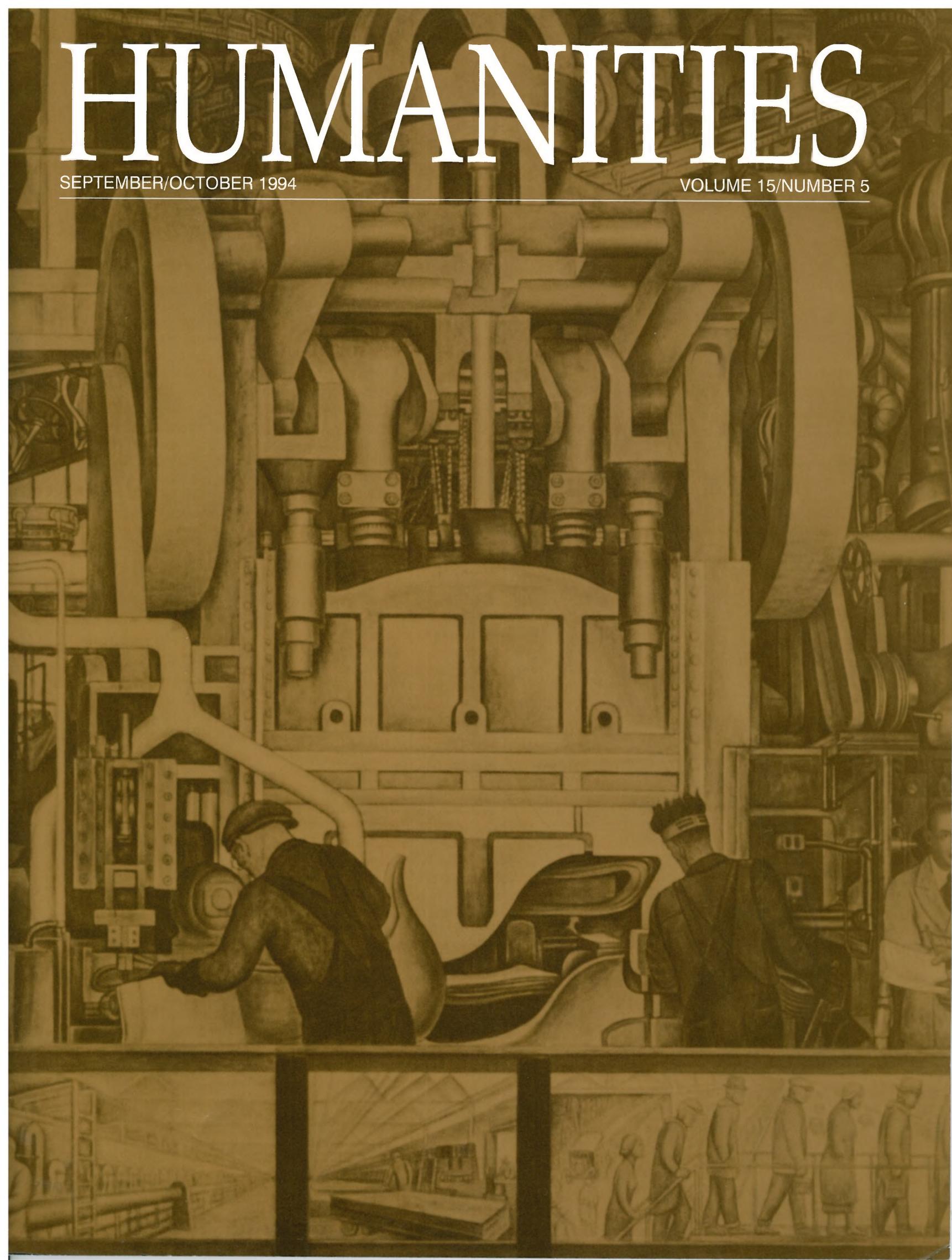
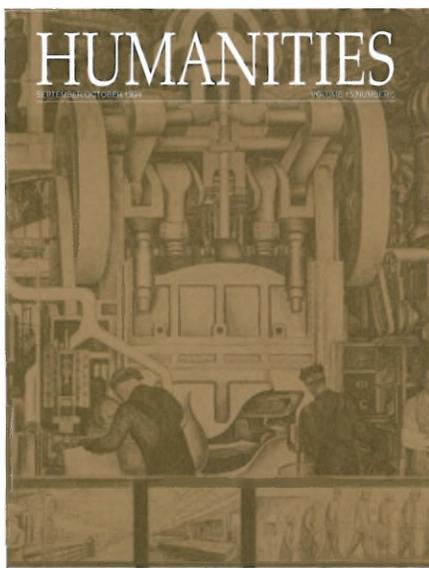


# HUMANITIES

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Detroit Industry, by Diego Rivera. Detail, south wall, Detroit Institute of Art.

—© 1993, Founders' Society, Detroit Institute of Art

#### Humanities

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## EDITOR'S NOTE

### *The History of Labor*

Who built the seven towers of Thebes?

The books are filled with the names of kings.

Was it kings who hauled the craggy blocks of stone? . . .

In the evening when the Chinese wall was finished

Where did the masons go? . . .

The words are Bertolt Brecht's, and Studs Terkel used them to set the scene for his 1987 book on everyday Americans called *Working*.

They are just as appropriate today as we mark the one hundredth anniversary of Labor Day as a national holiday. We take the occasion to walk briefly in the footsteps of some long-ago leaders. There is cigarmaker Samuel Gompers, the son of a cigarmaker, who arrives on these shores at the age of thirteen in the middle of the Civil War and who, by the end of the century, becomes the towering figure of the American labor movement. There is the mesmerizing Eugene V. Debs—"while there is a soul in prison, I am not free"—whom Gompers praises and then denigrates in private letters to other union leaders. There is Walter Reuther, the United Automobile Workers leader bloodied in the battle of River Rouge, who pushes for power-sharing among management, government, and labor in World War II, only to see his vision fragment in the postwar years.

We also look at the less powerful in the labor force, in this instance the boat builders, salt miners, garment workers, Jell-O makers, and whalers of New York State. Ten state historical societies have joined in producing "Industry and Community," an exhibition whose photographs and documents retell the story of the newly arrived immigrant who finds work and a little money, and then sends for friends and family. In New York State, the influx brought Syrians to the salt mines of Tompkins County, Italians to the Gould Pump foundry in Seneca Falls, other nationalities to other places. The towns were company centered: When factory hours were over, a worker found recreation on the Kingsford Starch baseball team or in the Rome Brass & Copper band. While the modern labor movement would come to change that relationship, the period left a cultural mark that endures.

As industry grew in America, workers called for recognition. A plot by labor unions, sniffed some. Whatever the impetus, the year 1882 brought the first Labor Day parade, an event in New York City that reportedly drew 250,000 onlookers to watch 10,000 to 20,000 unionists march along lower Broadway to Union Square.

New York's success inspired others. Oregon in 1887 became the first state to make Labor Day a holiday. By 1894 twenty-three other states had done so; the U.S. Congress followed suit.

There was a catch, however: no enforcement clause. "To fix the holiday in fact as well as law, workers had to engage employers and the state in direct confrontations," Michael Kazin and Steven J. Ross point out in the March 1992 *Journal of American History*. "In New York City, where many shops and factories remained open during the early years of the holiday, unions fined their member a day's pay for working on Labor Day."

Other battles were to come, often fractious bloodletting among the unions themselves. As the years passed, organized labor went from 2.3 million members in Gompers' heyday, to 14 million by the end of World War II, slightly down to 13.3 million today. And Labor Day itself? Kazin and Ross theorize that "as wage earners achieved a better standard of living, acquired automobiles, moved out of the central cities . . . official Labor Day festivities gradually shed their character as public demonstrations of working-class strength." It has now, they say, moved into the category of Memorial Day or Thanksgiving or the Fourth of July.

— Mary Lou Beatty

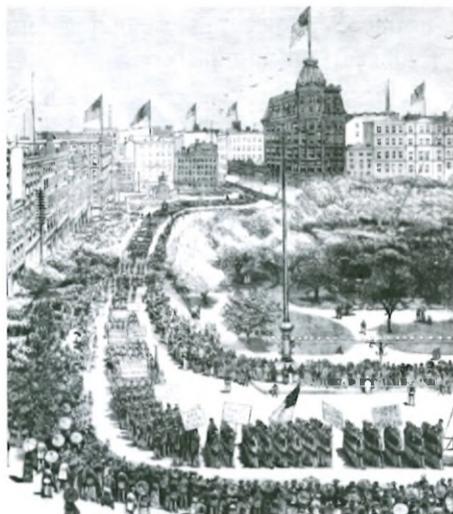
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A Conversation with

Martha

Minow



*Chairman Sheldon Hackney talked recently  
with Harvard law professor Martha Minow  
about differences among American groups*

*and the ramifications for society. Martha Minow is the author of*

*MAKING ALL THE DIFFERENCE: INCLUSION, EXCLUSION, AND AMERICAN LAW.*

**SHELDON HACKNEY:** History has a way of confusing things. You've written a good bit about the dilemmas of difference in this country. One in particular speaks to me because of my experience on a college campus, where I saw this in action—the paradox of how trying to do something about the problems that arise because of differences actually exacerbates those problems.

**MARTHA MINOW:** Yes. When you are in a community in which people with certain kinds of traits or identities have been less advantaged or less well regarded than others, the dilemma that is created is that paying attention to that trait against the same backdrop may further accentuate precisely what has disadvantaged people, and yet ignoring it against the same backdrop may leave those people unassisted in an environment, a school, or other institution that wasn't designed with them in mind. I think that an obvious example in the academic context is,

should there be special welcoming or academic support programs for people of color or women? If you create those kinds of programs, there is a danger that you are singling those people out and saying that somehow they're not full and equal members of the community—they need something special. On the other hand, if you don't do something and you leave the existing operations as they were, those people may well look around and feel as if no one has even noticed that they're there, and indeed that some of the mores of the place seem exclusionary. That's the kind of problem.

**HACKNEY:** Precisely. I felt that keenly every day. I didn't find a good solution to that. Do you have one?

**MINOW:** Well, it's not one solution, but it's an approach at a somewhat abstract level. Figuring out how to make it operational is, of course, the big challenge. The abstract insight is that the background norms themselves have to change.

In that way, you won't have to single people out or create special programs because you'll have changed the institution. The easiest image for me to describe this is with regard to disability. Rather than having a separate entrance for the student who uses a wheelchair, you make the front entrance wheelchair accessible. Rather than having a separate building with classrooms that are wheelchair accessible, you make all the buildings wheelchair accessible. Now, how you translate that across the range of differences that we encounter in this society is the challenge. The nature of a physical disability is different from gender difference, which is different from racial difference, which is different from linguistic difference.

**HACKNEY:** Yes.

**MINOW:** And then, of course, we have people who are in many of those categories, overlapping with each other.



Photo by © Susan Green

Another example that I use in my book is in an elementary school classroom in which there is a student who is hearing disabled. A case that went up to the Supreme Court posed the question, does that student have a right to have the state pay for a full-time sign-language interpreter? The Supreme Court said no, it's too costly, and, in any case, the student is smart enough that she's making progress without much assistance. I thought that was an inadequate response: nothing needs to change because this student was talented enough to make progress while missing one-third of what was said in class. Maybe she would make much more progress if she had a fuller accommodation. I understand the cost problem, however, and no doubt that explained the school's opposition.

Yet there is another alternative besides giving or denying a paid sign language instructor. An alternative solution should ask what if every student in the class learned sign language? Some people say, "How impractical," and yet other people have written me to say that is exactly what they've done in their schools, which is very encouraging. One of the things I like about that particular example is that not only is it the humane thing to do, but those students will have an enormous benefit from learning about language generally as well as learning how to make a place that's inclusive.

So, again, it's not the details of this solution that I would advocate in every place, every time, but that's the kind of idea I have. The background assumption in this classroom should be "not everybody can hear"; the background assumption in that classroom should be "everyone has a

right to be communicated with however they need to be communicated with," and you figure out what it takes.

**HACKNEY:** It does provide a theoretical framework. In the case of racial differences on campus, one can imagine a time when the differences by race won't matter but then, how do you get there?

**MINOW:** What do you mean by "there"? By saying racial differences won't matter, I think we mean several things. One, we mean that for any of the things that we categorize as benefits and burdens, the differences are irrelevant. On the other hand, we don't mean therefore no one has an identity related to their background. We don't mean that everyone is operating behind a screen and no one sees anyone else. What we mean is that race can matter to people along with other kinds of personal and group characteristics that, again, don't carry significant burdens in terms of institutional treatment or opportunities.

So how do we get there? And I think it's a very complex process of joining together to tack against the wind. It's trying to figure out what mix of special programs will actually change the background norms and what changes in

the curriculum will ensure that not just the black students are taking courses that expose them to African-American studies, but the changes occur in other parts of the curriculum, so they don't feel like "Well, only we are learning about this, and the dominant curriculum excludes our experience, and other students are never expected to learn about it." The important thing is to look at the university from the perspective of *all* the students.

On the issue of gender, imagining and constructing methods for inclusion prompt painful discussions. Women's groups have been divided over precisely this question. Usually it is put in the form of a conflict over equal treatment or special treatment, which is itself, I think, an unfortunate formulation. A good example is in the workplace with regard to pregnancy and childbearing. Should a woman have a right to maternity leave that a man does not get? For years, many women's groups said yes and many others said no, contending such a leave disadvantages women when they are trying to get a job, and it stigmatizes them at the workplace. I think the solution that the law has developed is the right one, which is, the employer has to accommodate both men and women and make it possible for both men and women to have a job and to raise their children, and if that means a parenting leave or a dependent-care leave, that's the right answer.

**HACKNEY:** Parenting leave is the solution for a lot of institutions. But in the abstract, that is to say, "Well, we will make both groups, both parties, the same."

**MINOW:** We will make both parties the same by changing the institution. What I think that example so nicely illustrates is that most of our institutions, our workplaces and so forth, took for granted a kind of societal practice that said everything surrounding children is women's jobs; therefore, anything that women have to do in order to take care of children should take away from their place in the paid work force. Whereas, if you stand back and say, anything to do with children is an obligation of both parents, then the workplace itself has to change. It means all or most employees will have some family obligations, not just this odd little group called women. It is treating both women and men the same, in a sense, by the institution's saying there is a dimension of our workers' lives that the workplace has to accommodate. If it turns out in practice that none of the men take the parenting leave, you may have a problem of stigma or tracking for the women who do, but at least we're going down the right road.

**HACKNEY:** What I find interesting is this solution—much like the solution of having all children in the school where there are hearing-impaired children learn to sign—to give men a parenting leave that is the same as what's available for women. You are treating them the same.

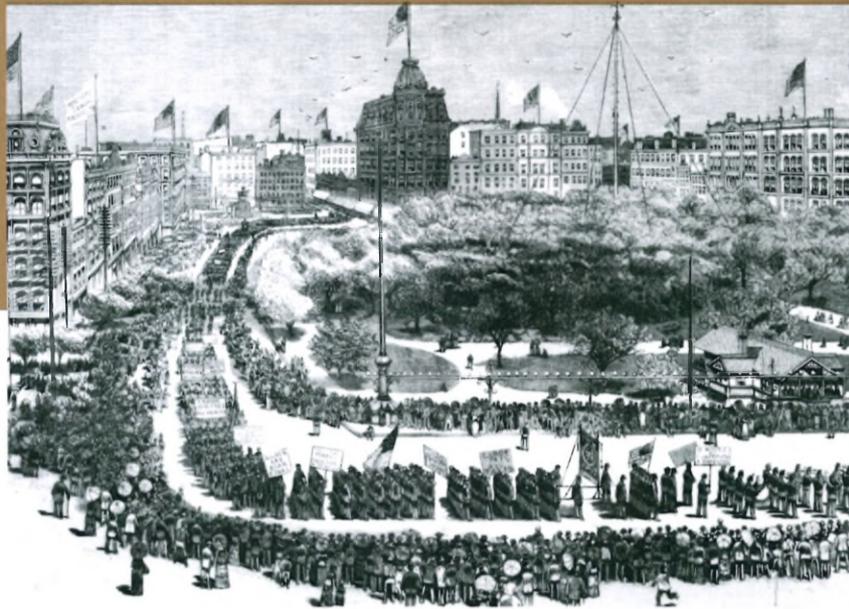
**MINOW:** That's exactly right. I think that is the only way out of the dilemma of difference, because the dilemma creates this danger of stigmatizing the people who seem different without changing the underlying institutions that produce the differences. If you change the underlying institutions, then you can treat everyone the same.

**HACKNEY:** Now, if you translate that into race and ethnicity, might it not mean that one works toward a society in which group differences may still be significant in

In the case of racial differences on campus, one can imagine a time when the differences by race won't matter but then, how do you get there?

—Sheldon Hackney

# LABOR DAY



The first Labor Day Parade in New York City, September 5, 1882.

—Collection of The New-York Historical Society

## THE 100<sup>TH</sup> ANNIVERSARY

**1994** MARKS THE 100TH ANNIVERSARY of Labor Day. It began as a local observance when the New York Central Labor Union in 1882 endorsed a proposal for a “day of rest” for the city’s workers between the Fourth of July and Thanksgiving. “Fellow workers and their families sat together, joked together and caroused together,” wrote a *New York Herald* reporter, “Americans, English, Irish, and Germans . . . hobnobbed as though the common cause had established closer brotherhood.”

By 1894 more than twenty states had designated the first Monday in September as a holiday, and Congress followed suit, making it a national holiday by unanimous vote.

The day was seen as a way to promote comradeship among a diverse working class, with parades and picnics to demonstrate the unity of the trade and labor unions. Official recognition of labor’s contributions acknowledged its role in shaping American society. Each wave of immigrants brought a different set of cultural traditions and notions about labor, and work itself became the one transcending experience for every immigrant group who arrived in the United States.

As the years went on, Labor Day was to serve as a forum for organized labor, an occasion for championing causes or publicizing workers’ grievances. “It is regarded as the day,” said labor leader Samuel Gompers, “for which the toilers in past centuries looked forward, when their rights and their wrongs might be discussed, placed upon a higher plane of thought and feeling.”

As the *American Book of Days* recounts, Gompers’s words were more than rhetoric. Prior to the 1894 New York City parade, many of the women garment workers voiced a reluctance to participate in the parade. A representative explained, “they have very poor clothes, many of them are little better than rags.” Discounting their embarrassment, a fellow delegate replied, “so much the better. Let them march in their rags so that the New York public may see how they are treated.” The women marched, along with 12,000 other workers, as half the city watched. Their courage convinced labor leaders of the value of Labor Day to the cause of workers. □

—Meredith Hindley

# "THE MOST

# DANGER

B Y N E L S O N L I C H

**I**T WAS 1952 and Ford Motor Company was showing off its automated new engine factory in the Cleveland suburb of Brook Park, spewing out V-8 engine blocks with but a tenth the workforce required in the company's older facilities. The visitor was Walter Reuther, the forty-five-year-old president of the United Automobile Workers.

"You know, Walter," taunted a Ford executive, "not one of these machines pays union dues." To which Reuther shot back: "And not one of them buys new Ford cars, either."

The dichotomy continues today. What is the relationship between the purchasing power and job security of people vis à vis the

growth in productivity generated by the worldwide deployment of new factories and telecommunication links? How are workers, communities, and nations to become the masters rather than the victims of technological change?

As the driving force behind the largest and most powerful trade union in America, Reuther spoke for millions of workers at a time when the U.S. labor movement stood at the height of its twentieth-century power. When he took charge of the union's negotiations with General Motors in 1939, that corporation alone controlled more than ten percent of the nation's entire productive capacity. Seven years later he was elected presi-

**"Battle of the Overpass" at the Ford River Rouge auto plant, May 26, 1937. LEFT: Walter Reuther, second from left, and other UAW organizers hand out leaflets as news photographers ask them to pose. CENTER: As they continue unaware, three Ford Servicemen approach them. RIGHT: One of the organizers, Richard Frankenstein, is beaten.**

—All photos are from the Archives of Labor and Urban Affairs, Wayne State University.



dent of the UAW, just days after the conclusion of a bitter one-hundred-thirteen-day strike against the nation's largest company. This was an era when the shape of the postwar political economy was still in flux; and many Americans were asking the same question posed by the *Saturday Evening Post* in a feature profile of early 1948: "What Does Walter Reuther Want?"

Reuther was born on September 1, 1907, in Wheeling, West Virginia, an industrial city of glassworks, riverboat shipyards, and iron mills. Tutored by their father, Valentine, a brewery worker and leader of unionism in the upper Ohio Valley, Walter and his brothers were partisans of Eugene V.

Debs by the time they were adolescents. But their father, who had immigrated from the Rhineland to escape German militarism, also instilled in his sons a drive for sturdy self-improvement, as well as a rebellious defiance of the established order. Walter became a skilled craftsman, first at Wheeling Steel and then at Henry Ford's River Rouge complex outside Detroit, where he built the precision dies that stamped out thousands of identical Model A components. Like all tool and die men, Reuther had an enormous pride in his trade. These highly paid men were known for their orderly work habits, scrupulous neatness (lest a stray piece of metal ruin their work),

cooperative work relations, and autonomous creativity. Indeed, such workers virtually define the sort of "high skill, high wage" labor force that fostered a rising standard of living. Because of their self-confidence, their cosmopolitanism, and their vital place in the production order, skilled craftsmen of the early twentieth century could be found both in the vanguard of those who posed a radical challenge to the existing industrial order and among those workers who were most entrepreneurial and career-conscious in their outlook. As a youth newly arrived in the world's greatest production mecca, Reuther explored both roads. He completed high school in Dearborn and then went on to Detroit



City College (now Wayne State University). In the late 1920s, when he worked at the Rouge, Reuther seemed well on his way to becoming either a Ford manager or a proprietor of a small die shop of his own; but these dreams evaporated in the early Depression years when to Reuther, the socialist promise of an orderly and rational society seemed far more compelling than the chaos and injustice of capitalism in collapse. In 1934 and 1935 Reuther and his younger brother Victor spent eighteen months in the Soviet Union at the Gorky automobile factory five hundred miles east of Moscow. By the late 1930s both would become militant anti-Communists, but the evidence indicates that while they were in the Soviet Union, the Reuther brothers found bureaucratic inefficiency and slipshod production technique the most troubling feature of that regime.

