numbers is 202.	Deadline	Projects beginning
Humanities Projects in Media • <i>James Dougherty 606-8278</i> .....	March 12, 1993	October 1, 1993
Humanities Projects in Museums and Historical Organizations • <i>Marsha Semmel 606-8284</i> .....	December 4, 1992	July 1, 1993
Public Humanities Projects • <i>Wilsonia Cherry 606-8271</i> .....	March 12, 1993	October 1, 1993
Humanities Projects in Libraries • <i>Thomas Phelps 606-8271</i>		
Planning .....	November 6, 1992	April 1, 1993
Implementation .....	March 12, 1993	October 1, 1993
Challenge Grants • <i>Abbie Cutter 606-8361</i> .....	May 1, 1993	December 1, 1992

## DIVISION OF RESEARCH PROGRAMS *J. Rufus Fears, Director • 606-8200*

	Deadline	Projects beginning
Scholarly Publications • <i>Margot Backas 606-8207</i>		
Editions • <i>Douglas Arnold 606-8207</i> .....	June 1, 1993	April 1, 1994
Translations • <i>Richard Lynn 606-8207</i> .....	June 1, 1993	April 1, 1994
Subventions • <i>606-8207</i> .....	March 15, 1993	October 1, 1993
Reference Materials • <i>Jane Rosenberg 606-8358</i>		
Tools • <i>Helen Agüera 606-8358</i> .....	September 1, 1993	July 1, 1994
Guides • <i>Michael Poliakoff 606-8358</i> .....	September 1, 1993	July 1, 1994
Challenge Grants • <i>Bonnie Gould 606-8358</i> .....	May 1, 1993	December 1, 1992
Interpretive Research • <i>George Lucas 606-8210</i>		
Collaborative Projects • <i>David Wise 606-8210</i> .....	October 15, 1993	July 1, 1994
Archaeology Projects • <i>Murray McClellan 606-8210</i> .....	October 15, 1993	April 1, 1994
Humanities, Science, and Technology • <i>Daniel Jones 606-8210</i> .....	October 15, 1993	July 1, 1994
Conferences • <i>David Coder 606-8210</i> .....	January 15, 1993	October 1, 1993
Centers • <i>Christine Kalke 606-8210</i> .....	October 1, 1993	July 1, 1994
International Research • <i>Christine Kalke 606-8210</i> .....	April 1, 1993	January 1, 1994

## DIVISION OF STATE PROGRAMS *Carole Watson, Director • 606-8254*

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.

## OFFICE OF CHALLENGE GRANTS *Harold Cannon, Director • 606-8361*

	Deadline	Projects beginning
.....	May 1, 1993	December 1, 1992

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