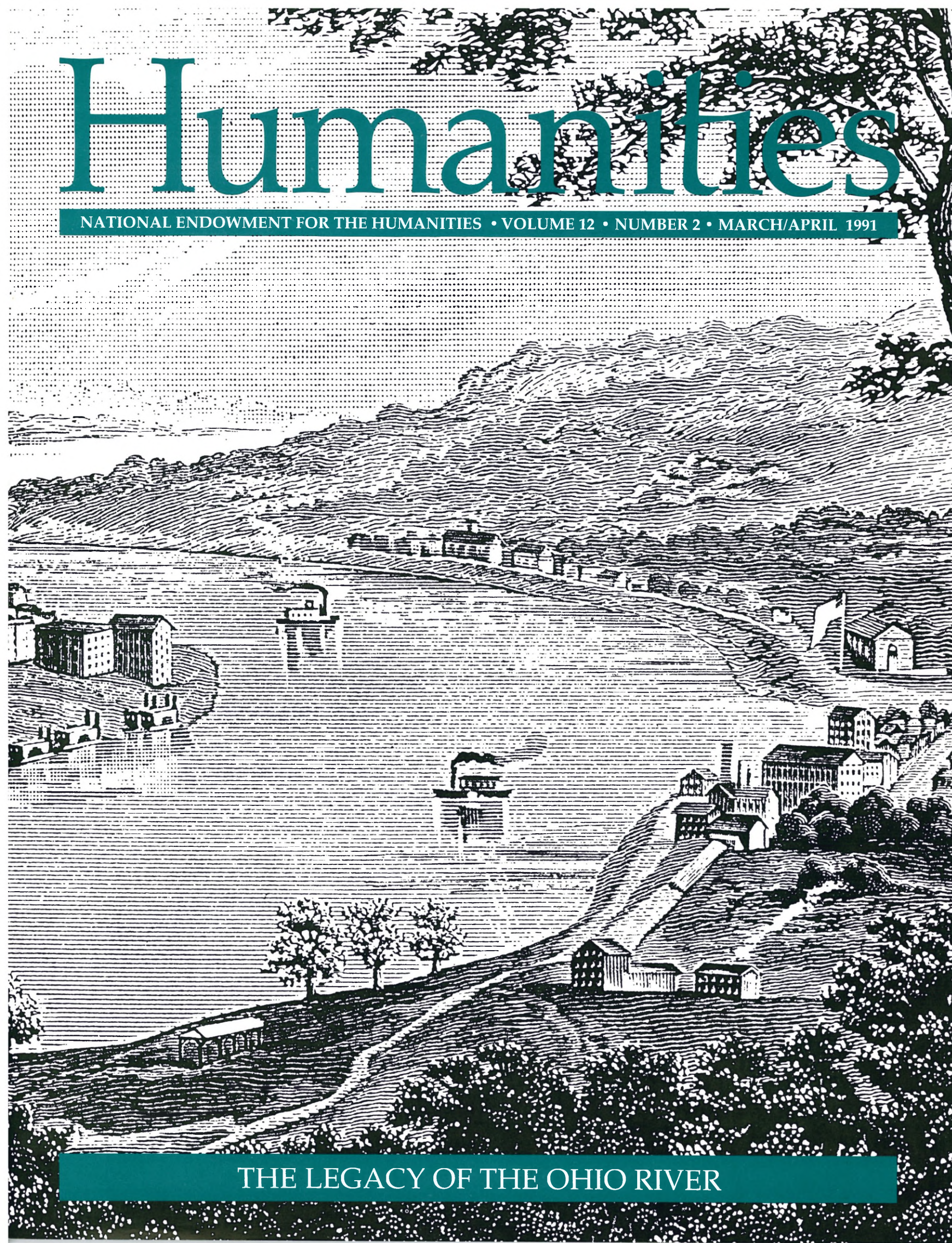


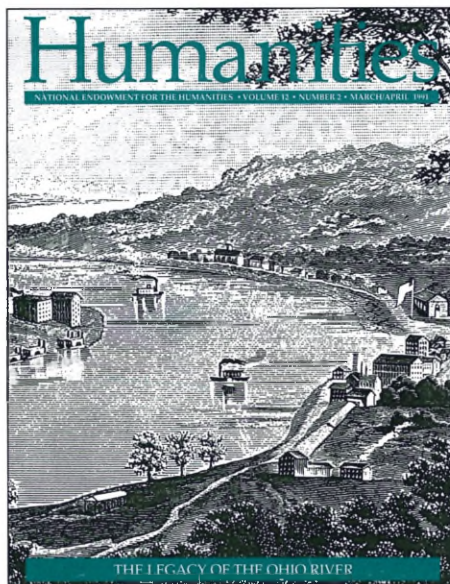
# Humanities

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THE LEGACY OF THE OHIO RIVER