Back in the United States Walter Reuther was part of the generation of young radicals who took advantage of the opportunity opened by the New Deal to build the big industrial unions in steel, auto, rubber, and electrical products. His picket line courage was impressive—the series of pictures recording the attack upon him by Ford Motor Company goons remains one of the most arresting visual records of labor's battle—but his remarkable rise to national political prominence in the early 1940s rested upon a more distinctive understanding of the role played by the state in an era of wartime mobilization. The

transformation of the economy to a war footing meant that traditional collective bargaining issues—wages, union recognition, working conditions—had become thoroughly politicized; and so, too, had the functions of management, including issues of investment, pricing, product, and ownership. Evoking the self-assurance so characteristic of the skilled tool and die makers, Reuther saw no reason that the labor movement could not play a direct role in all these decisions. "Management has no divine rights," Reuther once declared. Its jealously guarded "prerogatives," he argued, were but "usurpations of power and privilege to which no group of men have exclusive right in a democratic nation."

Reuther put this vision to the test in 1940, when the nation's desperate need for warplanes gave him the chance to advance a plan calling for the production of "five hundred planes a day." He wanted an aircraft production board composed of representatives of government, management, and labor that would have the power to convert automobile production facilities without regard for corporate boundaries, markets, or personnel. "England's battles, it used to be said, were won on the playing fields of Eton," announced Reuther. "This plan is put forward in the belief that America's can be won on the assembly lines of Detroit."

This was but the first of many "Reuther plans." Automotive management

fought it to a standstill, but the idea cast a long shadow. Here were the hallmarks of a strategic approach Reuther would use again and again: an assault on management's traditional power made in the name of social and economic efficiency, an appeal for public support in the larger liberal interest, and an effort to shift power relations within the larger political economy, usually by means of a tripartite governmental entity empowered to plan for whole sections of the economy. Reuther was a visionary who would link working-class power with government authority in what many historians today would label a Keynesian, "corporatist" framework, not very different from that which structured economic policy-making and industrial relations in postwar Germany, Austria, and Sweden.

His program—some labeled it "Reutherism"—sought to limit the autonomy of individual corporate enterprises in the interests of a larger social efficiency. Like so many early twentieth-century reformers, Reuther believed in the emancipatory power of mass production, but he also thought untamed capitalism an obstacle to the realization of what he often called "an economy of abundance." In the midst of one of the UAW's big postwar strikes, Reuther asserted: "The fight of the General Motors workers is a fight to save truly free enterprise from death at the hands of its self-appointed champions." Not unexpectedly, American businessmen hated this idea. As auto executive George Romney put it: "Walter Reuther is the most dangerous man in

**Walter Reuther  
speaking to a  
rally in Germany  
in 1952.**

—Photo by Erik Lessing





Detroit, because no one is more skillful in bringing about the revolution without seeming to disturb the existing forms of society."

By the early 1950s all such visions had been abandoned by unions. American trade unions still remained quite powerful: in 1953 they enrolled more than one third of all non-farm workers, the most ever. But the dynamic and experimental character of American industrial relations had given way to an increasingly routine process of collective bargaining between individual companies and individual unions. In hindsight, Reutherism's eclipse seems almost inevitable. World War II was followed by a boom, not the system-wrenching depression that many expected. Republicans and Southern Democrats brought the laborite New

Deal to a halt; and the big industrial unions, including the UAW, were thrown into a virtual civil war when Reuther and his fellow union leaders became convinced that only the expulsion of their sizable Communist minority could save the labor movement from devastating attack.

Led by General Motors, the big corporations took advantage of labor's weakness by offering unions like the UAW a sort of imposed truce. In 1950 the UAW and GM signed a five-year collective bargaining contract, soon dubbed the Treaty of Detroit, which contained two pillars of the postwar social order: an automatic cost-of-living adjustment keyed to the general price index and an "annual improvement factor" wage increase designed to reflect, if only partially, the

still larger annual rise in automotive productivity. This pattern contract soon spread to other unionized industries, insuring blue-collar workers of the 1950s and 1960s a generation-long increase in their standard of living. But this accord froze industrial relations along lines that insulated management from Reutherite pressure. Writing for *Fortune Magazine*, Daniel Bell, once Reuther's comrade in the Socialist Party, summed up the meaning of this contract: "GM may have paid a billion for peace, but it got a bargain. General Motors has regained control over one of the crucial management functions. . . . long-range scheduling of production, model changes, and tool and plant investment."

Reuther remained a tribune of American liberalism, but it was only a matter of time before the UAW came to resemble its automotive adversaries: stolid, stable, rich, and bureaucratic. Reuther himself seemed an increasingly frustrated and tragic figure whose energy and imagination was now trapped within the very institution he had done so much to build. Throughout his UAW presidency, which lasted from 1946 until his death in a 1970 airplane crash, Reuther sought to temper the Cold War, advance the civil rights agenda, and rebuild America's cities. And yet Reuther's capacity to shape his world seems to have declined with every passing year. He could do little to stop the deindustrialization of Detroit, the

stagnation of the labor movement, or the escalation of the war in Vietnam. In 1968 he pulled the UAW out of the AFL-CIO, then led by George Meany, the conservative, overbearing autocrat of organized labor, but this gesture also failed to rekindle union fires.

Walter Reuther's death almost precisely coincided with the end of America's post-World War II boom. Nearly a quarter century later, the autonomous system of powerful industrial firms that so dominated Reuther's era no longer has the capacity to generate the good jobs or the rising standard of living that once gave it such legitimacy. Individual work sites have become transitory institutions whose very existence is the product of economic forces far outside the control of workers or their immediate managers. In this context, Walter Reuther's early vision is still relevant, not so much in terms of its programmatic particularities, but as an understanding that production itself is a social function which must be returned to the political agenda. □

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*Nelson Lichtenstein is Professor of History at the University of Virginia.*

*He received a \$30,000 Fellowship for University Teachers from the Division of Fellowships and Seminars to research Walter Reuther, the UAW, and the postwar industrial order.*

# Labor Lexicon

## OTHER ENDOWMENT-FUNDED PROJECTS ON THE HISTORY OF LABOR



Automobile Industry by William Gropper, 1941. Detail of a mural in a Detroit post office.

Over the past five years, NEH has awarded more than one hundred and fifty grants and four million dollars for projects exploring the history of labor. The following is a sampling:

A number of scholars looked at the history of American unions, labor relations, and the role of political parties. With a \$30,000 grant from Fellowships for College Teachers and Independent Scholars of the Division of Fellowships and Seminars, Julia Greene examined labor politics in American government and society with "The American Federation of Labor and Political Action, 1880-1925." Ronald Schatz undertook an examination of "A Study of the Industrial Relations Profession" with a \$26,222 grant from Fellowships for College Teachers and Independent Scholars.

Susan Porter Benson received a summer stipend from the Division of Fellowships and Seminars to study "Working-Class Families in the World of Consumption, 1880-1960: Toward a Social History of the Marketplace." Teacher-Scholar Eric Garrison benefited from a \$30,500 grant to support his project, "Work and Social Class: Historical and Contemporary Perspectives." A \$30,000 Fellowship for College Teachers enabled Joseph McCartin to complete work on a book examining "Labor's 'Great War': American Workers, Unions, and the State, 1916-1922."

Regional studies of American labor were also undertaken. Joe Trotter received a \$30,000 Fellowship for University Teachers from the Division of Fellowships and Seminars for "Work, Culture, and Power: Black

Life in the Urban Deep South, 1910-1940." The project examined the industrial transformation of African-American life in Birmingham, Mobile, and Montgomery, Alabama. Using a \$3,000 study grant from the Division of Fellowships and Seminars, James Lorence explored "Self-Help or Collective Action: A Study of Southern Work Experience, 1865-1945."

David Vaught received a \$17,500 Dissertation Grant to complete his dissertation, "Contested Harvest: The Shaping of Agricultural Labor Relations in California, 1900-1919." Pennsylvania State University Press received a \$7,000 Publication Subventions grant from the Division of Research Programs to support the publication of Gerald Eggert's *Entrepreneurs, Artisans, and Factory Hands: The Industrialization of Harrisburg*, which looks at the Pennsylvania town during the late nineteenth century.

Through a comparative regional study, Gerald Zahavi used a \$30,000 Fellowship for University Teachers to explore the impact of America's Communist Party in "Working-Class Culture, Communism, and Community in Twentieth-Century America, 1919-1955: Labor and Communism."

Scholars also looked at the lives of major American labor leaders. With a \$4,750 summer stipend from the Division of Fellowships and Seminars, Elliott Gorn began research on "Mother Jones: An American Life," a biographical study of Mary Harris Jones, an influential labor leader at the beginning of the

twentieth century. Robert Cherry obtained a \$30,000 Fellowship for College Teachers to research a biography on Harry Bridges, the left-wing leader of the Pacific Coast longshoremen's union.

The Henry Ford Museum and Greenfield Village received \$550,000 in outright and matching funds from the Museums Program of the Division of Public Programs for "Made in America," a permanent exhibition on the history of American manufacturing and power generating systems.

Three museums focused on the labor experiences of their respective cities, obtaining grants from the Museums Program of the Division of Public Programs:

The Valentine in Richmond received \$275,000 for an exhibition and scholarly symposium on "The Working People of Richmond: Life and Labor in an Industrial City, 1865-1920."

The State Historical Society of Wisconsin, working with the Wisconsin Black Historical Society and Museum, received \$45,000 to plan the exhibition, "Finding Jobs."

The Cincinnati Historical Society used a \$49,977 grant to fund research, exhibition design, and historical consultation for a new permanent exhibition on "Workers and the Changing Workplace, 1850-1920."

The New England Foundation for the Humanities received a \$24,535 grant from the Public Humanities Projects of the Division of Public Programs to support a series of anthology-based reading and discussion programs, a traveling poster panel exhibition, and a video program on "Making a Living: The Work Experience of African Americans in New England."

Brandeis University obtained \$31,206 from the Interpretive Research Collaborative Programs of the Division of Research Programs for "The Double Shift and Changing Place of European Labor," a study of the declining influence in the last two decades of labor movements in Sweden, Germany, Italy, Britain, Spain, and France.

Three summer stipends allowed scholars to do further research on British labor history. A \$3,750 grant enabled Patricia Seleski to trace the development of domestic service as an occupation for women in the early industrial age in "Maids of All Work: Women and Domestic Service in London, 1780-1820." Johanna Smith received \$3,500 to explore the contradictory views of Chartism and unionism in "The Graves of the Just: Nineteenth-Century Representations of British Working-Class Politics." With a \$4,750 grant, James Jaffe surveyed the role and significance of employers' organizations during the Industrial Revolution with "Industrial Relations and the Transformation of England." □



Courtesy of DeWitt Historical Society, Tompkins County

Miners injured in an explosion in a rock salt mine at Cayuga Lake, in 1917; two were permanently blinded.

## Workers' Rites of Passage

BY PAM WEISZ

**F**

**ROM THE BOAT YARDS OF CLAYTON IN THE THOUSAND ISLANDS, to the grim garment factories of Manhattan's Chinatown, industry in New York State has shaped not only the physical landscape but also the lives of the workers and the identities of the communities in which they worked and lived. "Industry and Community," a traveling exhibition organized by the DeWitt Historical Society in Ithaca, New York, is a collaborative effort of ten New York historical societies. Using histories of local industries and events from workers' lives from 1830 to the present,**

the exhibition illustrates how industry shaped individual and collective identities in each of the ten sites in the state.

Through photos, documents, and artifacts, "Industry and Community" looks at boat builders in Clayton, garment workers in Chinatown, glass makers in Corning, salt miners in Tompkins County, Jell-O makers in LeRoy, starch workers in Oswego County, brass and copper workers in Rome, foundry workers in Seneca Falls, glove makers in Tioga County, and whalers in Cold Spring Harbor in the decades on either side of the turn of the century. About 150 items, exhibited from March until June at the DeWitt Museum, will travel to each site over the next two-and-a-half years. In addition, each museum will incorporate objects from its own collection when the exhibition arrives there.

Most explorations of the industrial era focus on machinery and production. The participants in "Industry and Community" wanted to "emphasize workers, rather than products," said project director Margaret Hobbie. Despite wide disparities in geography and product, the effects of the various industries on the communities in which they set up shop were in many ways similar.

gerous job, offered opportunity to almost any man who could prove himself through courage and strength. Documents show how one African-American man worked his way up to the rank of whaleboat captain.

The immigrant communities that formed in response to the needs of a particular industry have in some cases outlasted it. Laurie Rush, the exhibition's curator, said that Clayton still has a neighborhood called French Town after the immigrants who settled there, while Italian groceries and restaurants still dot the streets of Seneca Falls.

Another factor that is a constant throughout the various communities is the way leisure time was incorporated into industrial activity through company teams, activities, and outings. Creating such recreational opportunities allowed management an additional degree of control over the workers' lives by keeping them occupied in company-sponsored activities. In addition, Rush said, "it fostered a sense of loyalty to the company. It was something we found that was very common." Photos of the Cayuga Rock Salt baseball team in Tompkins County, the Kingsford Starch baseball team in Oswego, and the Rome Textile Company picnic show how closely

Seneca Falls cast miniatures in iron. In Chinatown, one garment worker found time amid the monotony of sewing to write a poem about lunch.

As important as expressing one's identity in these industrial settings was, the workers felt a need to foster a sense of cohesion and community among themselves, particularly in a potentially dangerous environment such as a whaling ship or the salt mines. "Your life's going to depend on your coworkers," Rush said. There was the need for, as Rush notes, "a sense that all of you are part of a team." To form the bonds needed to create that sense, workers created rites of passage particular to each setting. A newcomer had to prove him or herself before being accepted.

In some cases, the rite of passage was a formal test of skill. In the foundries at Seneca Falls, workers proved their mettle by casting various figures of metal; first a frog, later a pornographic scene on a metal plate. In other settings, the rite of passage consisted of experiencing a shared risk. In Chinatown, for example, a garment worker gained acceptance after the first time she pierced her finger with a sewing needle. Workers actually referred to such an event as "graduation."

**T**he silk glove factory in Tioga County was built there because a railroad, chair company, and leather glove company were already employing men, leaving an available labor force of wives and daughters who would work for less pay. Despite this inequity, some of the women enjoyed the work and the income it brought them.

One common theme was the role of immigrants, who provided labor in several of the locations. "They were available and they were cheap," Hobbie explained. Often one newly arrived immigrant would establish himself in a particular town, then send for or bring over friends and family from his homeland. In this way, a community of Syrians gradually formed near the salt mines of Tompkins County, and Italians began to staff the Gould Pump foundry in Seneca Falls. The garment factories of Chinatown were staffed primarily by Asian immigrants.

An inverse relationship existed between the desirability of a particular job and the openness of that industry to persons of different ethnicities. The less pleasant the job, the more multi-ethnic were those who filled it. For example, whaling, a difficult and dan-

recreation and work were intertwined. Workers at Rome Brass & Copper had a band, Rush said.

While workers may have reaped some benefit from management's desire to maintain control over their lives, they resisted such efforts at control in the workplace. However much management wanted them to act as a homogeneous unit, workers found ways of maintaining individual identities in the workplace. "No matter how hard management tries to discourage it, people find a way around it," Hobbie said. Workers in the salt mines, for example, were forced to dress alike for safety reasons. They expressed their individuality by putting stickers on their hard hats. "It was especially popular to get stickers from other mines," Hobbie said. Sailors on whaling ships carved naked women into the timbers below deck and foundry workers in

Mention of the garment factories creates an image of rows of women engaged hour after hour in dreary, monotonous labor. But this image does not hold true for all women workers.

The silk glove factory in Tioga County was built there because a railroad, chair company, and leather glove company were already employing men, leaving an available labor force of wives and daughters who would work for less pay. Despite this inequity, some of the women enjoyed the work and the income it brought them. Records of dry goods accounts for an unmarried glove factory worker named Jenny Klem show that she used her earnings to buy clothing and makeup that would otherwise have been unobtainable. Among the other artifacts from Tioga County is a letter from a ninety-nine-year-old former glove

At Corning Glass Works, a "gatherer" (LEFT BACKGROUND) removes molten glass from a furnace pot for use by the glass-blower or "gaffer" (CENTER). The young boy sitting at his feet assists the "gaffer" by holding glass molds.

*—Courtesy of Corning-Painted Past Historical Society*





Courtesy of Tioga County Historical Society

The Kayser Glove Company workforce in Owego, New York.

factory worker describing how much she treasures the memories of her work there.

In a few cases women were able to reach the upper levels of management. Through family connections, some were able to attain positions of power in a given industry. A woman named Lucie Bolton married the president of the Cayuga Rock Salt mines in Tompkins County in 1928. Her husband fell ill a few years later and eventually died, and Lucie successfully ran the

because of its existing attributes, whether it was the availability of labor, as in Tioga County, or favorable geographical features, such as water power and raw materials. Once there, however, there was generally adaptation on both sides.

In some cases relationships between those running the factory and the community were strained, if not downright hostile or manipulative. Documents from Owego, for example, reveal that members of the Kingsford

**A**mong the other artifacts from Tioga County is a letter from a ninety-nine-year-old former glove factory worker describing how much she treasures the memories of her work there.

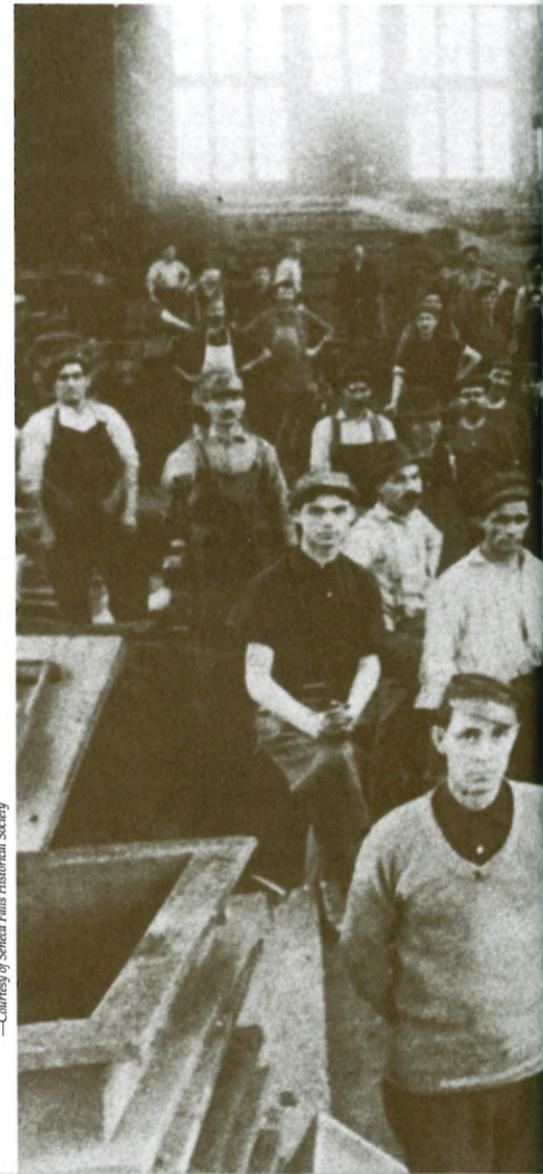
mines for the next eighteen years as president of the company.

In addition, Hobbie said, more women worked in factories than is commonly thought. "Women have worked in industry all along," she said. Like women, however, children also came cheap, and in some cases worked alongside their parents in the factories. One photograph shows a young boy among a group of foundry workers in Seneca Falls, while in another photograph a child does homework in a Chinatown garment factory.

Industry affected not only individuals, but whole communities. A factory was often built in a particular locale

family, which owned the starch factory, managed to corrupt the local political process to get a family member into office.

A series of photos of the Cayuga Rock Salt company from the 1920s to the 1970s demonstrates how relations between workers and management deteriorated within the community. The first photos show the mine's owners standing amidst a group of miners. In a later photo the owners stand to the side of the workers, and a photo a few years after that shows how management moved from an office at the mine entrance to a building up the hill. Several years later, the mine was pur-



Courtesy of Seneca Falls Historical Society

chased by Cargill, a Minnesota-based company. Because of concerns about job security and benefits, relations deteriorated to the point where a violent strike erupted. Workers also rallied for better treatment in the factories of Chinatown and Rome.

In other cases, however, when workers were treated fairly, the relationship between management and workers was more positive, and at times benefited the community. The Woodward family, inventors of Jell-O, paid for the erection of many public buildings in LeRoy and sponsored parades and local charities. Although Jell-O is now made in Delaware, good feelings about the company persist in LeRoy. "LeRoy takes great pride in being the home of Jell-O," Hobbie said.

The appeal of efforts by wealthy industrialists, as well as the promise of jobs, led to competition between jurisdictions to attract industry. Chamber of Commerce brochures from LeRoy, Ithaca, and Rome tout each town's benefits, as does a sign proclaiming "Rome is for the Romans; Rome is for results."

While the exhibition paints a picture of the history of industry in New York State, it looks to the future with a segment entitled "Tomorrow's Workplace." Labels and graphics accompanying the exhibition describe the evolution of most of the communities from an industrial to a service-based economy, but they also point out that today's workers share common experiences with industrial workers. An office worker putting a picture of her family on her desk is attempting to express her identity in the same way as a sailor furtively carving a figure out of whalebone.

Many workers today experience a rite of passage before gaining acceptance in the workplace, such as making a common mistake on the job, or joining social or professional organizations that relate to one's work. In this way, Hobbie said, the themes of "Industry and Community" are "relevant to just about anybody who's worked with other people."

Creating the exhibition turned out to be a boon to the ten historical societies involved. The project first took

shape four years ago as a training exercise for the participants, who wanted to explore the potential for interpretive collaborations among the small museums of upstate New York. Their work has resulted in a valuable network formed among the museums, some of whom are considering future collaborative projects.

The main lessons are for the visitors. While Corning still produces glass, and the salt mines in Tompkins County are still active, in the majority of communities the factories lie dormant and many people are unaware of the role that industry played in the history of their communities during the industrial era. That, Rush said, is something she would like to change.

Most people in these communities "don't think of them as being industrial centers," she said. After examining the exhibition, she hopes their perceptions will change. "There will be a sense of 'yes, I've forgotten, our town used to be the leading producer of starch' or whatever—a sense of how important these places were." □

### "Industry and Community" Itinerary

**Corning—Painted Post  
Historical Society**

*Corning, New York*

Through September 30, 1994

**Oswego County Historical Society**

*Oswego, New York*

October 15, 1994–January 31, 1995

**Rome Historical Society**

*Rome, New York*

February 15–May 15, 1995

**The Antique Boat Museum**

*Clayton, New York*

June 16–September 1, 1995

**LeRoy Historical Society**

*LeRoy, New York*

October 1, 1995–January 15, 1996

**Seneca Falls Historical Society**

*Seneca Falls, New York*

February 1, 1996–May 1, 1996

**The Whaling Museum**

*Cold Spring Harbor, New York*

May 15–September 1, 1996

**Chinatown Museum**

*New York City*

September 15–December 31, 1996

*Pam Weisz is a writer based in New York City.*

*The DeWitt Historical Society received \$60,000 from the Humanities Projects in Museums and Historical Organizations program of the Division of Public Programs.*

Factory workers assembling on the shop floor, Gould Pump Company, ca. 1920.



# Labor's First Titan

## SAMUEL GOMPERS

SAMUEL GOMPERS, A YOUNG CIGAR MAKER FROM LONDON who came to the United States in 1863, was to become a towering figure in the turn-of-the century American labor movement. He became the first president of the American Federation of Labor, and at the time of his death in 1924, had headed the organization for nearly forty years. *The Samuel Gompers Papers*, which are being gathered at the University of Maryland with the help of an NEH grant, illuminate the period of America's transition to an industrialized society.

Gompers shaped the era in countless ways, pulling together carpenters, miners, machinists, typographers, and other skilled workers into an economic force that fought for collective bargaining, a minimum wage, and the eight-hour working day.

One of the irritants to Gompers was rival labor leader Eugene V. Debs, who not only had presidential ambitions but also the effrontery to push for a labor movement reorganized along regional lines. The relationship of the two men was tenuous at best, as Gompers indicates in letters to his fellow unionists:

### G o m p e r s v . D e b s

To D. Douglas Wilson

"Dear Sir & Brother:—

"Your favor of the 15th to hand and contents noted. In reply to your question I would say that I was badgered from morning until night with questions on politics and political parties, each of which I refused to express an opinion on. While I expressed my admiration for the personality of Mr. Debs, it seemed to me that it was a reflection upon the intelligence of the men of our movement to pay idolatrous worship to any man, and that certainly seemed to me to be the case with some of our unionists in Cleveland, and I so stated and it was published by the press of that city. The reporter asked me who would be the candidate of the People's Party and I said that I thought that Debs would be the logical candidate, he asked further whether I thought

that he would make a good run and I answered that I thought he would make as good a run as any man on that ticket. This is about the sum and substance of the talk I had with the reporter, or rather upon the subject. I had made up my [mind to] remain as free as the air during the campaign and be most careful in my expressions yet I find myself quoted and questioned. Every man's word is exaggerated and distorted by the politician to the parties' ends. No man seems to be safe from them.

"Hoping this explanation will be satisfactory I remain,  
"Fraternally yours, Saml Gompers  
"Pres. American Federation of Labor"

Letter to D. Douglas Wilson  
Editor of the *Machinists' Journal*  
June 16, 1896

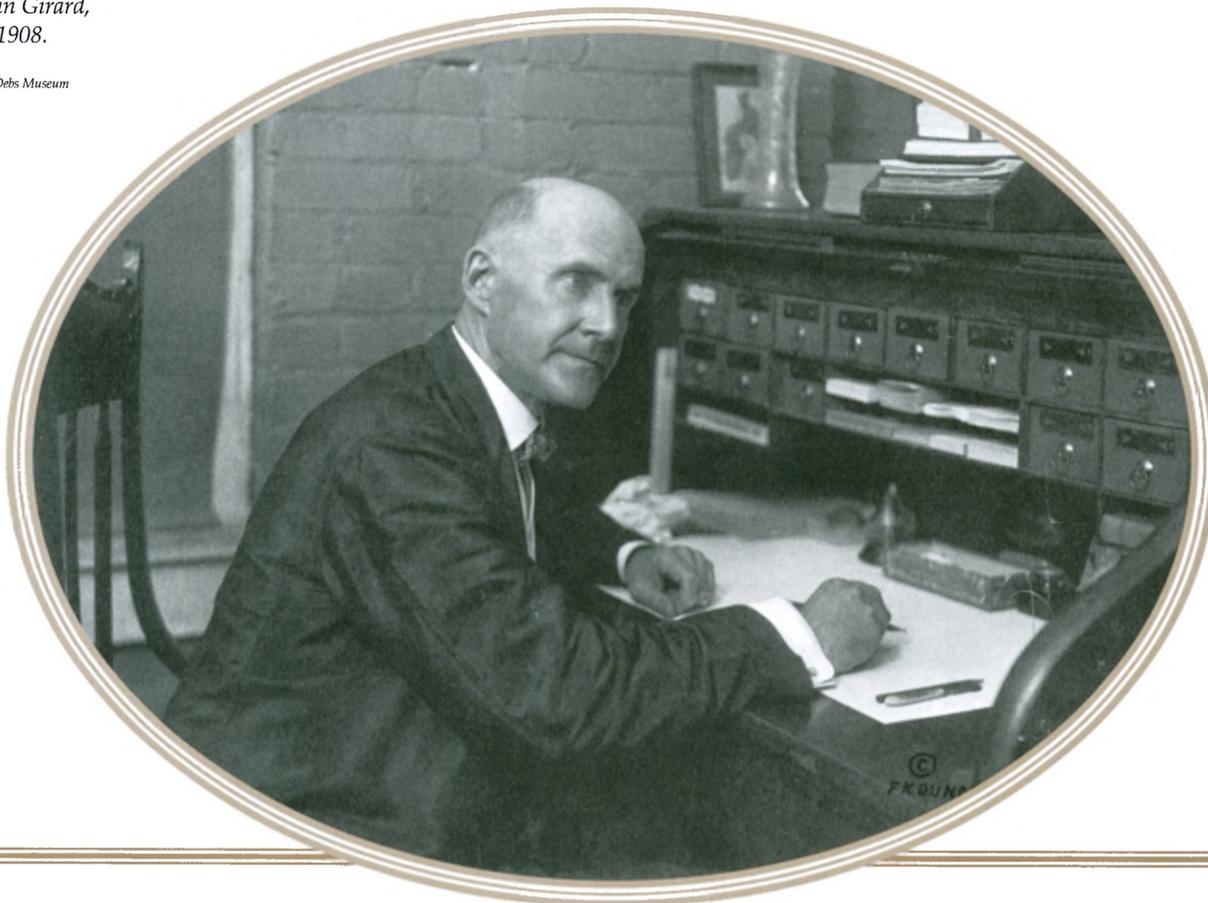
*Samuel Gompers in New River,  
West Virginia, in the 1890s.*

—George Meany Memorial Archives



Eugene V. Debs in Girard,  
Kansas, August 1908.

—Courtesy of the Eugene V. Debs Museum



#### To P. J. McGuire

"... In a letter received yesterday from Atlanta, Ga., I am informed that there are some who are going among our unions and trying to have them give up their charters and join Debs' Social Democracy. Our informant says that they have made no progress thus far, except with few expelled, weak-kneed and suspended members. Yes, I am free to say that if this should continue and take a more aggressive form there may be a conflict and, perhaps, sooner than some might wish it. In my opinion, we have been tolerant too long of men who have gone about the country declaring the size of their hearts, and repeatedly offering up their necks for the hangmen's noose as their stock in trade for practical work in the labor movement. I want to avoid conflict, or any appearance of a conflict, as much as possible, but, whether I succeed in it or fall under it, I am willing that our movement shall be clear cut and let us know who are with the trade unions and who are against them. The trade union movement has had to withstand edicts of government backed by force, as well as the ignorance of a large number of masses. It has had to overcome the opposition of the vicious and the false friend, the Pinkerton agent, as well as the Agent Provocateur. It has been preached against and denounced. It has been proven (?) folly. It has been demonstrated (?) by the political economists to be a pure waste of time and effort, and yet the workers will organize and the trade unions remain [at?] the struggle better and more thoroughly than ever, and the real fights that labor will make to obtain just and fair dealing to the workers and to encourage a new order of things at the proper time, a new order of things based upon justice to humanity, if it is ever brought

about, will be the result of the trade unions. Though I might be believed to be narrow, or fanatical, I have all my life and I now, more than ever pin my faith and hope for labor's disenthralment in the true trade union movement."

Gompers letter to P. J. McGuire,  
New York City Central Labor Union  
September 14, 1897

#### To Executive Council of the AFL

"... If you will remember that the Western Federation of Miners were on strike during the Cincinnati convention last Dec.; that Debs went to Montana and sought to lead that strike, and did lead it into a disastrous failure; you will remember that I called your attention to the fact that I had received a confidential letter about that time stating that Mr Edward Boyce would recommend to the convention of the Western Federation of Miners that the members arm themselves and particularly that the organization should withdraw from the American Federation of Labor and form a Western Federation of Labor. Mark the similarity of language..."

"P.S.—The Chicago papers disclose the fact that Mr. Edw. Boyce is in attendance at the Convention there; and, also, that Mr. Debs is laboriously trying to prove that the miners' strike was lost and that all strikes are failures."

Gompers letter to the  
Executive Council of the AFL  
September 29, 1897

### To P. J. McGuire

"... You say you had a talk with Debs while he was in Philadelphia. I suppose it was interesting: it certainly should have been very warm. There can be no denying that Debs can say most pleasing things to one, and, yet, a short time before and after ascribe to that same person the most malevolent of designs, and even with all that he is not a bad fellow I firmly believe, but brainy, bright—but the apostle of failure. It is a pity he never, in his days of development, had the opportunity of coming in [close] contact with not only trade unionists, but sincere, sympathetic theoretical as well as practical trade unionists. Hence he has had his mind prejudiced against trade unions and trade unionists believing them to be bare and barren of sentiment."

Letter to P. J. McGuire  
October 13, 1897

### To Edward O'Donnell

"... Yes, I see that Debs is booked for a number of talks in the East and I am not surprised at the resentment by our trade unionists for his utterance decrying the trade unionists and trade union action. A few weeks ago he urged that where there was no social democratic ticket in the field that he would advise people to vote for Populists, or others who stood nearest to labor generally, ignoring the S.L.P. [Socialist Labor Party]. He was taken to task for this at a Philadelphia meeting and last Saturday I saw a signed article by him in which he has made his peace with the S.L.P.—that is, so far as urging people to vote for their party. As a matter of fact he has advocated so very many different things and so near after and in opposition to each other that it is difficult to keep track of which is said first or last."

Letter to Edward O'Donnell  
Boston Central Labor Union  
October 27, 1897

## Sparring with a critic

"... At the conclusion of his address Friday night Mr. Gompers picked up a piece of paper and said: 'I received this note a moment before rising to address you. It says that some gentleman in the audience would like to ask me some questions. With your permission, I am now ready to answer them, if it is in my power.'

"Mr. Cunningham, who was on the city ticket of the Socialist Labor Party, arose and said: 'Mr. Gompers, you say we are living under a false economic system. What shall we put in place of it?'

"A true one; one that will be evolved out of the intellectual progress of our people.'

"Do you prohibit the discussion of politics in labor unions?'

"No, sir!' Mr. Gompers pushed his head out beyond the footlights and glared. 'I'll tell you what we won't allow, sir. We won't allow the labor unions to become the tail of any political kite, sir.'

"Does it stand labor in hand to study political science?'

"Most certainly it does. There is no science which the working people should not study. The trade unions urge all members to study.'"

From the *Chicago Federationalist*  
on a Gompers appearance in  
Kansas City, Missouri, April 7, 1898.

## On the eight-hour day

"... Yesterday Mr. Gompers was asked for an interview on questions that concern very nearly the interests of the labor masses of the country. He readily consented, as it is one of the characteristics of his nature to act courteously toward newspaper men. He was first asked what is likely to be done looking to the establishment of an eight-hour day. He said:

"The first thing that is necessary is a thorough organization of the wage workers and the trades unions and their federations so that they may agree in concert of action. First let them obtain eight hours by agreement with their employers and eight hours for all government employees either by statutory law or by order of the executive and departmental officers of the nation, state and municipalities. To accomplish this organization of the wage workers is essential. Although there is a fair degree of organization now I recognize that much more will have to be done in this direction before we achieve the full attainment of that desirable object—the eight-hour day. All thinking men agree that existing conditions are unfair, unequal and improper and require a change of remedy. It would seem even that those who run[?] could read that with the vast improvement of machinery and the application of new forces to the production of wealth as well as the division and sub-division of labor, that the most rational movement to meet these new conditions should be a reduction in the hours of labor of those employed, thus enabling work to be found for the workless.

"[?]In my judgment the reduction of the hours of labor is the first great living issue before the people and is demanded upon patriotic as well as upon economic and social grounds. I think that eight hours as a maximum is long enough for any laboring man to work in this area when steam and electricity drive machinery at its full force and speed.'"

An interview in the  
*Indianapolis Sentinel*  
January 5, 1896

*The excerpts are taken from The Samuel Gompers Papers: A National Labor Movement Takes Shape, 1895-98, vol. 4 (1991), edited by Stuart B. Kaufman, Peter J. Albert, and Grace Palladino. Reprinted by permission of the University of Illinois Press, Urbana and Chicago.*

*The University of Maryland has received \$979,730 from the editions program of the Division of Research Programs to prepare a twelve-volume printed version and a microform edition of The Samuel Gompers Papers. The four volumes already in print and the two microform versions contain nearly 400,000 pages of documents.*

Douglas Tilden, Mechanics Fountain, 1901, bronze, 15' atop 6 1/2' granite base designed by Willis Polk. Market, Battery and Bush Streets, San Francisco, California.

Douglas Tilden (1860-1935), affectionately known as the "father of California sculpture," produced one of the few public monuments to industrial labor in this country. Two mechanics, one quite aged and the other middle-aged, maneuver an iron plate through the punching machine. Three apprentices, younger in age, dangle from the lever arm, struggling to activate the punch. At the base of the sculpture surrounding the punch are attributes of industrialism: a locomotive wheel and connecting rod, an anvil, a ship's propeller, and a cannon. At the time of its erection, the monument stood as a paean to industry, representing the civilizing effects of progress on the Western wilderness. In addition, it depicted a working-class hierarchy: the skilled mechanics toiling in harmony with the machine and the unskilled apprentices powering the machine by the force of their bodies. At present, the monument stands as a symbol of pride to contemporary San Francisco workers, celebrating the productive capacity of the city's laboring community.



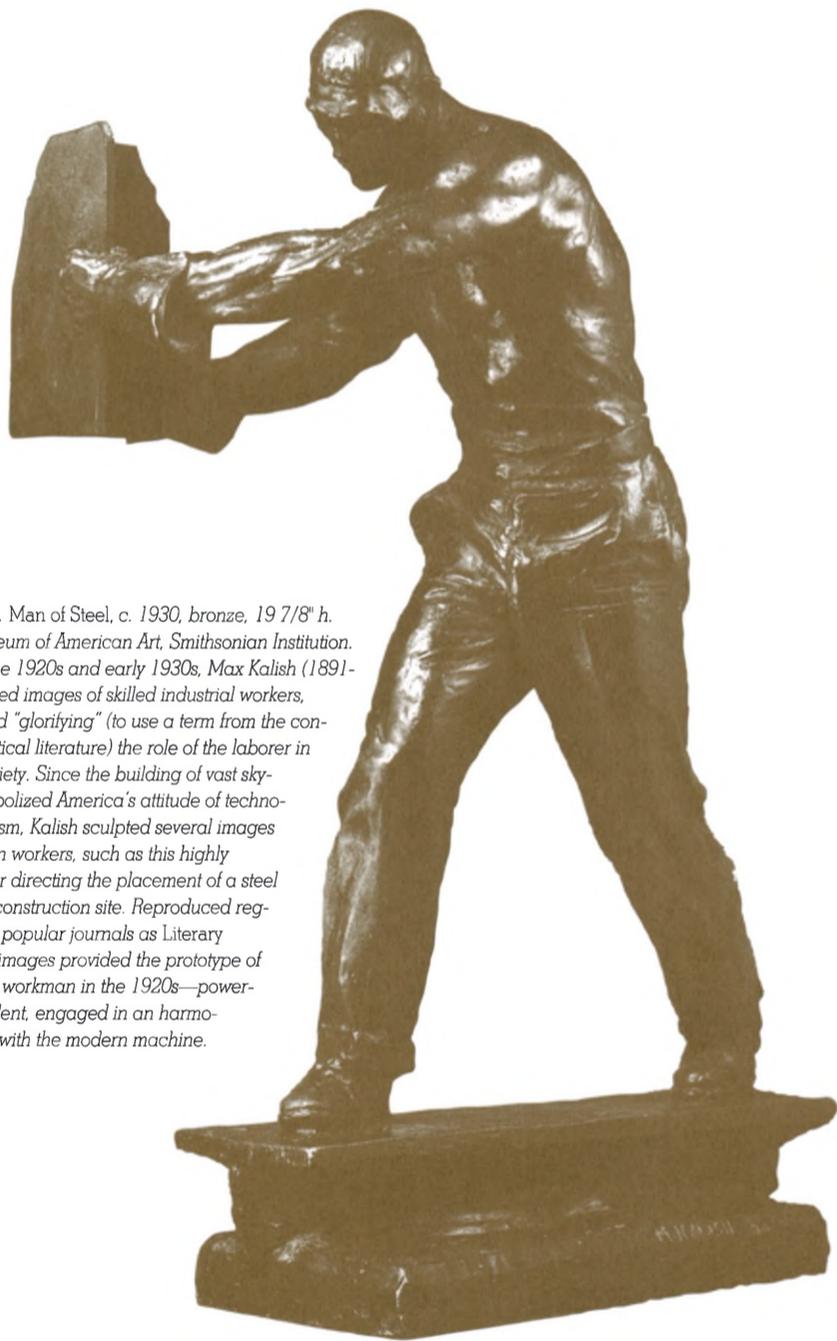
# SWEAT OF THY BROW:

## Representations of Labor in American Sculpture, 1880-1935

BY MELISSA DABAKIS

**A**s farmers and artisans became the workers of the Industrial Age, American artists of the later nineteenth century began to produce images that reinforced the societal change. Serving as symbols of technological change, locomotives and steam engines, rather than the workers who produced them, piqued the American imagination of the nineteenth century in the realm of fine arts and popular imagery. Currier and Ives, a lithography firm established in 1835, produced dozens of prints of behemoths like the steam boat and locomotive, but not one print of the new factories with their attendant labor force. By the end of the nineteenth century, with its growing industrial work force and nascent labor unions, representations of the industrial worker entered the vocabulary of visual culture—but not without revealing ideological contradictions and political tensions. The tensions arose as the nature of the work itself changed, with the mechanization and routinization of modern labor.

The study of the history of work in this country reveals the gradual transition from a “free labor” or republican economy, committed to the well-being of the independent farmer and skilled artisan, to the development of industrial capitalism, a system in which wage labor prevailed and the product of one’s toil was no longer one’s own. Undergirding this development was a devotion to work and a commitment to the work ethic, a philosophy that associated



Max Kalish, *Man of Steel*, c. 1930, bronze, 19 7/8" h.  
National Museum of American Art, Smithsonian Institution.

During the 1920s and early 1930s, Max Kalish (1891-1945) produced images of skilled industrial workers, ennobling and “glorifying” (to use a term from the contemporary critical literature) the role of the laborer in American society. Since the building of vast skyscrapers symbolized America’s attitude of technological optimism, Kalish sculpted several images of construction workers, such as this highly trained worker directing the placement of a steel I-beam on a construction site. Reproduced regularly in such popular journals as *Literary Digest*, these images provided the prototype of the American workman in the 1920s—powerful and confident, engaged in a harmonious accord with the modern machine.



Saul Baizerman, *The Digger*, c. 1923-1925, hammered bronze, 5' h. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution.

Saul Baizerman (1889-1957) produced a series of sixty statuettes of workers and city dwellers entitled *The City and the People*, which he intended as a monumental homage to labor. By depicting his figures in a modernist vocabulary of simplified forms, he dignified the unskilled worker's engagement with the laboring process by fusing worker and tool into one indivisible unit. In *The Digger*, Baizerman depicted a common day laborer who, appearing physically consumed by his manual chore, toiled with a simple shovel rather than an industrial tool. With his focus on the unskilled, immigrant population, Baizerman presented an alternative view of the American worker, one informed by his old-world Russian heritage and by a utopian vision of a new collective society. In style, subject matter, and monumental aspiration, his sculptures produced a definition of labor as a communal experience, a social philosophy linked closely to the socialist ideals of the Russian Revolution.

work with a state of grace, and human labor with salvation. In antebellum America, a belief in the work ethic held that the worker owned his own toil, reaping the successes of his own effort. This belief exerted considerable force throughout the nineteenth century, despite the growth of industrial capitalism. To many, the development of wage labor came uncomfortably close to a system of slave labor that some labor reformers argued cheated, demoralized, and "enslaved" the workingman. Images of the industrial worker exposed and, at times, attempted to reconcile the conflict between pride in work and estrangement from the satisfaction of productive toil experienced by many industrial workers.