View of Cincinnati, engraving after a painting by John Casper Wild, 1835. Beginning this May and continuing through the rest of the year, the humanities councils of the six states along the Ohio River will celebrate the history and culture of the river and its valley. (Cincinnati Historical Society)

#### Humanities

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## Editor's Note

### The State Councils

From the beginning of the National Endowment for the Humanities a little more than a quarter century ago, there was concern expressed that the benefits reach out across the country—to small towns, to the distant corners of the states and territories. That aim found expression just five years later in the creation of state humanities councils.

This year marks their twentieth anniversary. The effort began as an experiment in six states—Georgia and Missouri, Maine and Oklahoma, Oregon and Wyoming—and has grown into a network of fifty-four councils covering all of the states, the District of Columbia, Puerto Rico, the U.S. Virgin Islands, and Guam. Soon there will be a fifty-fifth, the Northern Marianas.

What have the state councils meant in the spreading of the humanities? The breadth is astonishing. It has meant a number of things: Scholar Clay Jenkinson portraying Meriwether Lewis in a chautauqua tent in Epping, North Dakota . . . Mary Sinclair retelling the ancient story of the *Odyssey* to adult new readers in Wells Village, Vermont . . . Actress Ruby Dee reading passages from author Zora Neale Hurston at Hurston's birthplace in Eatonville, Florida . . . Medical students and faculty in North Carolina dramatizing works by poet and physician William Carlos Williams in Lillington . . . Fifth- and sixth-graders in West Virginia studying German migration in the nineteenth century and uncovering ethnic architecture in their hometown of Wheeling . . . Townspeople in Searchlight, Nevada, starting a museum to chronicle the town's up-and-down past as a mining center . . . Senior citizens "Discovering Chekhov" in Warrensburg, Ohio . . . The film "Gullah Tales" recreating stories of slaves working the rice and cotton fields of the Sea Island plantations. . . And this year, a six-state extravaganza—an exhibition barge making its way down the Ohio River, tracing the cultural pathways of the states along the river's banks.

Qualifying the results of this array of projects is not easy to do. Perhaps the best way is to borrow a phrase from a participant in the American Pirandello festival in Louisville, Kentucky. He called his experience there "from start to finish a feast for the mind and the heart." A feast indeed. It is a word that lends itself to describing the work of the state councils as they embark on their anniversary year.

—Mary Lou Beatty

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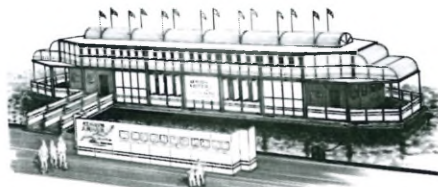
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Photo by Teresa Zabala

# A Conversation with... Robert Coles



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**H**ow storytelling can provide moral insight was one of the topics NEH Chairman Lynne V. Cheney discussed recently with Robert Coles, professor of psychiatry and medical humanities at Harvard University. Dr. Coles is the author of fifty books, including the *Children of Crisis* series, for which he won the Pulitzer Prize.

**Lynne V. Cheney:** I want to tell you how much I have enjoyed *The Call of Stories*. There is a young man at the end—I think you call him Gordon—who talks about characters like Jude Fawley [in *Jude the Obscure*] and Jack Burden [in *All the King's Men*] and

how they're alive for him and how, when he has tough moral decisions to make, he thinks of them. I've quoted that passage so much because it's such eloquent testimony to what literature can mean for a person's life.

**Robert Coles:** Oh, thank you. That is sometimes forgotten by some of us critics who take literature and turn it into an object and then analyze it. We forget that people are capable of not only using those books intellectually, but taking them to heart.