Of particular interest is the study of sculptural representations of work and industry from the 1880s, when the American Federation of Labor was formed, to the 1935 inauguration of the Works Progress Administration, which subsidized American artists during the Great Depression. In a variety of ways, sculptural production and its reception interacted dynamically with this significant historical period of the American labor movement's growth and decline. Sculptural imagery of industrial labor, supported in most part by middle class patronage, helped shape and define dominant assumptions and beliefs about the nature of work and the role of the worker in contemporary society. Moreover, with sculpture's monumental aspiration and commemorative function, these images provided a public record of attitudes toward labor when studied as representations mediated by dominant political debates. Several examples of sculptural imagery offer diverse interpretations of the meaning of labor in industrial America. □

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Melissa Dabakis, Associate Professor of Art History and Director of American Studies at Kenyon College, received a \$30,000 Fellowship for College Teachers and Independent Scholars in 1992 to study American sculptures of work and industry.

Her book, *Monuments, Manliness, and the Work Ethic: Representations of Labor in American Sculpture, 1880-1935*, will be published by Cambridge University Press in 1996.

## Lois Hassell-Habteyes

### *Why Things Come to Be*



**T**ell me a story about long time  
Donkey chew tobacco and he spit  
white lime.

THESE WORDS, sung by Lois Hassell-Habteyes, introduced humanities council leaders to a traditional Virgin Islands folktale at a 1991 California conference. Hassell-Habteyes, a new member of the Virgin Islands Humanities Council, interpreted these lyrics from her homeland in a clear soprano voice. The song summed up the musicologist's ongoing efforts to uphold the lively musical traditions of her community.

"The Virgin Islands folkstory performance tradition is a means toward enculturation and education, entertainment, and cultural maintenance for generations and generations to come," explains Hassell-Habteyes, who is the director of the office of arts and culture in the Virgin Islands Department of Education.

One of the most entertaining aspects of her job is visiting local schools, Hassell-Habteyes says. Totting little more than a guitar and a plethora of childhood memories, she tries to convey to young people how important it is to preserve their rich past, and to learn, as they say in the islands, "why things come to be."

Hassell-Habteyes usually begins her classroom performance with the tale of the fabled donkey as a means of introducing students to the art of storytelling. "The donkey chews his cud all the time; he never takes a break, so foam, called white lime in the song, always gathers at the edge of his mouth," she says. "Like the donkey, a Virgin Islands storyteller is always telling stories. He never stops for a breath of air."

Neither has Hassell-Habteyes surfaced very often for air in her efforts to keep the humanities alive on the Virgin Islands. A classically trained pianist, she is an adjunct professor of music at the University of the Virgin

Islands. As a member of the Virgin Islands Humanities Council, she helped plan the islands' first cultural conference in 1990 and worked on the first documentary about local music, which was shown on public television last year. Her latest project, funded in part by the Virgin Islands Humanities Council and NEH, involves creating an arts curriculum guide for teachers that infuses local culture into all classroom subjects, "from foreign languages to social studies," she says.

Hassell-Habteyes counts among her biggest feats her participation in the research and presentation of the 1990 Smithsonian Festival of American Folklife, which showcased the grass roots culture and history of the Virgin Islands.

The festival, which drew more than a million visitors to Washington, D.C., featured the musicians, craftspeople, cooks, and storytellers of the U.S. territory. Instead of basking in the success of seeing her community honored, however, Hassell-Habteyes immediately set to work on bringing the event home to Virgin Islands soil. A year later, the first annual U.S. Virgin Islands Folklife Festival drew tens of thousands of people to the island of St. Croix.

"It was the coming together of our culture," she exalts, recalling the festival as if it had happened yesterday. Calypso singers, scratch bands, callaloo cooking, and lessons in occupational traditions such as charcoal making and fishing were some of the highlights of the week-long event. "It's exciting, it's alive, it's dynamic to bring the humanities home to where they originated," she adds.

It was Hassell-Habteyes's grandmother who first brought the importance of preserving history home to her. Evadney Watson often sang folktales as her grandchildren sipped hibiscus punch and sat on straw mats in the dirt yard of her St. Croix home. When Hassell-Habteyes returned home to St. Thomas in 1978 after receiving a mas-

ter's degree in music education from the University of Illinois (she subsequently earned her Ph.D. in 1985), Watson beckoned to her eldest granddaughter. "She said, 'Okay, great master of music, come and sing me a Virgin Islands folk song,'" Hassell-Habteyes recalls. "I said, 'Granny, are you crazy? I can sing you a song by any great European composer, but how would I know a folksong?' Then she said to me, 'There is no greater master than your own.'"

This lesson motivated Hassell-Habteyes to begin researching the musical traditions of her homeland. "I discovered our tradition bearers [elder storytellers] would hide what they did because they thought our culture was considered backwoods and archaic," she says. "They were afraid people would view them as uneducated. But they would share their storytelling with me because they knew my family. And the tradition began to revive."

Last spring, Hassell-Habteyes returned to Washington, D.C., to participate in the NEH-sponsored "Humanities on the Hill," a three-day event in which humanities council members from across the nation discussed upcoming programs and issues with one another and with their representatives in Congress.

"It was a chance to show how the local humanities can have an impact on the national picture," says the musicologist. It also reinforced Hassell-Habteyes's commitment to preserving her past. "Who has the right to say no to carrying on the traditions of my forebears?" she asks. "They kept it going for generations, and so shall I." □

*Laura Randall is a free-lance writer based in Washington, D.C.*

# Calendar

SEPTEMBER ♦ OCTOBER

BY STEVEN SNODGRASS



—FDR Library

FDR with his wife Eleanor, daughter Anna, and mother Sara.

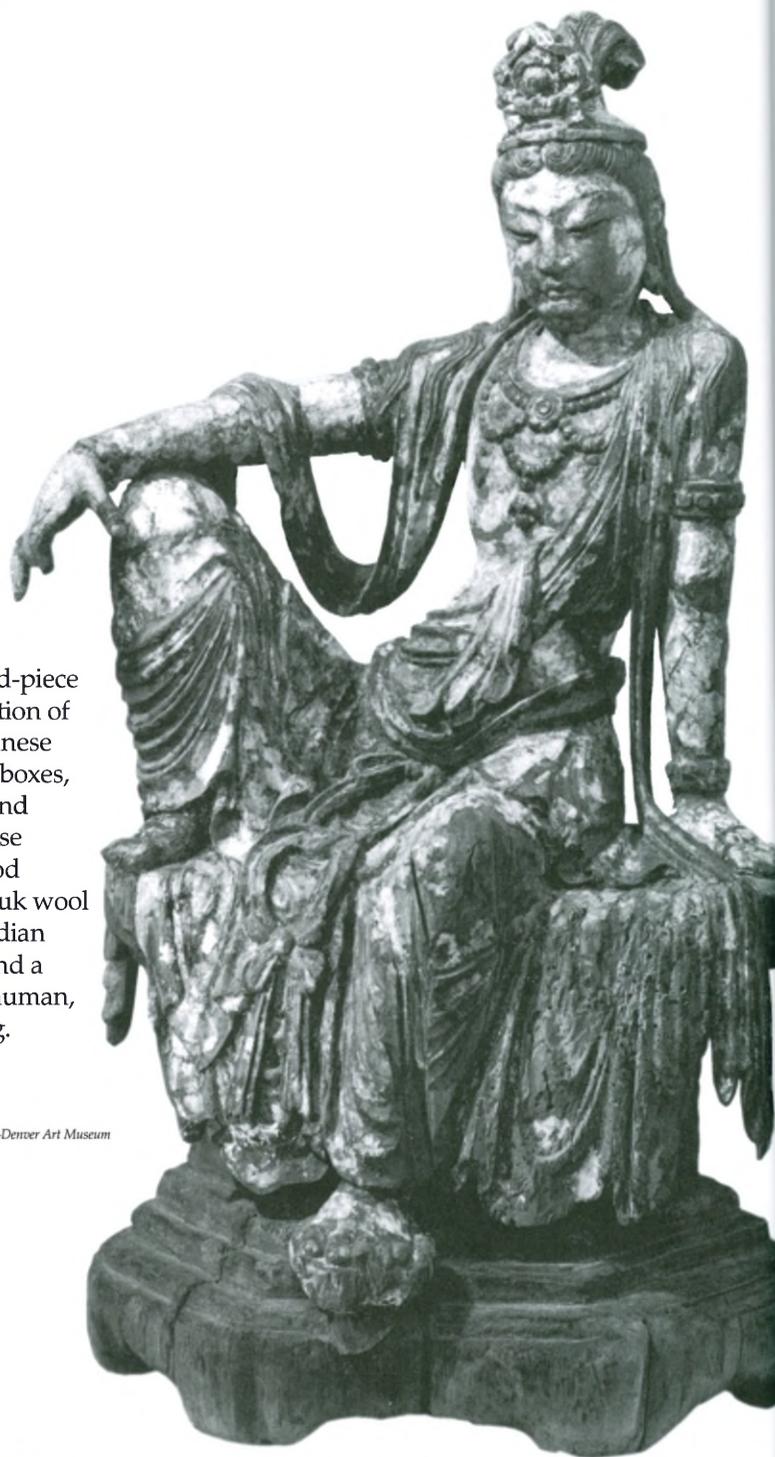
*The American Experience: FDR* airs October 11 and 12 on PBS. The film chronicles the president's career during the Depression and World War II and his relationship with Eleanor. Other premieres include *William Kennedy's Albany* on October 5 and "A Gift from the Past," part of the *Indian America* series, on October 19.



—Museum of Fine Arts, Houston

The Museum of Fine Arts, Houston, presents "Herter Brothers: Furniture and Interiors for a Gilded Age" through October 22. The White House's Red Room, ca. 1881-82, as well as the exhibition's forty-nine pieces of furniture, reveal how the Herters combined modern European craftsmanship with Gothic, Renaissance, Turkish, Japanese, Chinese, Moorish, and Pompeian influences to satisfy American tastes.

♦ The international conference "Opera Buffa in Mozart's Vienna: Contexts and Comparisons" will be held from September 8 through 11 at Cornell University in Ithaca, New York.



—Denver Art Museum

## ENDOWMENT EXHIBITIONS

◆ The University of Colorado at Boulder will host the conference "Rethinking Nationalism in the Arab World" from September 22 through 24.



—Museum of New Mexico

The Museum of New Mexico's Palace of the Governors in Santa Fe offers "Another Mexico: Spanish Life on the Upper Rio Grande," a survey of Hispanic culture from the 1500s to today. On display are filigree jewelry, a brightly painted stone altar facade from a military chapel, woven fabrics, earthenware fragments, a gaming board, equestrian equipment, and a *carreta*, or colonial cart. "Another Mexico"'s companion exhibition, "Society Defined: The Hispanic Resident of New Mexico, 1790," describes settlers' daily lives.

Reuven Rubin's *Goldfish Vendor* is featured in "Culture and Continuity: The Jewish Journey," the centerpiece of New York City's Jewish Museum. The permanent exhibition focuses on Jewish culture from biblical times to the present and draws upon the museum's collection of twenty-seven thousand objects. Included are ceiling tiles from a third-century synagogue in present-day Syria, carved and painted Torah arks, and embroidered ritual textiles.



—Nardin Crist Mill, photo by Alfred deProstero

"Manufacturing Capital of the Continent: The Philadelphia Region from the Colonial Period to 1876" is a series of public programs that explores the evolution of manufacturing in the Delaware Valley. The project is a collaboration between Delaware County Community College and the Delaware County Historical Society.



—photo by John Farnell, Jewish Museum



Gwendolyn Brooks



Rita Dove

*The*  
**FURIOUS** *Flo*

*“The time cracks into furious flower.*

*Lifts its face all unashamed.*

*And sways in wicked grace.”*

— Gwendolyn Brooks  
“The Second Sermon on the Warpland”



*Amiri Baraka*



*Nikki Giovanni*

# *wer:* Black Poets Discuss Their Craft

By Meredith Hindley

THESE POWERFUL LINES OF Gwendolyn Brooks provide the title for a conference in late September that will bring noted black poets from around the country to James Madison University in Harrisonburg, Virginia.

One of the few conferences dedicated strictly to African-American poetry, "Furious Flower" gathers many of the best-known poets and scholars currently working in the field. Among the poets appearing include Gwendolyn Brooks, to whom the conference is dedicated, U.S. Poet Laureate Rita Dove, Amiri Baraka, Michael Harper, Sonia Sanchez, Nikki Giovanni, Haki Madhubuti, and Louisiana Poet Laureate Pinkie Gordon Lane. Critics attending include Langston Hughes biographer Arnold Rampersad, Eleanor Traylor, Clyde Taylor, Lorenzo Thomas, and Joyce Ann Joyce.

Both Nikki Giovanni and conference coordinator Joanne Gabbin are members of the Virginia Foundation for the Humanities and Public Policy, which has provided funding for the conference.

Area high school students and members of the JMU community will have opportunities to hear the poets read their own works, and attend Gwendolyn Brooks's and Rita Dove's keynote addresses, and some of the larger discussion panels.

The "Furious Flower" conference explores the progress of modern African-American poetry in a variety of ways. The folk and cultural origins of the poetry and its relationship to other literary movements will be examined, as well as interpretative approaches and application of critical theories.

Gabbin and her committee have taken steps to see that the contributions of the conference endure. Existing scholarship will be supplemented through the publication of critical essays. The September 29 to October 1 conference proceedings will be videotaped and the poets interviewed for a documentary produced by public television station WVPT. The conference and its materials will also be a resource for teachers and schools looking to incorporate



*Haki Madhubuti*



*Arnold Rampersad*

African-American literature into their curricula. "We hope, as a result of this conference," said Gabbin, "that professors here as well as statewide and in the region will feel more comfortable with this material."

The conference comes at a time when African-American poetry is receiving increased media attention. The reading of Maya Angelou's work at the Clinton inaugural and the naming of Gwendolyn Brooks as the 1994 Jefferson Lecturer have publicized on a broader scale the contributions and achievements of African-American poets.

The conference specifically focuses on the developments in African-American poetry since 1960. The period is seen as innovative due to a broadening audience base and changes in the poetry itself. The 1960s witnessed a rise in prominence of a number of black writers like Ernest Gaines, Eldridge Cleaver, Sonia Sanchez, and Ishmael Reed. Black poets, in particular, benefited from the expanded publishing of African-American authors by both black and mainstream publishing houses. The expanded printing of their works meant the poets' messages were increasingly heard by black audiences and the general American public.

Gabbin chose the conference title, "Furious Flower," for its ability to reflect what she sees as the two sides of African-American poetry during the period. According to Gabbin, "Furious" reflects the anger, struggle, and frequent militancy present in the poetry. "Many of these poets have lent their voices to the civil rights struggle and social change in this country," said Gabbin, "and that had to be part of it—that's the furious part." While a legacy of calling for liberation exists within African-American poetry, the 1960s prompted a more

radical approach. Poetry became a political act advocating social change through both the writing and reading of it. "The language was often used as a weapon to bring about change," said Gabbin. As the laws legalizing segregation fell away, the poets continued to confront remaining social inequalities and misconceptions throughout the 1970s and 1980s.

Gabbin sees "flower" as referring to the beauty of the verse itself. Whereas the politics of the 1960s were reflected in the subject of the poems, the poets often broke with traditional poetic structure. They drew on conventional forms, like the sonnet, but more often chose to use innovative forms reflecting the poet's sense of freedom and risk. Poets experimented with blues and altered ballad forms and used jazz rhythms and improv techniques in new literary ways.

The "furious" and the "flower" joined together to prompt a revolution of consciousness. The poetry, often calling for increased political activism, drew on a strong oral tradition within African-American culture, producing a renewed union of poetry and performance. "You had the oral tradition prevailing over the printed page," said Gabbin. "Poetry that wanted to inspire actions became a type of activism in itself."

The furious flowering of African-American poets goes beyond the confines of a conference or a classroom. Gabbin believes their voices are needed now. "We have to recognize that they helped to foment a social revolution and they are needed again in the fight," she says. "Their voices are now being drowned out by the negative rappers. They are the urban poets now, who are selling their raps to the youth. Their raps carry the ideas that the poets have been fighting against: violence and sexism." □

# State by State

By Meredith Hindley

**ALASKA**—The exhibition, "Heaven on Earth: Orthodox Treasures of Siberia and North America," continues through October 24 at the Anchorage Museum of History and Art.

The Alaska Design Forum hosts lectures on "Designing for Alaska: International Solutions for a Northern Climate" on September 12 and October 10. For additional information, call 907-272-5341.

**ARIZONA**—*Charrería*, the equestrian tradition of Mexico, will be showcased in a series of public programs. Rooted in seventeenth and eighteenth-century Spanish Moorish traditions, the horsemanship style dramatizes the social, military, and economic history of Mexico. A demonstration will take place at Phoenix's Corona Rodeo Grounds on September 24, followed by regional programs in Yuma and Tucson. The Arizona Humanities Council, in conjunction with *charro* federations, folk organizations, and individuals, will present additional programs. For additional information, call 602-257-0335.

**CALIFORNIA**—The "Journey of the *Frolic* Symposium" will examine the complex international histories and cultural encounters surrounding the wreck of the *Frolic*, a Baltimore clipper built to serve a Boston-based firm in the lucrative opium trade. The ship ran aground in 1850 on the remote Mendocino coast of San Francisco. The symposium will be presented at the College of the Redwoods in Fort Bragg on October 14 and Mendocino College in Ukiah on October 15. For more information, call 707-462-3370.

Also of note: The final programs of "Many Cultures—One Nation," a series of lectures, discussions, and exhibits highlighting themes of diversity and multiculturalism, will be held in October. The series is the result of a partnership between the California Council for the Humanities and the Smithsonian Institution. The concluding programs will be in San Francisco on October 5-8

and Los Angeles on October 11-16. For information, call 415-391-1474.

**COLORADO**—The Colorado Springs Pioneers Museum presents a lecture series on "Voices and Visions: Pikes Peak Women of the Twentieth Century." The series, which runs through September and October, features Vera Norwood on "Pikes Peak Visions: Women in the West," Lynda Dixon on "Other Voices: Pikes Peak Women of Color," Ann Zwinger on "One Woman's Voice," and a panel moderated by Michele Dahlin entitled "Generations: Family Visions." For additional information, call 303-573-7733.

**CONNECTICUT**—"Common Ground: Looking for Regional Identity in the Northeast," a collaborative cultural programming project aimed at exploring a sense of place and regional identity in northeast Connecticut, begins its fall series of programs. Topics to be covered during September and October include "Our Summer Time: Leisure Activities in Northeast Connecticut," "Chief Joshua and the Founding of Mansfield," "Immigrant Children in Northeast Connecticut Mills," and "Architect Charles Platt: The Rockville Projects." For more information, call 203-347-6888.

**FLORIDA**—Gulf Coast Community College will host the second of a two conference series on "Forgotten Florida." The series explores the cultural influences and diverse populations of Florida's northwest region. Representing the completion of a five-month study, the conference features a dialogue between the general public and humanities scholars of history, art criticism, literature, linguistics, archaeology, cultural anthropology, and folklife. For additional information, call 813-272-3473.

**GEORGIA**—"Black and White Perspectives of the American South" will be the subject of a symposium September 29-30 at the University of

Georgia in Athens. At each session, two scholars will deliver papers from a black perspective and a white perspective on such topics as "The Historical Development of Race Relations in the South," "Class, Race, and Gender," "Culture," and "Justice and Power." The conference also features an Ernest Gaines reading. For information, call 404-523-6220.

**IDAHO**—"Ezra Pound: Poetry and Politics," an exhibition mounted by the Blaine County Museum, begins traveling to local public libraries in Boise, Idaho Falls, Lewiston, Moscow, Pocatello, and Twin Falls. The exhibition includes photographs, excerpts from letters and poems, text, and an interpretative brochure illustrating Pound's importance to twentieth-century literature. For information, call 208-345-5346.

**ILLINOIS**—"Produce for Victory: Posters on the American Home Front, 1941-1945," a joint project between the Illinois, Georgia, Oregon, Utah, and West Virginia state humanities councils and the Smithsonian Institution travels to five Illinois sites from September 8 to October 15. The exhibition, which coincides with the fiftieth anniversary of World War II, features reproductions of vintage posters and focuses on messages that reflect daily life on the American home front. The exhibition has been designed for small towns and rural sites. For additional information, call 312-939-5212.

Also of note: "Transition and Change in Eastern Europe," a year-long series of lectures, exhibits, film screenings, discussions, and performances at the College of DuPage begins October 1. The series is designed to enhance public understanding and appreciation of the transitions and changes taking place in Eastern Europe, especially in the countries of the former Soviet Bloc. For more information call 312-939-5212.

**KANSAS**—"Health Care and Human Values: A Humanities Dialogue" continues into the fall. The project seeks to build a state-wide dialogue among Kansas residents on the future of health care. The dialogue includes speakers, a reading and discussion series on "Stories to Live By: Health and Medicine in Literature," and a ten-part newspaper series. For information, call 913-357-0359. Please see page 32.

**KENTUCKY**—"Impact of the First Paper Mill in the American West" exhibition continues at the Georgetown and Scott County Museum in Georgetown. The exhibition documents the operation and significance of the Craig-Parker paper mill, which first opened in 1793. One of the mill's owners, Baptist minister Elijah Craig, helped found Georgetown, its namesake College, and is widely believed to have invented bourbon. Featured are a model of the mill and examples of the types of paper manufactured by the mill. For information, call 502-863-1689.

**MARYLAND**—"The Nietzsche Event: Looking at Nietzsche Looking at Ourselves" examines the impact of the philosopher Nietzsche on our thought and culture. Psychological wellness, communication of values, music, and art will be explored in a series of evening lectures by scholars, a multimedia production, a conference, and a day-long colloquium at Goucher College and Towson State University from September through November. For additional information, call 410-625-4830.

**NEW HAMPSHIRE**—September begins a year-long public literary project by the New Hampshire Humanities Council. The series encourages reading and discussion of a common body of literature by the general public. Authors will read excerpts from their works at public venues, while notable personalities will appear on the radio reading from the monthly book. Scholars will then lead discussions at three different libraries each month, with newspapers carrying excerpts and scholarly commentary on the monthly selections. The program will be promoted through television interviews with authors following a variety of kick-off events in September. Thornton Wilder's *Our Town* begins the reading series in October.



## HEALTH CARE AND HUMAN VALUES

THE KANSAS HUMANITIES Council has launched a program designed to build a statewide discussion on "Health Care and Human Values: A Humanities Dialogue." This endeavor, undertaken in conjunction with the Kansas Health Foundation, explores the roots of current dilemmas in health care and their relationship to the humanities.

The multi-faceted program offers a free speakers' bureau on "Health Care: Myths, Values, and Expectations" and a reading and discussion series, "Stories to Live By: Health and Medicine in Literature," at selected libraries. The series includes such texts as William Carlos Williams's *The Doctor Stories* and *The Death of Ivan Ilyich* by Leo Tolstoy. Both the speakers' bureau and the reading/discussion series continue into the fall.

A ten-part newspaper series, "Health Care: Myths, Values, and Expectations," appeared in fifty Kansas newspapers during the spring of 1994. The articles examined the hard-held beliefs, values, and assumptions that the present health care system has engendered. Authors of the series are professional humanities scholars with strong research backgrounds in health care issues. The following piece on medical ethics is an excerpt from the series.

### Whose "Rights" Are They, Anyway?

BY RUSS SHAFER-LANDAU

Imagine suffering a serious heart attack and finding yourself in an understaffed emergency room. Another patient is already awaiting help. The attending doctor can't treat you both.

Who should be saved? Why?

Suppose you can pay for your treatment but the other patient can't. Does that make a difference? Many people think so. They say scarce resources should go to the highest bidder.

Medical treatment is a scarce resource. Need alone doesn't entitle you to other resources. Why should health care be any different?

Some people do not believe that there is a universal right to health care. We have a right to what we can pay for. Anything else is charity. When impoverished patients receive free or reduced-cost treatment, physicians and hospitals must shift the financial burden. They must charge paying patients more than the real cost of their services. Doesn't that violate the rights of paying patients?

Rights are very potent moral claims. If the Royals win the World Series, they have a right to the championship trophy. They deserve it; they are entitled to it; they can claim it as their due. Can we say the same of a person's claim to health care?

Many people think we can. They think this because health, in its way, is fundamental—it is a precondition of decent living. It's not just another resource that would make life better, like a VCR or tickets to a college basketball game.

Because being healthy is crucial to living an acceptable life, many people think that financial status is irrelevant. When it comes to medical care, need alone establishes a right. Think of public education. If we guarantee children an education regardless of means, shouldn't we do the same for their physical well-being? Or is education more important than health?

The problem, of course, is that we cannot afford to cure all ills, physical or otherwise. We have limited resources, and demand exceeds supply. Society cannot afford to care for every medical need, without bankrupting other social programs.



Medevac unit  
providing emergency  
care in Kansas.

Courtesy of Medevac, Mid-America, Topeka

Medical care is now being rationed and will continue to be so. Presently, the basis for rationing is usually financial. Many services available to the wealthy are unavailable to the poor. Perhaps we want to keep it that way. But not obviously.

How should society determine who receives medical care and who doesn't? Perhaps the easiest way to mark a cut-off point is need. Only those who need a medical service would be eligible for it.

But how do we define "need"? Do couples who can't naturally conceive need the costly assistance of in vitro fertilization? Suppose you are in a serious car wreck. Do you need cosmetic surgery that will cover the scars?

Even if we decide who needs what, there will still be many more people who need medical treatment than can be assisted. So we must supplement our need criterion with something else.

One suggestion is a responsibility test. Those responsible for their conditions would take a back seat to those who aren't. Those contracting lung cancer through exposure to radon would take priority over smokers. Children requiring liver transplants would have priority over alcoholics.

This policy would be impossible to implement, however. Debate continues over whether nicotine or alcohol addicts are responsible for their conditions. Is a once-weekly steak responsible for the clogged arteries? Can we blame it on one's lack of exercise? Or the passive smoke inhaled at the office? Genetic predisposition? The causes of most ailments are far too complex and interwoven to allow a fair application of this policy.

Some have proposed an "age criterion." After a certain age, society will withdraw public support of medical cost and let patients fend for themselves. Given that some people's needs must remain unmet, it's better to sacrifice those who have already lived a full life than to hinder the young or middle-aged.

There will be a problem of line-drawing, naturally. The cutoff age must be to some extent arbitrary. Suppose it's seventy-two. Those a week shy of seventy-two will receive care, those a week older won't. That's difficult to justify. This policy would reinforce society's already low opinion of the elderly.

Should we perhaps allocate scarce medical resources on the basis of social worth? We decide who contributes the most value to society, then give them priority. If the president and I are both waiting for a liver transplant, the next available one should go to him, not me.

This policy offends against a deep egalitarian strain in our society. It is also impossible to implement. Medical personnel lack the information necessary to make judgments about social worth. Even with full information, how would we decide whether an attorney and mother of three was more socially valuable than a solitary artist or a high-school administrator?

Nor will a first-come, first-served policy do the trick. Suppose two people suffer heart attacks. The town has one ambulance. Bob's attack is mild; Ann's is extremely serious. But Bob called first. He is treated while Ann, left untreated, dies. Surely something has gone wrong.

Each of these proposed policies has its attractions and limitations. We must address each of them before expecting any just and efficient resolution of today's health care problems. □

*Russ Shafer-Landau is a professor of philosophy at the University of Kansas.*

For more information, call 603-224-4071.

**NEW JERSEY**—Continuing: A project documenting the little-known history of Japanese-Americans who relocated to Seabrook after being interned during World War II. More than 2,500 former internees made a new start in the small Cumberland County town with most working for Seabrook Farms, then the largest vegetable farm and processing plant in the world. While life in Seabrook included working long hours picking crops in the fields and living under spartan conditions, many Japanese Americans remember the period as a time of new beginnings and a chance to restore lost dignity. The project includes collection of oral histories, creation of a videotape, and the establishment of a museum and library in Seabrook. For additional information, call 908-932-7726.

**NEW YORK**—The exhibition, "Crown Heights: Perceptions and Realities," continues at the Brooklyn Historical Society through the end of October. Engaging a contemporary social issue, the exhibition seeks to increase understanding about and among the African-American, Caribbean-American, and Lubavitch Hasidic Jewish residents of Crown Heights. Panel discussions, musical performances, and walking tours of the neighborhood accompany the exhibition. For more information, call 718-624-0890.

**OHIO**—"Little Cities of Black Diamonds," a term used to describe southeastern Ohio coal-field settlements, serves as the title for a retrospective tour of the region. The combined exhibition will visit seven regional communities September 24-25. Accompanying the tour will be musical presentations, oral histories, reenactments, and debates about the roles of unions and coal companies and the economy versus the environment. Van tours with local guides will also be available. For information, call 614-461-7802.

Also of note: "Community Visions and Voices, Past and Present," an exhibition documenting the diverse and rapidly changing face of Cincinnati's East End opens October 1. The exhibition at the East End Community Health Center includes photographs, poetry, and personal narratives of the

current and former residents of the community. For additional information, call 614-461-7802.

**OREGON**—The Oregon Council for the Humanities has begun planning for "People of Columbia Villa," a project combining oral history, exhibits, photography, videotaping, and public programs. The project explores the history, character, and cultural diversity of the people who live in Columbia Villa, a large public housing development in Portland. After years of physical and social deterioration, the Columbia Villa area has undergone a significant revitalization due to the efforts of its residents. For more information, call 503-241-0543.

**PENNSYLVANIA**—Two museum exhibitions continue. "Patriots All—Brothers Again" focuses on the experience of Civil War veterans returning to Gettysburg. The exhibition runs through September 30 at Pathway Exhibit Center at Lincoln Square. For more information, call 717-334-0772.

"Fine Feathered Friends: Rare Ornithological Books from the Francis R. Cope, Jr., Collection" continues through September 23 at the Library Company of Philadelphia. For information, call 215-546-3181.

**SOUTH DAKOTA**—The "Braided Lives Multicultural Reading Series" continues this fall with a look at Asian-American culture. Thirty community groups from around the state are participating. Literature scholars from nearby colleges will be leading the discussion sessions. Among the texts to be examined are Amy Tan's *The Joy Luck Club* and *No No Boy* by John Okada. For additional information, call 605-688-6113.

**TENNESSEE**—Southern Festival of Books is set for October 7-9 at Legislative Plaza in downtown Nashville. The festival features indoor talks, readings, and panel discussions along with outdoor exhibits, book sales, autograph opportunities, antiquarian book fair, and a children's program. Approximately 150 authors will appear as speakers or panelists. Among those invited are Joyce Carol Oates, Betty Friedan, and Nikki Giovanni. For information, call 615-320-7001.

**UTAH**—Euripides' *Medea* takes center stage in this year's Classical Greek Theatre Festival. The play, produced by the University of Utah, will be performed in towns around the state. At each venue, Professor James Svendsen will give a pre-play lecture for the public on the mythic,

historical, and intellectual background of *Medea* and its significance to contemporary religious and philosophical issues. Lectures by other scholars will be given at local high schools. The lectures and production will be offered in the following Utah cities: Moab, Salt Lake City, Logan, Ephraim, Ogden, and Provo. For more information, call 801-359-9670.

**VIRGINIA**—"Furious Flower," a conference on African-American poetry, will bring poets and scholars to the campus of James Madison University in Harrisonburg. The September 29 to October 1 conference will examine the history and influence of African-American poetry. For additional information, call 804-924-3296. Please see page 28.

The Virginia Historical Society's "Exploring Virginia History Through Primary Sources" institute for secondary school teachers, presents its fall session from September 8 to December 8. Through weekly seminars with faculty, the institute explores the basic tools and techniques of historical scholarship with the use of manuscripts, newspapers, maps, and museum objects held by the Virginia Historical Society. Application deadline for spring session: October 15, 1994. For more information, call 804-342-9684.

**WEST VIRGINIA**—In honor of its twentieth anniversary, the West Virginia Humanities Council has launched "West Virginia Circuit Writers." Twenty communities around the state are playing host to a writer, who in turn makes a presentation at the local high school and gives an evening program open to the public. Participating authors during the fall include Gail Galloway Adams, Meredith Sue Willis, Denise Giardina, Carlene Thompson, Maggie Anderson, and Irene McKinney. Each community visited by one of the circuit writers selected an outstanding high school teacher to participate in a summer curriculum workshop at West Virginia Wesleyan College. The teachers developed curriculum units to assist other teachers across the state in incorporating native or transplanted West Virginian writers into literature courses. For information, call 304-346-8500. □



Union General Winfield Scott Hancock and officers at Gettysburg.

# *When the Lion Wrote* HISTORY

## Filming the Frederick Douglass Documentary

—BY NICOLE L. ASHBY



*Lisa A. Jones and Orlando Bagwell on the set at Douglass's home, Cedar Hill.*

*—Photo by Lisa Berg*

**L**OOK AT THE BOOK. Try writing a B. Mush it out," producer/director Orlando Bagwell coaches the nine-year-old actor portraying Frederick Douglass as a young slave. "Act a little frustrated," Bagwell continues, re-creating Douglass's furtive attempt to learn to write.

"That's not a bad B. Make the O right next to it," Bagwell says as the actor writes in jiggly chalked letters on the small blackboard. "That's a good O. Let's go back to the book and do a Y," he bids further.

"Piece the Y. Work it out."

"Aaaand cut."

Bagwell is in Baltimore on the second shoot of *Frederick Douglass: When the Lion Wrote History*, a documentary film on one of the nineteenth-century's charismatic figures—a man who fled

slavery to become a leading abolitionist, orator, journalist, social critic, and diplomat.

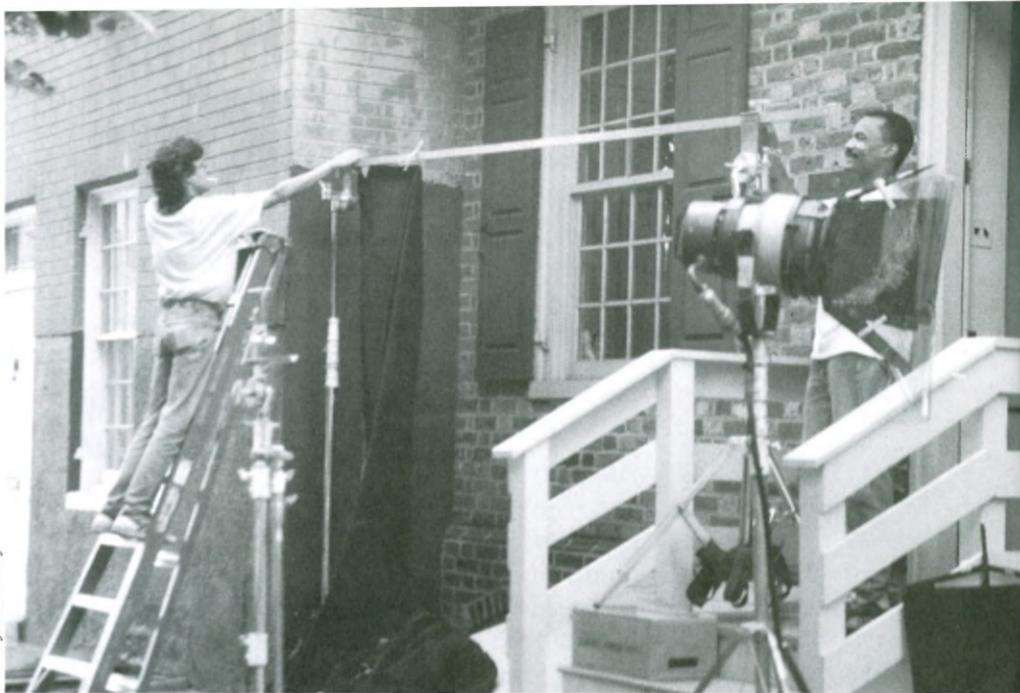
"There is a lack of material that addresses prominent African Americans," says WETA's Tamara E. Robinson, whose cultural programming department conceived the film project. "The beauty is that there is no lack of fascinating and compelling material to draw upon."

The film is a coproduction of WETA and ROJA Productions, Bagwell's independent film company, and airs this November. The ninety-minute television biography spans Douglass's life from his early years as a fugitive slave lecturing and writing on antislavery to a middle-aged Douglass urging Lincoln to use the war to free the slaves. In his last years, he joins the anti-lynching movement and is appointed counsel general to Haiti.

Douglass was born Frederick Augustus Washington Bailey in 1818, a slave at the Wye Plantation in Talbot County, Maryland. He would later drop his two middle names and adopt the name Douglass after a character in Sir Walter Scott's *Lady of the Lake*. His master was rumored to be his father; his mother, Harriet Bailey, was a fourth-generation slave who could read. Separated from Douglass at infancy and moved to a distant plantation, Harriet walked twelve miles in the midnight hours after a full day's field work to visit her son. On her last visit, she brought him a large ginger-cake.

"She died when I was about seven years old . . . I was not allowed to be present during her illness, at her death, or burial," Douglass wrote. "She was long gone before I knew anything about it. Never having enjoyed . . . her soothing presence, her tender and watchful care, I received the tidings of her death with much the same emotions I should have probably felt at the death of a stranger."

The crew has been up since 6:30 preparing for the shoot in Fells Point at the Robert Long House, Baltimore's oldest urban residence. It is a perfect milieu—three blocks away from where Douglass had been a houseboy and one block away from the shipping yards where he escaped slavery disguised as a sailor. His home on Aliceanna Street was demolished five years ago.



—Photo by Nicole L. Ashby



—Photo by Nicole L. Ashby



—Photo by Lisa Berg

A black drape veils the exterior of the left window to block the sunlight. Tripods of lights with gel filters simulate early evening. Inside three actors read from a Bible.

"Less reading. More pointing," the cameraman instructs the actress who is reading to young Frederick and another child actor.

The ten-year-old is playing Thomas Auld, for whom Douglass was sent from the Eastern Shore to be a companion. The woman is Thomas's mother, Sophia Auld, who commenced teaching Douglass to read and write until she was admonished by her husband.

"A nigger should know nothing but to obey his master—to do as he is told to do," her husband Hugh Auld is quoted as saying in a later account by Douglass. "Learning would spoil the best nigger in the world . . . there would be no keeping him. He would

Top: Bagwell and camera assistant set up equipment at the Robert Long House in Baltimore. The home Douglass grew up in, three blocks away, has been torn down. It was from Baltimore Douglass made his break for freedom.

Center: Cedar Hill, Douglass's home for the last seventeen years of his life.

Bottom: Cinematographer Michael Chen checking the lighting in Douglass's study at Cedar Hill.

at once become unmanageable, and of no value to his master."

The actors' voices are not recorded. A narrator's voice-over will tell the story. Through light filtering and film techniques, the actors are silhouetted, imagery Bagwell successfully used in *Roots of Resistance: A Story of the Underground Railroad*, an earlier documentary he produced for the PBS series *The American Experience*.

"We attempt to create evocative scenes that represent what I like to call the images of our memories, because none of us has ever had a direct contact with slavery or with the nineteenth century," explains Bagwell. "So we try to avoid being too exact or too clear in the imagery."

He says an audience is quick to recognize inaccuracies in dramatic recreations

of history, and that in turn evokes suspicions about other elements in the film. "It's all imagination," he adds. "We hope that we're connecting with the way people might imagine that time to be."

Authenticity is his chief concern. He was scheduled to complete four shoots, each ten days, at actual sites coupled with scholars' interviews. In May, ROJA began production at Douglass's birthplace in Maryland and his last residence in Washington, D.C. A year before, his staff researched archives across the United States, from Douglass's Washington home to Colorado, where his great grandson lives.

Coproducer Lisa A. Jones made some unusual finds at Cedar Hill in the District of Columbia's Anacostia section. Douglass spent the last seventeen years of his life at Cedar Hill—named for its grove of cedar trees—before he died of a massive stroke there in 1895. Thirty years ago, the National Park Service took over the fifteen-acre estate from the Frederick Douglass Memorial and Historical Association, organized by Douglass's second wife.

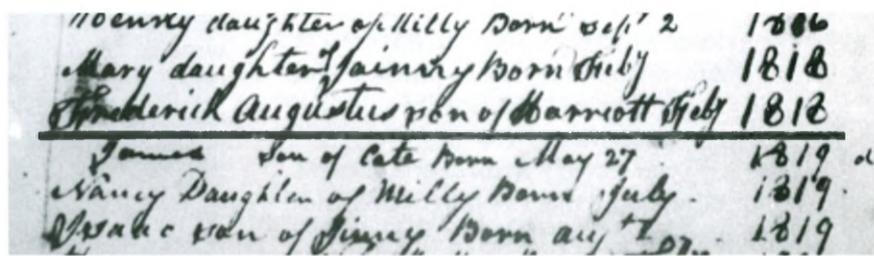
A voracious reader, Douglass kept a library of leather-bound books. Among them, in the same leather binding, were six personal photo albums filled with *cartes de visite*, 2 x 4 in. visiting cards. The obvious were quickly identified: Lincoln, Grant, and Douglass's son Lewis and his wife. The less-well-known are currently being matched with other archival photos. Jones was one of the first to see them.

"I was exhilarated. I was thrilled. It was a feeling that—and this may sound corny—Douglass's spirit was with us," Jones muses, "that somehow the timing was made right for us to be able to really show a part of his life that he made an effort in preserving."

"He's very meticulous. He kept his house a certain way. He took pictures of his house in that way. He wrote autobiographies of different times of his life. He knew the importance of history, the importance of being able to tell your story of how you want to be remembered. These photo albums are part of that treasure that he's left to the world. It feels miraculous in a way."

From a lead by a researcher on the *Roots* film, Jones contacted a great-grandson of Douglass in Colorado. For years in his study, he has kept a box of his great-grandfather's possessions which he inherited from his mother.

"Right now, there's someone cataloguing these materials to get them in an archive," says Bagwell, describing such contents as first-edition copies of Douglass autobiographies, daguerreo-



Record of Douglass's birth at the Wye Plantation.

—Courtesy of the Frederick Douglass Historic Site.

types of his descendants, autographed photos of Wendell Phillips, and a tintype of Lincoln.

"We do so much research and collect so many items and pieces of information that you only see a small fraction of it in the final film. For us, the most important part is figuring out ways to make the research available to people later on."

Eastman Kodak Company, based in Rochester, New York, where Douglass published his antislavery paper, *North Star*, is underwriting production costs for teacher and student educational materials that will accompany the film.

"You have the ninety minutes on the air and then it disappears. But if you have a ninety-minute program, a teacher may be able to show that over three days in thirty-minute segments," says Robinson about the distribution of guides to English and history teachers before the program's airing.

"The beauty about Frederick Douglass is not just limited to history. It can also be used by journalism teachers because, of course, he started the newspaper. And he was such a great orator that some of his speeches can be used in literature classes. He crosses disciplines, which is something that I think the humanities is all about."

Douglass's rhetorical talents paralleled his mastery of the pen. In 1841, he was asked to speak of his slavery experiences at an abolitionist meeting in Nantucket, Massachusetts. "I never hated slavery so intensely as at that

moment," writes New England abolitionist William Lloyd Garrison.

Douglass's speech was so poignant, that he was hired as a full-time anti-slavery lecturer. In 1845, twenty years before slavery was abolished, he published *Narrative of the Life of Frederick Douglass: An American Slave*, the first of three autobiographies. Revealing his slave name and master, the success of *Narrative* forced Douglass—a fugitive slave for seven years—to flee to the United Kingdom. He continued to lecture there, giving vivid accounts of American slavery. Later British friends negotiated his emancipation with a cash settlement.

"I can scarcely think of one or two other books that I've taught over the years that grab students' attention as well as his *Narrative* does," explains Professor William McFeely, one of the scholars interviewed in the film. "Kids love it. He just works in the classroom and at many levels."

McFeely, who teaches history at the University of Georgia, is the author of a Pulitzer Prize-winning biography of U.S. Grant and a newly published book on Douglass. Others serving as advisers—some of them appearing in the film—are scholars of the antebellum and Reconstruction periods, among them Benjamin Quarles, who wrote one of the earliest accounts of Douglass in 1948.

*Ebony's* executive editor and author Dr. Lerone Bennett, Jr., says Douglass was a miracle. "He educated himself and started speaking on the platform and just electrified people," Bennett says.

One of the few men present at the Seneca Falls Convention in 1848, Douglass secured a prominent part in the meeting that inaugurated the women's rights movement in America. He believed the equality for Blacks should not supersede the drive for women's suffrage and developed acquaintances with such notable suffragists as Susan B. Anthony, Elizabeth Cady Stanton, and Lucretia Mott.

"He was always in the forefront of women's rights, always an advocate of women's rights, far ahead of most men at that time," says Cornell's history professor Margaret Washington, an authority on slave culture. "He had a special relationship with many of the women in the women's rights movement."

Douglass saw the publication of two succeeding autobiographies, *My Bondage and My Freedom*, in 1855, which was later translated into German, and *Life and Times of Frederick Douglass*, written in his study at Cedar Hill in 1881.

*Frederick Douglass: When the Lion Wrote History* is the first comprehensive documentary on Douglass's life and works. The title comes from an 1845 letter that Wendell Phillips wrote to Douglass: "You remember the old fable of 'The Man and the Lion,'" wrote Phillips, "where the lion complained that he should not be so misrepresented 'when the lions wrote history.' I am glad the time has come when the 'lions write history'."

The camera rolls on the dolly behind young Frederick arched over a desk reading. A candle is his only source of light.

"Aaaand cut."

The boy leaves the study room for a break.

The camera zooms in for a shot of the book as the candle illuminates the title page. It reads: "The Columbian Orator, containing a variety of original and selected pieces, together with rules calculated to improve youth and others in the ornamental and useful art of eloquence." Printed in 1803, the publication is an earlier copy of the first book Douglass bought at age twelve.

"Every opportunity I got, I used to read this book," Douglass says in his autobiography of the book that taught him oration. "I found in it a dialogue between a master and his slave. The slave was represented as having run away from his master three times... [T]he conversation... took place between them, when the slave was retaken the third time... [T]he whole argument in behalf of slavery was brought forward by the master, all of which was disposed of by the slave. The slave was made to say some very smart as well as impressive things in reply to his master... for the conversation resulted in the voluntary emancipation of the slave on the part of the master."

"The moral which I gained from the dialogue was the power of truth over the conscience of even a slaveholder... The more I read, the more I was led to abhor and detest my enslavers."

There's ginger ale downstairs if you want," says Jones to the actors.

The crew takes a quick recess.

Three hours later, at 6:00 p.m., ROJA members leave the Robert Long House, load their equipment into the van, and walk a few feet away to the piers of Fells Point. A man and his two shipmates await at the dock on the *Minnie V.*, a sixty-nine-foot long skipjack designed for dredging oysters in the Chesapeake Bay.

*Minnie* is operated by Ocean World Institute, and her captain has chartered the boat at no cost.

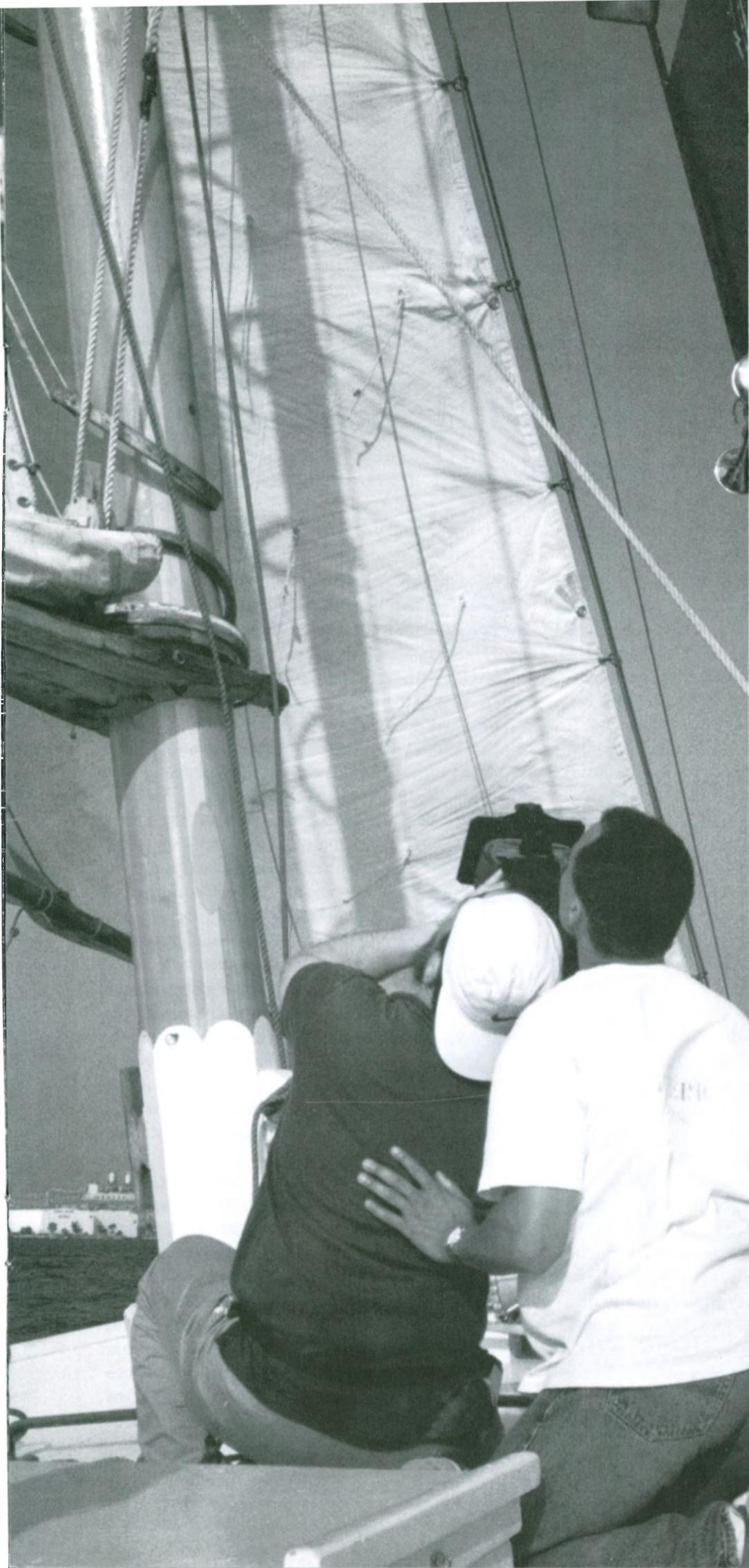
"As we've been doing this film, we found that there are a lot of people who are just interested in seeing the history done—and done correctly," explains Bagwell. "They've been very generous donating their time, sometimes their services, and many times any facilities that they might have."

*Filming the scene of Douglass's escape from slavery.*

This is a documentary—it doesn't have the resources of a feature film to pay for location. So whatever resources we have—a book, sending them information, getting them photographs, a small payment for just fuel or things like that—we try to distribute them evenly among the people who've given us support. Oftentimes, they don't ask for anything at all.

"One fellow was working with me, and I try to give him a little bit of money for helping us with our location and scouting around Baltimore," Jones adds. "He was helping with our props and said to me, 'Remember, he's just not an African-American hero, he's an American hero.' I think we all celebrate Douglass."

In a quest for a historical backdrop, the crew ventures a mile southeast into the Patapsco River that feeds into the bay. A panorama of smoke-spawning factories,



marine terminals, Domino's sugar refinery, and the gallery mall of Harborplace border the river. Fort McHenry, a relic of the War of 1812, is the only landscape reminiscent of the nineteenth century.

The ship's crew remarks that it is a perfect day for a sail. In spite of the hazy and humid weather, the day has delivered high winds that beat vehemently against the sails.

The cinematographer rushes in for a tight shot of the sails and then films the waves curling against the side of the boat. Bagwell wants the footage to recapture the day Douglass looked upon the boats voyaging into the bay.

For two years Douglass suffered as a field hand on the farm of Edward Covey, who tried to break his spirit and turn him into a manageable slave. From the farm, Douglass was within view of the Chesapeake.

"Those beautiful vessels, robed in purest white, so delightful to the eye of freemen, were to me so many shrouded ghosts, to terrify and torment me with thoughts of my wretched condition," Douglass reflects:

I . . . stood all alone upon the lofty banks of that noble bay, and traced, with saddened heart and tearful eye, the countless number of sails moving off to the mighty ocean . . . with no audience but the Almighty, I would pour out my soul's complaint . . . to the moving multitude of ships:—

You are loosed from your moorings, and are free; I am fast in my chains, and am a slave! . . . You are freedom's swift-winged angels, that fly round the world; I am confined in bands of iron! O that I were free! O, that I were on one of your gallant decks, and under your protecting wing! . . . O that I could also go! Could I but swim! If I could fly! O, why was I born a man, of whom to make a brute! . . . I am left in the hottest hell of unending slavery . . . I will run away. I will not stand it. Get caught, or get clear, I'll try it . . . I have only one life to lose. I had as well be killed running as die standing. □

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Nicole L. Ashby is an editorial assistant with the Office of Publications.

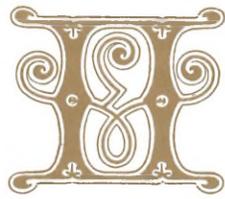
WETA-TV of Washington, D.C., received \$84,949 for scripting and \$779,963 for production of "Frederick Douglass: When The Lion Wrote History" from the Media Program of the Division of Public Programs.

—Photo by Lisa A. James



# ORBIS LATINUS: WHEN THE WORLD WAS LATIN

BY F. A. C. MANTELLO



ere we may drynke of the pure well of latyne tongue and eloquence, [than] which is nothyng fayrer. O gracious childreyn that wetith ther lypys therin!

THIS TRIBUTE TO THE LATIN LANGUAGE appears in a collection of 387 short English prose passages with model translations into Latin. They were compiled by an anonymous schoolmaster in the 1490s as an exercise book for his students, probably at Oxford's Magdalen Grammar School (which still exists). Only one copy survives, in a manuscript (Arundel 249) of the British Library, London. Its brief, extraordinarily varied passages touch on the everyday affairs and subjects of interest to schoolboys in the late Middle Ages.

The goal of these exercises was to help the boys perfect their knowledge of Latin, and to enhance their ability to speak it correctly and fluently. Such hard-won facility was important in schools whose rules forbade the use of English, even when the boys were at play. Along with other such aids, the Arundel collection is representative of a genre as old as antiquity, when Roman schoolboys were taught to translate classical Greek into Latin. It is an especially fascinating witness to the pervasive influence of the Latin language in western Europe well into the late Middle Ages and beyond. Formally educated medieval (and early Tudor) children learned to hear and speak, as well as to read and write Latin, and even those who would go no further than secondary school and a desk job as a Latin clerk learned the language with vigor and vitality. Its benefits were undisputed.

The Latin so enthusiastically thrust down the throats of the boys at Magdalen School was medieval Europe's lingua franca and its culturally preeminent instrument of thought and expression. It offered the incomparable advantage, denied to us in the modern world, of a living and learned language common to the whole of western Christendom and transcending the localism of many different languages and dialects. When its writers used the term *tota latinitas* (rather than the geographical designation *Europa*) and spoke of the *orbis latinus*, everyone knew they were referring to their shared Latin culture. More locally the adjective *latinus* could identify, for example, the Latin Quarter in Paris, where the language was commonly used for both oral and written communication.

This "European" Latin has often been dismissed, by austere classicists and others, as a debased form of classical Latin—*infima latinitas* ("the lowest form of latinity," "kitchen Latin")—and a cloud of disparagement and prejudice has obscured its vital role in the transmission of Western culture. Scholars have acknowledged its profound cultural impact and its centrality in medieval life, but its importance as a linguistic and literary phenomenon was not fully recognized until modern times.

**T**he rehabilitation of medieval Latin began in the nineteenth century, assisted by the establishment of various editing and lexicographical enterprises and by the remarkable growth in recent years of interdisciplinary programs in medieval studies. These programs bring together medievalists, both faculty and students, in such areas as medieval Latin and vernacular languages and literatures, history, philosophy, theology, music, art and architecture, liturgy, law, and science and technology. Their aim is to reconstruct and study a distant, but not completely alien civiliza-

tion in all its parts, including the language that united its various cultures and subcultures. More and more institutions in North America are offering graduate degrees in medieval studies; many others provide medieval curricula through traditional departments such as classics, English, history, or romance languages; and several more offer certification or graduate minors in medieval studies. The annual listing of scholarship in the bibliography, *Medioevo Latino*, reveals that thousands of publications relevant to medieval Latin studies are now appearing every year, even though only a small percentage of the Latin texts and documents of the Middle Ages has appeared in print.

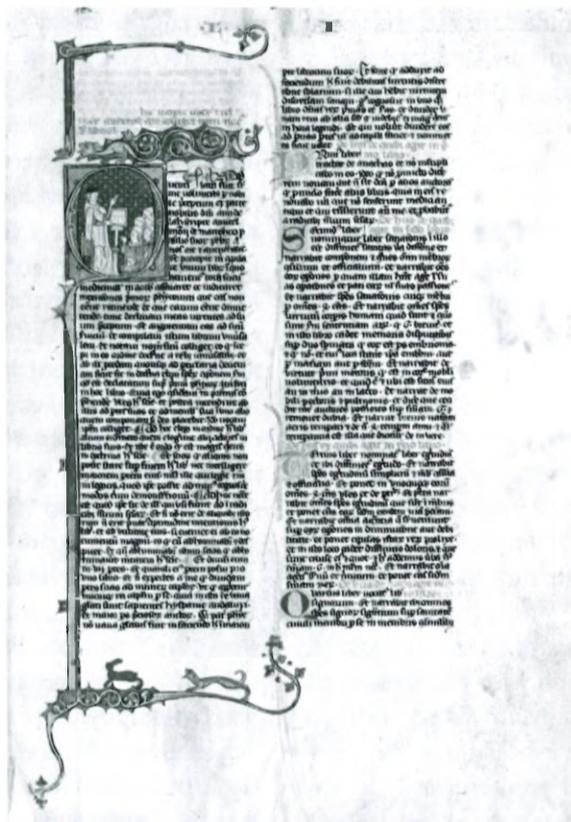
As the preeminent language of western Christendom, Latin is the key to understanding medieval society and culture. Medievalists who need help with Latin materials are still hampered by the lack of satisfactory reference tools, especially in English. There is no adequate, comprehensive history of medieval Latin literature. The only consensus as to what constitutes this literature tends to be a common familiarity with a handful of published anthologies. Because of various factors that influence the language of medieval Latin texts and documents—the literacy and training of the author or scribe, the date of the text, and to some extent the place where it was written—it has not been possible to assemble either a single standard, authoritative dictionary or a grammar of medieval Latin. Monographs in English on medieval Latin linguistic and literary topics are rare.

Until 1991, when the *Journal of Medieval Latin* was first published, there was only one international scholarly periodical—*Mittellateinisches Jahrbuch*—devoted entirely to medieval Latin. In contrast to the abundant supply of reference tools available in English to the novice in other scholarly fields, such as *Classical Studies*, the basic materials for even the most cursory understanding of medieval Latin remain largely inaccessible to those who read only English. Information in English about medieval latinity must now be gleaned from outdated and narrowly focused elementary handbooks, introductions and notes in editions and anthologies, chapters in

historical surveys concerned primarily with classical Latin, a handful of specialized lexica and literary monographs, and encyclopedias only obliquely concerned with aspects of medieval Latin.

**A** project nearing completion at The Catholic University of America will produce a standard guide in one volume to the Latin language and literature of the 1300-year epoch—ca. A.D. 200-1500—traditionally called late antiquity and the western Middle Ages. With the assistance of an interdisciplinary and international advisory committee, the book has drawn together the work of some sixty contributors from around the world. Conceived as a response to the need for an up-to-date handbook that presents a unified and coherent view of medieval Latin, the volume consists of a collection of essays and select bibliographies that will serve as points of departure for scholarly work involving Latin texts and documents in any of the fields of medieval studies. It will replace an earlier guide, also produced at Catholic University, but out of print for many years: the *Introduction to Medieval Latin Studies* of Martin McGuire and Hermigild Dressler (1964; 2nd edition, 1977).

The new guide is arranged in two parts: linguistic and literary developments. In part one are expositions of such topics as medieval Latin pronunciation, orthography, morphology, syntax, word formation, metrics, prose styles, and technical terminology in all its manifestations (e.g., in ecclesiastical and secular administration, law, theology and philosophy, music, commerce, science and technology, everyday life). Part two offers a general appreciation of the Latin literature of the Middle Ages, followed by introductions to the widest possible range of medieval Latin literary and quasi-literary genres, from beast epic and satire to hymns, travel and vision literature, encyclopedias, and sermons. These sections include biblical and Christian Latin, early Christian literature, liturgical Latin, medieval Latin lexicography, hagiography, neo-Latin, and modern literary criticism. Each chapter concludes with a bibliography of fundamental works and a listing of reference tools, including dictionaries, spe-



LIBER QUI COLLIGET NOMINATUR  
BY AVERROES, FOURTEENTH-CENTURY FRANCE.

—Walters Art Gallery, Baltimore





cialized lexica, and computer resources. A companion volume, an *Anthology of Medieval Latin*, is also being assembled by the guide's two editors. This will include representative and illustrative texts, documents, and other Latin materials for the use of Latinists and medievalists and for the instruction of beginning graduate students and others, in formal courses or independent work. The anthology will have its own glossary and be closely keyed to the new guide, where readers will find the explanatory information needed by anyone beginning to work with medieval Latin texts. It is anticipated that readers who have need of a solid acquaintance with medieval latinity, as a whole or in one of its specialized aspects, will turn first to these two new volumes.

**M**edieval Latin developed in a period of profound linguistic change, during which the Latin language responded to the influence of the classical tradition, Christianity, and the vernacular languages. It is sometimes confused with Vulgar Latin, the spoken language of Roman soldiers, colonists, and farmers, and the ancestor of the Romance languages—Italian, Spanish, Portuguese, French, Catalan, Provençal, and Romanian. Medieval Latin is in fact the direct descendant of the literary, learned Latin of the classical period. Like all literary languages, it resisted linguistic change more forcefully than its spoken counterpart, because it was formally taught by schoolmasters who drew upon an established and revered literary heritage. In antiquity Latin was taught in schools, just as it was in the Magdalen Grammar School of the fifteenth century. In the Middle Ages anyone with any pretensions to education and literacy was nearly “bilingual” in Latin and his or her own vernacular, but no one spoke Latin as a mother tongue. “Father tongue” might in fact be a better designation, since it was primarily a male language, learned by boys and used by men with positions in an overwhelmingly patriarchal society. It was also primarily a clerical language, thriving especially in the presence of clerics (both men and women) and clerical culture. It established itself firmly wherever the western church exerted its influence.

Standards of correctness existed for Latin but not, say, for English; this is why the author of *Beowulf*



DETAIL OF AN ILLUMINATED MANUSCRIPT  
DEPICTING A SCRIBE. GHENT, CA. 1475.  
MS. LUDWIG XIII 5.

the latinity of Rome's “Golden Age” held up as a model for students to emulate. It did not, for example, suffer from lexical purism or hostility to innovations; in fact it was so ready to admit new words, to readmit words fallen from use, to change the meaning of words, and to form new words from Latin building blocks that no single comprehensive dictionary could easily contain them all. The medieval use of Latin for a thousand years, through so much of Europe and for all literate purposes, produced a vast body of texts and documents in all areas of human life, preserving examples of the richness and diversity of the language. There were also so many divergences of pronunciation that in 1528 Erasmus could lament that a language spoken everywhere in Europe was no longer mutually intelligible among nations. The reconstruction of the values of Latin vowels and consonants throughout the Middle Ages is difficult, but we are wrong to want to copy the pronunciation of classical Latin or to adopt for medieval Latin what is usually called the ecclesiastical pronunciation, which makes Latin sound like Italian.

**T**he most important factor in the postclassical development of the Latin language was its Christianization, which imposed a specialized terminology in areas of ritual, belief, and administration. The influence of the Bible, particularly the version by Jerome, was especially powerful, introducing into Latin both the Hebrew idioms of the Old Testament and the Greek syntax of the New. The language and themes of the Vulgate penetrated all genres of literature and it is difficult to find Latin in the Middle Ages that is free of the influence of Christianity.

could not have understood Chaucer, but Cicero would have had little difficulty making sense of a late medieval chronicle—once he had adjusted to a few medieval orthographical peculiarities and deviations in morphology and syntax and had learned the meaning of several postclassical words.

Despite the relative conservatism of Latin throughout its history, it did change; in the Middle Ages it was both a learned and a living language that was constantly exploited for new purposes. No one living then would have pronounced it “dead,” in the way it is now, with

Other developments which brought many new terms to the Latin language reflect changes in the processes of government, the birth of universities, the growth and consolidation of church government, the flowering of scholasticism, the establishment and expansion of religious orders, and the growth of legal systems.

**F**urther expansion of the language, largely via Arabic sources, resulted from the rediscovery of Aristotle, with implications for the medieval sciences, including astrology and alchemy. Arabic phrasing sometimes lent a strange syntactic coloring to Latin. Abstract thought pulled the language in new directions, forcing it to become, in the hands of the Schoolmen, a dialectical instrument of flexibility and originality. Their neologisms in *-itas*, such as *asineitas* ("donkeyness"), *talitas* ("suchness"), *quidditas* ("quiddity," "whatness"), and even *perseitas* ("perseity," "self-subsistence"), seem bizarre, but they enabled their inventors to shorten their explanations or to make precise philosophical or theological points. Even technological advances, in shipbuilding, mining, milling, farming, textiles, and other areas of manufacturing and trade, contributed to the growth of the language, for the prestige—some would say tyranny!—of the Latin language often required that these activities be documented in Latin. The same was true of commercial and legal contracts, property transactions, household management, animal husbandry, weights and measures, weapons and warfare, manuscript production, the decorative arts, even sports, games, and dancing, and everyday objects and possessions (which might have to be cataloged for someone's will).

The record clerks of the later Middle Ages developed a vocabulary that was a rich mixture of Latin words and words latinized from common speech. The vernacular (from the Latin *verna*, "a native slave"), absorbed without formal rules from imitation of household conversation, is always present to some degree in medieval Latin, manifesting itself most clearly in vocabulary and spelling, but also in syntax. Perhaps the most important influence of the vernacular on medieval Latin is an invisible and unprovable one—the absence (whether deliberate or not) of difficult and alien classical Latin usages. In ordinary expository prose there is a simplicity that is not necessarily unclassical in syntax, but lacks some of the constructions that make classical Latin difficult for those for whom Latin is not a native language.

This simple Latin, whether the workaday language of clerks and bureaucrats or the unadorned prose of Schoolmen or chroniclers, coexists peacefully with more sophisticated literary styles. Some officials could compose at both levels, and some writers were prone to an elaborate, often impenetrable, latinity. The desire to test the limits of the

language is apparent also in the development of rhythmical verse, in addition to traditional classical forms, and in the extensive use of rhyme in both verse and prose. Polished prose writers practiced the *cursus*, a set of fixed rhythmical patterns at the end of clauses and sentences. Poetic styles varied widely and poetry was used for many subjects, including grammar and science, and the rigid classical distinction between prose and poetic vocabulary lost any relevance in medieval Latin. Some poets even produced a mixture of Latin and the vernaculars known as "macaronic" verse.

In all the classical literary genres, medieval Latin authors produced works of power and imagination, imitating, exploiting, reshaping, and antagonizing Roman models, while incorporating new elements and responding to new influences. At the same time, they and their Latin teachers played a leading role in supplying the vernacular languages with a common store of vocabulary, themes, and images, as well as rhetorical devices, compositional techniques, and texts to be translated. Exchanges between Latin and the vernaculars enriched the languages and literatures of medieval Europe, with implications for the languages many of us speak and write today.

**L**ong before the boys at Magdalen Grammar School were learning how to describe in Latin the world around them, the language was being used for almost every kind of literary and mundane purpose. In written form its sheer volume exceeds everything extant in all the medieval vernacular languages of western Europe that was composed during the same period and has survived, still largely in manuscript form. How skillfully the fifteenth-century Magdalen schoolboys used their Latin is unknown, but their exercise book was soon superseded by the more tasteful texts of the humanists, which encouraged avoiding medieval Latin words and stressed classical vocabulary and usage. The medieval tradition was coming to an end; the character of Latin was changing. It would lose its easy fluency and hereafter be used in ever more restricted circles. □

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*F.A.C. Mantello is associate professor of Latin at Catholic University.*

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# Medieval Latin for Modern Day Students



BY RICHARD V. RUSSO

# W

**HAT DO SLEUTH** Lord Peter Wimsey, the *Divine Comedy*, and teaching Latin have in common? The answer is Dorothy L. Sayers, the renowned author of detective novels who was educated in ancient and medieval classics.

As a high school Latin teacher, I have been engaged in making the language more accessible to my students through readings from periods and authors beyond the Roman Empire. I found that Sayers, who advocated teaching students medieval Latin literature, had a similar approach, with entertaining and enlightening results. Her writings



(OPPOSITE PAGE)  
Dorothy L. Sayers visiting  
in London, 1940.

C. S. Lewis at Magdalen  
College, Oxford, 1947.

—Photo by © A. P. Strong

and correspondence with C. S. Lewis inspired a curriculum that I developed as an Endowment teacher-scholar.

After Sayers's death in 1957, a collection of her essays on literature, religion, and language was published. In two of the essays, "The Lost Tools of Learning" and "The Teaching of Latin: A New Approach," Sayers embraces the centrality of the classical languages in the liberal arts curriculum.

She also urges a new curriculum based on the more approachable medieval texts. Sayers says that the classical texts of the Augustan Age "were difficult even in their own

day, in the sense that they were elaborate, literary, and highly artificial." She explains:

*The language of Cicero was not spoken in the streets, nor even I fancy, in the drawing rooms, of ancient Rome. . . The ordinary educated Roman could appreciate Vergil and Horace or Cicero because he came to them through his own daily speech as we come through our own modern speech to the elaborations of Joyce and Eliot.*

Sayers notes that teachers do not, as a rule, "ask foreign children to plunge immediately into the study of English

by way of Donne. . . without any help at all from the current English, whose syntax and vocabulary are so much nearer to their own. . . Yet this is the way in which, for the last four hundred years or so, we have started English boys on the learning of Latin."

She concludes with a volley of historical, social, and economic factors that ring true today:

*It can, of course, be done. It was done—in a more leisured age, and for one sex only of a privileged professional class, and in schools which concentrated on the teaching of classical languages and on uncommonly little else. But I doubt if it is*

*the right way of going about it today. And it is not the way in which it was done for the first fifteen centuries of our era.*

As to practical suggestions for a new curriculum, she turned to her good friend and colleague, the medieval scholar and novelist C. S. Lewis, who replied:

*For an intelligible narrative poem, what about a chunk out of Waltharius, by Ekkehard. . . For prose: Saxo Grammaticus (give them the Hamlet story); Jordanes De Rebus Geticis (lots about Attila); Gregorius Turonensis Historia Francorum; the anonymous Gesta Francorum (on the First Crusade); Geoffrey of Monmouth (some Arthurian bit); and—if you want to include something of the Renaissance—Kepler's Somnium, which is the first real instance of 'scientification.'*

Sayers adds a few suggestions, but then comes to the crux of the problem: "a series of annotated texts, for reading *in extenso*. These things do not exist; but they could be written."

These words are addressed to me, I thought. I would now have the chance to repay Sayers for the many hours of sleuthing pleasure her novels had given me. I would have the sage counsel of another of my literary heroes, C. S. Lewis, in the bargain. This realization was to become the basis for my 1993 National Endowment for the Humanities/ Readers' Digest Teacher-Scholar Fellowship. I proposed to lay the foundation for a textbook based on, but not confined to, the medieval Latin texts that Sayers and Lewis envisioned. It would be "user-friendly," with running vocabulary and notes explaining grammatical, historical, and stylistic difficulties and would offer suggestions for interpretation.

I already had in mind several favorite texts clamoring for inclusion. Pride of place belongs to an excerpt from the most influential Latin document ever penned: Saint Jerome's Vulgate translation of the Bible. The Susanna episode from the deuterocanonical book of Daniel is too good to pass up; short, easy, a crime-mystery, a damsel in distress, corrupt judges, a

hair's breadth deliverance by a dashing young hero! And while the good book is open, I can't pass up Solomon and the two harlots.

I have added excerpts from Adam of Bremen's report on the Norsemen's discovery of America to balance a snippet of Columbus's report to the Spanish royal treasurer on his explorations.

Serendipity is one of the greatest benefits of being a teacher-scholar. Two colleagues introduced me to another explorer-writer, John of Carpino. In 1246 when he was in his eighties, the Franciscan was sent by Pope Innocent IV on a mission to extend his compliments to Genghis Khan. Much of our knowledge of the ruler, the Tartars, and the landscape is derived from the emissary's observations of their physical appearance, laws, customs, diet, superstitions, and government. He describes the death of Genghis Khan and the election of the emperor Occoday.

To round out the travel-adventure genre, I would conclude with a piece from the legendary voyage of Saint Brendan the Navigator, the partial justification for the persistent belief that Irish monk navigators sailed to the North American continent.

Women's voices must be heard louder and clearer than before. Hildegard of Bingen (1098-1179) was as close to a universal genius as you could find in the High Middle Ages. The abbess of a great Benedictine abbey in the Rhineland valley, she was a scientist with a special interest in medicine, a theologian, a poet, a composer, and a mystic. An excerpt from one of her most famous writings, *Scivias*, a book of her visions, will be in the curriculum. Contemporary feminists and others are showing a great deal of interest in Hildegard of Bingen. I believe at least two CDs of her music have been recorded. Magnificent.

Hrotswitha von Gandersheim, the tenth-century abbess, poet, and playwright, will be represented by one of the biblical plays she wrote in rhymed prose. Eloise's love for Abelard will lead him once again to tell the *Historia calamitatum mearum*.

In homage to the great C. S. himself, why not a page or two from his own moving and contemporary Latin correspondence? After his wife, Joy Davidman Gresham, died, he wrote this moving response to a letter of condolence from an Italian priest with whom he corresponded in Latin:

*"April 8 in the year of our salvation 1961. From the College of Saint Mary Magdalen, Cambridge.*

*Scio vos preces effundere et pro desideratissima uxore mea et pro me qui jam orbatus et quasi dimidiatus solus hanc vallem lacrimarum peragro.*

*Valete,  
C. S. Lewis."*

*I know that you pour forth your prayers both for my most dearly longed-for wife and also for me, who—now bereaved and as it were halved—journey on, through this vale of tears, alone.*

*Farewell,  
C. S. Lewis.*

While reading other people's mail, who would balk at including Dante's indignant letter "To a Florentine Friend"? Accused of bribery, Dante was exiled from Florence in 1302. A law in 1315 offered amnesty, provided that he pay an indemnity. In this letter he restates his innocence, refuses to pay, and doesn't return. To this day Dante has not returned, because his tomb is in Ravenna, and the people there absolutely refuse to give it up.

Now that I have completed my year of developing the anthology, I am about halfway through to text status. I will teach the material over the next couple of years, allowing my students to critique it to test what works with them and make modifications as needed. Then I will share the materials with colleagues in my own school and perhaps elsewhere. In about five years, I expect to have it ready to send to a publisher.

In September I return to teaching at Townsend Harris High School at Queens College, a public school in Queens, New York, where students are required to take four semesters of Greek or Latin.

As for the question why study the classical languages at all? The near universal response from my students is that their parents say it will increase their SAT scores. Though such knowledge certainly won't depress them, my own feeling is that one studies the classics not for a quantifiable advantage on a standardized test, but rather to unlock the key to understanding Western civilization.

It remains true that the lion's share of our cultural patrimony has been contributed by the ancient Romans and Greeks. Those who truly want to mine that tradition in as authentic a manner as possible, ought to be able to do so by confronting that contribution on its own terms and in its own language. A translation is, after all, someone's interpretation.

I offer my sincere thanks to all of the above, to my mentor, James J. O'Donnell, of the University of Pennsylvania, and to my colleagues on the Classics Listserv on the Internet. They provided the perfect antidote to the loneliness a harried high school teacher must feel when deprived of the sometimes madding companionship of his rambunctious students. The result is considerably more than the glint in my mind's eye of three years ago: an anthology suitable for secondary school students of Latin. It was created with their needs in mind, and for their teachers who long to limn the riches of the humanistic tradition on a broader, more "catholic" canvas than has been customary. If I am successful in the smallest degree in communicating some of Dorothy L. Sayers's enthusiasm, wit, and energy, and some of C. S. Lewis's breadth and urbanity to my fellow classicists and to our charges in the secondary schools, the grant period will have been time well spent. □

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*Richard Russo teaches Latin and Greek at Townsend Harris High School at Queens College in New York City. He received \$17,282 as a 1993 NEH/Readers' Digest Teacher-Scholar.*

**I**N 1848 TOWNSEND HARRIS, the first American counsel to Japan, founded the New York Free Academy, based on the unprecedented idea of establishing a college to prepare working-class boys for the professions. Finding that these students needed additional training, Townsend

## High School for the Humanities

added a bridge-year program, which became a three-year high school that was named for him.

Fourth-year students were freshman in what became Manhattan's City College of New York.

Affiliated with City College, Townsend Harris High School lasted until 1942, when Mayor Fiorello La Guardia closed it, either because City College needed space, or, as some suggest, for a more baleful reason to do with the school's elitist reputation. However, such remarkable alumni as novelist Herman Wouk and the polio vaccine discoverer Jonas Salk kept the memory of the school alive and lobbied the board of education to revive it. Queens College offered the school space on campus, where it reopened, coed, in 1984.

Regarding Townsend Harris High School at Queens College as the humanities' answer to such notable public schools as Bronx High School of Science and Manhattan's Stuyvesant High School, Principal Malcolm G. Largmann enacted the requirement that every student study four semesters of a classical language. □

some way, but in which no group is privileged and no group is disadvantaged?

**MINOW:** I think that is a perfect way to say it. It is still very hard to figure out operationally what does that mean. Does that mean bilingualism, trilingualism? I'm not sure. I think we'd have to look at different circumstances and see what makes sense. Does it mean that the basic U.S. history course for everyone should have a heavy component of African-American and gender studies? My own sense is probably yes, but not to the exclusion of other dimensions, too.

**HACKNEY:** How do traits get selected by society to categorize people, anyway?

**MINOW:** It's a marvelous question. One thing we know is that they change over time, and yet there always are some traits selected. For example, throughout American history, race has been used, although there is a relatively modern conception of it since the late nineteenth century. Before that, it wasn't really race per se. Even at the turn of this past century, when race was very much in the air, people didn't

know what to do with various categories. For a time in California, there were racial categories that didn't have a place for Chinese, so they were alternately placed in the categories of Caucasian and Negro. Moments like that reveal the way in which the categories are not natural or inevitable.

I think that I don't want to make any vast claims about human nature and the need to categorize "the other," but it does seem that at least in American history there has been a continual struggle between groups and among groups to define a place of privilege and a place of exclusion, and in part to define who is American by reference to who's not American. Yet there's been a shifting definition of the in and the out, the boundaries. Sometimes it is ethnicity, sometimes language, sometimes it is national origin.

**HACKNEY:** Sometimes religion.

**MINOW:** Often religion. Sometimes skin color, which is really quite a different category. Sometimes it is just shared historical experience: Did you live through the blizzard of 1978? One of the hopeful signs for me is this very

mutability in the categories. It is not as though it is always the same categories.

**HACKNEY:** That is something that everyone should bear in mind; the categories do change over time. And also one's membership in a group. Even if the category doesn't change, individuals move into and out of those groups.

**MINOW:** Move into and out of, and also simultaneously occupy several, which again helps to demonstrate why these

are, at least for most important purposes, socially-invented categories. Again, if you look at American history, there was a period of time in some parts of the country when German immigrants were the most despised people. It's a hard thing for people today to remember that, but it puts in perspective some of the issues.

I think what is very crucial to this discussion, though, is the history of slavery and the unique place of people who have that in their historical experience. I think it is an important and critical subject to address, because too often people who came from the wave of immigrants in the twentieth century say, "My family made it. Why can't you?" I think that that is a pointed question, but it is in some senses an ignorant question, because as much as I find hope in the mutability of these categories, one group has been consistently at the bottom.

Having said that, we shouldn't ignore the fact that in terms of economic gains, there has been a dramatic shift in the last fifty years for African Americans. Still, the vast overrepresentation of African Americans in the class of people who are defined as poor, in the prisons, in the most undesirable places to live in this country, has to be looked at.

**HACKNEY:** Is it possible that Americans might feel the need to categorize a bit more than other countries because of the absence of another source of identity?

**MINOW:** It certainly has struck me that in many other nations, there is a group sense that predates the creation of the political boundaries, and we don't have that in this country.

**HACKNEY:** That's right. And we also have this ideological commitment to equality.

**MINOW:** Well, I think I talked with you once before about a book that I have admired by R. Lawrence Moore called *The Religious Outsider in America*. It goes chapter by chapter about each of the religious groups in America and examines how they have defined themselves as outsiders, and how in a curious, paradoxical way, helped them all be Americans, moving through the Mormons and the Quakers, and then the Jews, and then the Catholics, and then even the mainline Protestants. There is both the struggle to say we are outsiders, and that is why we are uncomfortable, and at the same time a way of saying, this makes us truly American, because we *are* all outsiders. There are no insiders. In a sad and tragic way, the Native Americans, who might be considered the insiders, of course, have never been treated that way by the occupiers of this country.

**HACKNEY:** It does make equality a problematic concept. What does equality mean in a system where there are all these differences?

**MINOW:** Equality is itself a very curious commitment. We are far better able to define what we mean by equality when we talk about the political sphere—equal access to the vote, equal participation in other aspects of the political process, equal opportunity to serve on a jury—because then we are talking about access to the instruments of the state, and that state has, for the most part, the possibility of entire control over those instrumentalities. When we talk about equality in the aspects of the society in which the state is a regulator but not the creator of the activity—take, for example, the workplace or perhaps even the schools, although that may be a special instance of a public institution that

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—Martha Minow

reflects private family and property systems—it is a more complicated problem. Do we mean, then, social equality? Do we mean equality in the realms of life in which we also cherish freedom, freedom of association? That is one reason that I think equality is a very difficult notion in this country.

Another reason, though, is that equality is for the most part an empty concept, as some theorists have described. It is almost like a mathematical equation. If so and so gets this, then you get this. But what's the "this"? There is no substantive context that tells us "same as what"—same as some background norm, same as what someone else gets. One of the great tragedies of efforts to use the commitment to equality to bring about the practice of equality, is that a state can say, "Okay, you want us to treat you equally? We'll take away the benefit from everybody. Now you're all equally disadvantaged." It is surprising and disappointing, obviously, to people that that is what equality has at times meant, at least in legal and sometimes political matters. In most people's hopes and dreams, equality carries with it not just this brute sameness, but also some vision of access, participation, inclusion, opening up into the realms of opportunity.

**HACKNEY:** I think you're exactly right. I've been doing a number of trial conversations about pluralism with people in different parts of the country, and after those groups have been talking for a good while, if I press them to try to identify some core American shared values or concepts, they very easily come up with the political system, the Constitution, that nexus in the political realm, and say, "Yes, that's something that we all believe in or should believe in. And even if we don't realize the high ideals in the Declaration and the Constitution, we aspire to them, and everyone should." If I press a little bit further and say, "What else outside the political sphere, the governance, would you think of as being very American?" equal opportunity almost always comes up. But struggling to define what that means is very difficult.

**MINOW:** It is difficult, and yet I am not surprised that equal opportunity seems to many people to be so essentially American. In a very, very simple-minded sense—I'm worried about saying this to a historian—I usually think about the United States as the first country to try to create itself without feudalism.

**HACKNEY:** That's true, yes. Born free.

**MINOW:** Born free. I think that is well understood even by people who have never studied history—that you are not assigned a status here by birth. And though feudalism is supposedly long dead in other parts of the world, its legacy is there, and certainly many, many important institutions reflect it. In contrast, there is a deep feel for individual possibility in this country, which, of course, is what has attracted so many people from around the world.

**HACKNEY:** Almost every group came to America to find economic opportunity.

**MINOW:** That's right, and economic opportunity, of course, usually requires a means to other kinds of opportunities and freedoms—an ability to be independent from a state and independent from oppressive groups, or ability to exercise religion freely and the chances for self-fulfillment and self-affirmed identity. I think that is important—that equal opportunity for economic success is for most people a means to other ends, not an end in itself. All the freedoms that are

necessary to produce economic equality, not just coincidentally but necessarily, involve other kinds of freedoms that people want as well—freedom of speech, freedom of association.

It has always struck me as somewhat ironic that many immigrant groups came here and, within a generation, seemed to abandon many of the characteristics that had held them together. But it is also interesting to watch, then, as several generations go on, and the younger generations try to reclaim aspects of that identity. It is another expression of the freedom of being an American. It need not be costly to retain or regain the language of your ancestors. You can make it economically and still celebrate the holidays and rituals of your religion. Those reclaimings of identity seem to me as much an expression of the freedom here as the abandonment of them. Both are crucial.

Albert Otto Hirschman, the economist, describes it well. He says, "exit," "voice," and "loyalty" are the three ways in which individuals can express their relationships with groups. This country has been very big on exit and voice, making those real possibilities for people, and yet loyalty is crucial to people's identity as well.

**HACKNEY:** I think that, in Hirschmanesque terms, that is the conversation, basically, exploring those options.

**MINOW:** Yes.

**HACKNEY:** What is the relationship between equality and tolerance? Is there one? I think most Americans would think of themselves as being tolerant of people with differences. Is that enough to achieve equality?

**MINOW:** Tolerance is certainly something to be admired compared with the alternative of intolerance. It is an advance over intolerance. It suggests a willingness to put up with people who are quite different from yourself and to refrain from regulating them or criticizing them in some active way. Yet it seems to fall short of what it is we hope for from equality and from the conception of individual liberty that we've just been alluding to. Tolerance itself implies, I think accurately, that there is a power differential, that the group that is expressing itself as tolerant has the ability to withhold that tolerance and to express intolerance. Tolerance implies that there is a continuation of background norms that make some groups privileged and other groups not privileged, and the privileged groups are willing to tolerate the others. But that means that the privileged ones still hold the keys to the door, they still in some sense run the shop. They will let other people in, but it's still their house. I think that is why to many groups, tolerance sounds unacceptable, or at least inadequate. And I think I would share that view if tolerance means the failure to challenge background assumptions and to preserve institutions that were designed without some people in mind—again,

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our discussion of our universities is a good example. "Tolerance" here does not suggest the kind of change it takes, so that the institutions really belong to everyone, including those who were previously excluded.

**HACKNEY:** So they can be successful.

**MINOW:** Exactly. It seems to me the great moments of pride for institutions like the University of Pennsylvania and Harvard are when there are alumni associations of African Americans and women who say, "This is our place. This is ours, and we are committed to it, and we are committed to its past and to its future." That's when you should feel very good, because then this means that the institutions haven't just tolerated them, the institutions have changed. The newcomers change what they find, that is what participation means.

**HACKNEY:** Let us leap from that parochial setting to the same sort of relationship on the national level. I would assume that when alumni say, "This place belongs to me," they, in that statement, recognize their relationship to other alumni. This is a question or a subset, a form of the general

question: What do Americans owe to each other because they are citizens? Do I owe anything different, either more or less, to a person because he or she is a member of my racial group, or because that person is not a member of my racial group?

**MINOW:** Well, it's back to exit, voice, and loyalty. What's the loyalty part? Is the loyalty to a subgroup or to a larger group, or can it be to both, and what if there is a tension between them or a conflict between them?

I think one of the negative aspects of the dominance of legal and political ideology in the binding of Americans to one another is that it tends to use individual liberty as the organizing framework rather than a notion of responsibility or duty. I don't think it has to, and I think in other periods of American history, there has been a greater informal culture of responsibility and duty rhetoric. Yet, if you look simply at the language of the political documents, it's not there. So wherever a sense of duty came from, it wasn't written down, and it hasn't been transmitted as well as some of the other aspects of our Constitutional heritage.

**HACKNEY:** This may come also from the born-free nature of this. We're bound together by a contract rather than by natural relationships.

**MINOW:** And perhaps the very legalism of the contractual idea is corrosive of bonds that otherwise would exist. That's a worry that some people have.

That said, I think it is fair to say that the framers of the Constitution felt strongly that duty and loyalty and commitment and responsibility were crucial aspects to the pursuit of happiness, the same way they believed that maintaining one's family in safety and security were crucial to the pursuit of happiness. Again, they didn't write that down. I guess I think it is important to rescue and revitalize those unwritten aspects of our traditions alongside the written aspects.

It is still not answering your question, though, about the relationship between those sentiments and commitments vis-a-vis your immediate group. With regard to that, I guess I do believe that some of the teachings about family bonds are relevant here. You cannot order people, because of family membership, to be loyal, caring, or responsible, but you can imbue them with a sense that that is the right thing to do both by example and by winning their loyalty. That, I think, is the same challenge to the nation.

**HACKNEY:** With respect to family responsibilities, a person is more likely to feel those and to act them out if the entire society expects him to.

**MINOW:** Yes. Reinforced by the social messages and cultural messages.

**HACKNEY:** If he doesn't, people disapprove of him.

**MINOW:** It's true. Peer and cultural pressures are extraordinarily powerful and able to be mobilized. But it is interesting to me how ready people are to accept certain kinds of responsibilities when they are made visible to them.

An example to me is these programs like City Year and others through which people, after high school, can go and serve the country, not in a military fashion but doing other kinds of service. These youth service programs are springing up around the country. There are people for whom, in their peer group, such service work is the thing to do; it's the right thing to do. And it's not just peer pressure; it resonates in some place that is deeper. If you can mobilize both the peer culture and the larger culture, I think that there is something to summon up here in the sense of giving back to the community.

**HACKNEY:** One could also argue that that sort of service freely given is of long-term self-interest.

**MINOW:** I absolutely agree. I think it is one of those debates like nature versus nurture in human psychology. Is philanthropy or charity selfish or altruistic? It is one of those endless debates that probably we should put aside, because it is both, and it should be both, and that is why it works.

**HACKNEY:** But it only works if people really identify with the society, think of themselves as owning it.

**MINOW:** I think that's one way it works, but it may be that the very process of engaging in this kind of service can give one a sense of participation and ownership.

**HACKNEY:** Excellent point.

Let me give you a brief vignette from one of my discussions in which a very diverse group of people was exchanging stories about the particular values of their group, what held them together, what they valued as members of this group, how important group loyalty was, how important their group identity was to them—these are racial groups—and how they felt a sense of obligation to do something for the group, to give back, to help build it. So I posed the question: What would they do if they happened to own

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a factory that employed, say, five hundred people, and they wanted to help their community and decided that they would hire only people from their racial group? Would that be good? It really stumped them. They were surprised at the question because they had never thought about it in those terms. We actually have some law in this area, I guess.

**MINOW:** Yes, we do, which would not allow that practice. But I think that it's a fascinating question, and it probably challenged them to imagine that they have access to greater resources than they usually imagine.

**HACKNEY:** That may be right.

**MINOW:** Many of the usual ways of thinking about group loyalty are expressed by people who feel that they are at the margins of the society and they are struggling as outsiders. When you pose the question, "Let's imagine you're actually more of an insider, now what do you do?" my suspicion is that more people would feel the obligations that come with power—the obligations not to replicate the patterns of exclusion that they find so offensive.

**HACKNEY:** I think you're right. In this group, there were a couple of small shop owners and when pressed about whom they employed, they talked about hiring people from groups different from their own. But they talked about it almost entirely in practical terms. "I hired that person who's not from my group because some of my customers are from that other group, and I found it very useful." It was very difficult to get them to think about an abstract right.

**MINOW:** That's another example of why I think that economic freedom so nicely requires other forms of freedom in this country. The virtue of the marketplace is not merely that it is a solvent of our differences, if money is the coin of the realm. More importantly, to be successful in the marketplace, you have to produce an environment of equality and multilingualism, if that's what you need as well. Though I also wonder—and this is an important and difficult topic—when people are working in small mom-and-pop type shops, oftentimes they feel that it's an extension of their family, their community.

**HACKNEY:** Indeed, the law recognizes that.

**MINOW:** The law does recognize it. This is an environment in which it is their own comfort level that is crucial to them, and, as you say, the law has exempted small operations from most of the coercive powers of the civil rights laws, probably for that reason. The same is true of our small landlord-tenant relationships. But as much as face-to-face communication and small settings are appealing, that's where many forms of prejudice are most likely to be expressed. More importantly, we are increasingly not a society where those are the building blocks. We're increasingly a society where the building blocks are large entities, commercial enterprises owned by other commercial enterprises. In that kind of world you cannot, I believe, let the personal comfort level of the managers operate. That is why the abstract commitment to rights is crucial.

**HACKNEY:** I couldn't agree more.

Let me double back to something you were saying earlier, and ask you if you can imagine a society in which Americans are equal with each other—in whatever sense that is going to come to mean—yet a society that does not require people to shed their racial or ethnic identities.

**MINOW:** I must be able to imagine it because it is what I hope we can achieve. I am sure of this: that it will be different from the world that we live in right now in fundamental ways, and yet continuous in other fundamental ways. It is always that problem of imagining a future, that sometimes we fear it won't resemble us at all. The future can only proceed one moment at a time, each step making possible the next. Our future must resemble us; otherwise we'd have to give up everything we know. On the other hand, there will be some changes that we can't quite imagine.

Somebody was recently talking with me about Hawaii and how it is the future of America. I've never been to Hawaii, but my understanding is that, certainly with regard to racial composition, Caucasians are a minority. I'm not sure if that's the future that we're imagining, but it is certainly not what most people think of when they imagine the future for America.

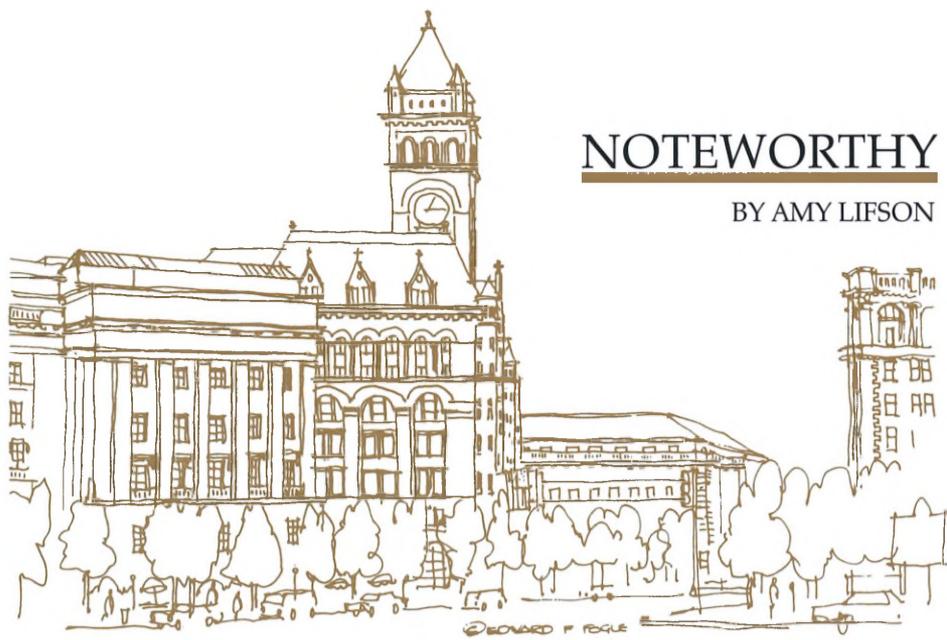
I guess I am hopeful. I look at how younger people are comfortable having friends from different kinds of backgrounds, but also more comfortable than perhaps their parents in saying, "Yes, this is who I am, and this is what I am." At the same time, every year I'm being educated by my students. I had a student this year who wrote a paper about rejecting racial classification when your parents are from different races, which was her own experience. That is another way to think—that at some point over time the significance of many of the classifications, particularly race, will diminish. There will be a relinquishing of the tendency to say, "Any drop of black blood means you're black," which is a rule you come up with in a racially oppressive society. If you reject that rule, then the significance of racial identity will diminish and there will be many, many different kinds of identities that people can lay claim to. As this particular student says, "Look, I'm black and I'm white. I am my mother's daughter and I am my father's daughter. Why do I have to pick?"

Indeed for me, the great hope and promise for this country, and indeed for the world, is not just from these younger generations, who always give us hope, but also from the sense that identity can be more complex than the rigid categories we presently use tend to suggest. As individuals and societies grow more comfortable with that, I think that the vision that you've described could be achieved.

**HACKNEY:** That's a wonderful note on which to end. Let me thank you very much. □

Our future must resemble us; otherwise we'd have to give up everything we know. On the other hand, there will be some changes that we can't quite imagine.

—*Martha Minow*



## NOTEWORTHY

BY AMY LIFSON

**T**en new members have been named to the twenty-six member National Council on the Humanities. They were nominated by President Clinton and confirmed by the Senate on July 1.



**John H. D'Arms**, G.F. Else Professor of Classical Studies, is vice provost for academic affairs and dean of the Rackham School of Graduate Studies at the University of Michigan.

His books include *Romans on the Bay of Naples* and *Commerce and Social Standing in Ancient Rome*.

**Darryl J. Gless** is a professor of English and associate dean for general education in the College of Arts and Sciences at the University of North Carolina, Chapel Hill. Gless serves on the board of directors for the Project 30 Alliance, a consortium of universities working to improve teacher education.



**Ramón A. Gutiérrez** is a professor of history, founder and director of the Center for the Study of Race and Ethnicity, and founder and chairman of the Department of Ethnic

Studies at the University of California at San Diego. His book, *When Jesus Came the Corn Mothers Went Away*, won the Herbert Bolton, John Hope Franklin, and Frederick Jackson Turner prizes in 1992.



**Charles Patrick Henry** is an associate professor of political science and African-American studies at the University of California at Berkeley. He is the chair of the

National Council for Black Studies, and served as chair of the board of directors for Amnesty International USA from 1986-1988.

**Thomas C. Holt** is a professor of history at the University of Chicago and president of the American Historical Association. Holt is the recipient of a MacArthur Foundation fellowship, and served as director of the Center for Afroamerican and African Studies at the University of Michigan.



**Martha C. Howell** is a professor of history at Columbia University and director of the university's Institute for Research on Women and Gender. She serves as chair of the American Historical Association's Quantitative History Committee, and is on the advisory board of the Canadian Humanities and Social Science Council.

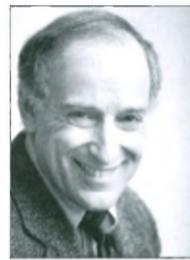
**Nicolas Kanellos** is a professor of Hispanic and classical languages at the University of Houston. Kanellos has done extensive work on the history of Hispanic theater and is currently on a ten-year project to locate and index U.S. Hispanic literature from colonial times to 1960. His work, *The Hispanic American Almanac*, won the 1993 Best Reference Book Award from the American Library Association.



**Bev Lindsey** is director of the Department of Arkansas Heritage in Little Rock. Her department oversees the Arkansas Art Council, the

Arkansas Historic Preservation Program, and the Natural Heritage Commission, among other state commissions. From 1987 to 1990, Lindsey served as director of the Arkansas Arts Council.

**Robert I. Rotberg** is a research associate at the Harvard Institute for International Development and president of the World Peace Foundation. Rotberg was president of Lafayette College in Easton, Pennsylvania, and academic vice president for arts and sciences at Tufts University. He is a former Rhodes scholar and coeditor of the *Journal of Interdisciplinary History*.



**Harold K. Skramstad, Jr.** is president of the Henry Ford Museum & Greenfield Village in Dearborn, Michigan, and was a 1992 winner of the Charles Frankel prize. He

headed the Chicago Historical Society from 1974 to 1980. Skramstad has served as a consultant on public programming in the humanities to museums, government agencies, foreign governments, colleges and schools, and other cultural institutions. □

# HUMANITIES GUIDE

**H**UMANITIES FOCUS GRANTS, requiring only a simplified application and providing a speedy review process, are one innovation of the new Division of Education guidelines which will be available in the fall of 1994. Humanities Focus Grants will enable a group of humanities teachers at any level to develop their understanding of an important issue or topic in the humanities and, if they choose, to translate that understanding into a plan of action for their school or college curriculum. Possible uses for the grant funds include providing time to free up participating teachers and scholars, supplying books and other materials needed for their investigation, and supporting the travel of visiting experts. Awards are expected to range from \$10,000 to \$25,000; applicants will receive notice concerning their proposal well before the beginning of the next semester. Applications for the first Humanities Focus Grants will be accepted by both the Higher Education Program and the Elementary and Secondary Education Program on January 15, 1995.

The new basic publication of the Division of Education Programs provides applicants to the division's programs with convenient access to all the information they need to prepare a proposal, including program descriptions, discussion of application and review procedures, and the actual application forms. It combines two separate current publications, the division's guidelines and its application instructions and forms. The existing publications will continue to be used through all 1994 deadlines, with the new publication taking effect in calendar year 1995. The new publication will

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## New Division of Education Guidelines

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BY JAMES HERBERT

be supplemented from time to time by the announcement of special emphases and competitions, and by briefer, targeted promotional materials.

The new guidelines encourage applications related to "A National Conversation on American Pluralism and Identity," as well as comparative and collaborative approaches to other topics. The sorts of proposals fostered by the five-year Special Opportunity in Foreign Language Education—summer institutes for language teachers or language across the undergraduate curriculum projects, for example—are welcomed now in the Elementary and Secondary Education and Higher Education Programs. Proposals integrating important aspects of undergraduate science and humanities education will continue to be reviewed and funded cooperatively, now by means of a special competition within the Higher Education Program. And the Elementary and Secondary Education Program invites proposals to help

teachers organize instruction around coherent, integrative topics likely to generate real student understanding of content areas identified in the new voluntary national standards.

Responding to a new awareness and understanding of teachers of the humanities, the division's revised guidelines invite applicants and panelists to give more consideration to the likely implications of curriculum and faculty development projects for actual student learning. Recent advances in the study of cognition are affecting how humanities teachers, particularly those in higher education, think about their work. Engaging students in developing their understanding of an important topic or body of knowledge is integral to consideration of what is to be learned. Both pedagogy and content are essential to standards of quality and effectiveness in humanities education.

Although the new guidelines retain the organization of the division into a broad program in Higher Education and one in Elementary and Secondary Education, they also encourage integrated projects aiming to benefit students at both levels. Such projects—for example, ones involving school-college cooperation in educating future teachers—are eligible for consideration in either program. Throughout, the guidelines encourage collaboration within and among educational institutions at all levels, reflecting the challenge of reorganization and consolidation that faces American education. For a copy of the new guidelines for the Division of Education Programs, call (202)606-8400. □

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*James Herbert is the director of the Division of Education Programs.*

# DEADLINES DEADLINES DEADLINES

## DIVISION OF EDUCATION PROGRAMS *James C. Herbert, Director • 606-8373*

Area code for all telephone numbers is 202.	Deadline	Projects beginning
Higher Education in the Humanities • <i>Lyn White/Thomas Adams/Deb Coon/Marie Tyler-McGraw 606-8380</i> .....	October 1, 1994	April 1995
Institutes for College and University Faculty • <i>Barbara A. Ashbrook 606-8380</i> .....	October 1, 1994	Summer 1996
Teacher Preparation • <i>Susan Greenstein 606-8380</i> .....	October 1, 1994	April 1995
Two-Year Colleges • <i>Judith Jeffrey Howard 606-8380</i> .....	October 1, 1994	April 1995
Challenge Grants • <i>Fred Winter 606-8380</i> .....	May 1, 1995	December 1995
Elementary and Secondary Education in the Humanities • <i>F. Bruce Robinson 606-8377</i> .....	December 15, 1994	August 1995

## DIVISION OF FELLOWSHIPS AND SEMINARS *Marjorie A. Berlincourt, Director • 606-8458*

	Deadline	Projects beginning
Fellowships for University Teachers • <i>Maben D. Herring 606-8466</i> .....	May 1, 1995	January 1, 1996
Fellowships for College Teachers and Independent Scholars • <i>Joseph B. Neville 606-8466</i> ...	May 1, 1995	January 1, 1996
Summer Stipends • <i>Thomas O'Brien 606-8466</i> .....	October 1, 1994	May 1, 1995
Faculty Graduate Study Program for Historically Black Colleges and Universities <i>Maben D. Herring 606-8466</i> .....	March 15, 1995	September 1, 1996
Younger Scholars • <i>Leon Bramson 606-8463</i> .....	November 1, 1994	May 1, 1995
Dissertation Grants • <i>Kathleen Mitchell 606-8463</i> .....	November 15, 1994	September 1, 1995
Summer Seminars for College Teachers • <i>Joel Schwartz 606-8463</i>		
Participants .....	March 1, 1995	Summer 1995
Directors .....	March 1, 1995	Summer 1996
Summer Seminars for School Teachers • <i>Michael Hall 606-8463</i>		
Participants .....	March 1, 1995	Summer 1995
Directors .....	March 1, 1995	Summer 1996

## DIVISION OF PRESERVATION AND ACCESS *George F. Farr, Jr., Director • 606-8570*

	Deadline	Projects beginning
Library and Archival Preservation Projects • <i>Vanessa Pinal/Charles Kolb 606-8570</i> .....	November 1, 1994	July 1995
Library and Archival Preservation/Access Projects .....	November 1, 1994	July 1995
<i>Karen Jefferson/Barbara Paulson 606-8570</i>		
National Heritage Preservation Program • <i>Richard Rose/Laura Word 606-8570</i> .....	November 1, 1994	July 1995
U. S. Newspaper Program • <i>Jeffrey Field 606-8570</i> .....	November 1, 1994	July 1995

To receive guidelines for any NEH program, contact the Office of Publications and Public Affairs at 202/606-8400. Guidelines are available at least two months in advance of application deadlines.

Telecommunications device for the deaf: 202/606-8282.

# DEADLINES DEADLINES DEADLINES

## DIVISION OF PUBLIC PROGRAMS *Marsha Semmel, Director • 606-8267*

Area code for all telephone numbers is 202.	Deadline	Projects beginning
Humanities Projects in Media • <i>James Dougherty 606-8278</i> .....	September 16, 1994	April 1, 1995
Humanities Projects in Museums and Historical Organizations • <i>Suzi Jones 606-8284</i> .....	December 2, 1994	July 1, 1995
Public Humanities Projects • <i>Wilsonia Cherry 606-8272</i> .....	September 16, 1994	April 1, 1995
Special Competition: The National Conversation • <i>606-8272</i> .....	January 27, 1995	July 1, 1995
Humanities Projects in Libraries • <i>Thomas Phelps 606-8271</i>		
Planning .....	November 4, 1994	April 1, 1995
Implementation .....	September 16, 1994	April 1, 1995
Challenge Grants • <i>Abbie Cutter 606-826</i> .....	May 1, 1995	December 1995

## DIVISION OF RESEARCH PROGRAMS *Guinevere L. Griest, Director • 606-8200*

	Deadline	Projects beginning
Scholarly Publications • <i>Margot Backas 606-8207</i>		
Editions • <i>Douglas Arnold 606-8207</i> .....	July 1, 1995	May 1, 1996
Translations • <i>Helen Agüera 606-8207</i> .....	July 1, 1995	May 1, 1996
Subventions • <i>Kathryn G. Hansen 606-8207</i> .....	February 1, 1995	September 1995
Reference Materials • <i>Jane Rosenberg 606-8358</i>		
Tools • <i>Martha B. Chomiak 606-8358</i> .....	September 15, 1994	July 1, 1995
Guides • <i>Michael Poliakoff 606-8358</i> .....	September 15, 1994	July 1, 1995
Interpretive Research • <i>George Lucas 606-8210</i>		
Collaborative Projects • <i>David Wise 606-8210</i> .....	October 15, 1994	July 1, 1995
Archaeology Projects • <i>Bonnie Magness-Gardiner 606-8210</i> .....	October 15, 1994	April 1, 1995
Humanities Studies of Science and Technology • <i>Daniel Jones 606-8210</i> .....	October 15, 1994	July 1, 1995
Conferences • <i>David Coder 606-8210</i> .....	October 1, 1994	April 1, 1995
Institutional Programs and Resources • <i>Christine Kalke 606-8359</i>		
Centers for Advanced Study • <i>Christine Kalke 606-8359</i> .....	October 1, 1994	July 1, 1995
International Research Organizations • <i>Christine Kalke 606-8359</i> .....	October 1, 1994	July 1, 1995
Challenge Grants • <i>Bonnie Gould 606-8359</i> .....	May 1, 1995	December 1995

## 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.

## CHALLENGE GRANTS PROGRAM

	Deadline	Projects beginning
Applications are submitted through the Divisions of Education, Research, and Public Programs .....	May 1, 1995	December 1995

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