**Cheney:** You have been pretty outspoken about some of the more recent trends in literary scholarship. I have a speech you gave to the National Council of Teachers of English in which you talk about deconstruction.

**Coles:** Well, I understand that there are some valuable parts to the kind of literary analysis that is called deconstruction, which is in a sense a catch-all phrase. I understand the intellectual will that's involved in deconstruction, and I even applaud it. In a sense I compare deconstruction to the kind of psychoanalytic intellectuality that I'm all too used to in my own profession—these efforts to figure out in an abstract way symbolic meaning and to get to the bottom of certain intentions on the part of writers, or patients, for that matter. But sometimes in this rigorous analysis, the overall meaning of either a life or a story is forgotten. Sometimes there's a certain comic extravagance, shall we call it, that gets going in this kind of analysis, whether it be the psychoanalyst working with a patient or the literary critic working with a text.

If I want to be really mean, I could quote you something that Raymond Carver said. He was asked by an interviewer—I'm quoting directly—"Do you know much about the deconstructionists?" The interviewer was a man named John Alton and he

asked him that in 1986, and Carver's response was, "Enough to know that they're crazy." I don't go that far, but I think at times it's kind of funny and I sometimes think of Kafka and think of what he would do with some of these efforts to take over these stories and at times turn them into nothing.

**Cheney:** You've also spoken about the diminishment to art that results when the critic becomes more important than the storyteller.

**Coles:** Unfortunately this happens. It's not very surprising to those of us who have been parents and have seen children fighting things out with one another; sometimes I'm afraid that we never do outgrow our childhood. In that sense, ironically, some of the deconstructionists who uphold Freud so fervently and reverently might remember what he observed when he saw people fighting things out and becoming very rivalrous and claiming property vis-à-vis one another.

**Cheney:** And setting out to undo the older generation.

**Coles:** Setting out to undo the older generation and claiming that there is some wisdom that is very special to them as the new generation.

**Cheney:** You were an English major as an undergraduate.

**Coles:** I was. I majored in English, and my tutor was Perry Miller. What a great man he was, and what a privilege it was to study with him! I took a course that he started in 1949 called "Classics of the Christian Tradition," and in that course he used not only some of the great texts of the Christian tradition such as St. Augustine's *Confessions* and Pascal's *Pensées*, he'd draw upon poems of Robert Frost or Emily Dickinson and he'd encourage us to read novels. He's the one who encouraged me to do my thesis on William Carlos Williams.



**Cheney:** I remember reading that he encouraged you to do that because Williams was not merely unremarked, he was held in rather low esteem by certain members of the Harvard faculty.

**Coles:** Williams was held in very low esteem by the august Harvard faculty. I always tell my Harvard students that they should keep their eye out not only for the books that the Harvard faculty write, but the ones that they don't write. The English faculty of Harvard in 1950, when I was writing my thesis on Williams, was not known particularly for its humility.

**Cheney:** But you've tried to help them in that regard.

**Coles:** Well, I'm risking becoming arrogant myself at this point. But I must say, it was awful. I worked hard on that thesis. It was on the first two books of *Pater-son*, which had been published in 1947, 1948. And then I had a terrible time with two teachers who went over that thesis with no great enthusiasm. But Miller told me, "You've learned something from this that's more important even than what you learned from Williams, who is not only a great poet and storyteller, but a great populist with a tremendous feel for ordinary people and their language and the rhythms of their lives and the tensions they have in their heart.

You've learned the distance between such a writer and some of us who live in these fancy university buildings. If you've learned that and can stay close to that kind of knowledge, then you've gotten your money's worth out of Harvard." I'll never forget him telling me that, and I'm almost giving the message word for word.

**Cheney:** You then began to spend time with Williams after you finished the thesis.

**Coles:** I did. That's a little story in itself. Perry Miller suggested that I send the thesis to Williams, and I will never forget that moment. I looked at him and I said, "Well, I can't do that." And he looked at me with the kind of knowledge that a good psychological skeptic has and he said to me, "Well, I guess you just don't have the postage." I looked back and suddenly saw what my mother used to call the sin of pride working full time, and I said, "Well, I guess I can get the postage together if I try hard," and I did. It must have been about 10 cents in those days. I sent the thesis off and I got back a memorable little note writ-

ten on one of his prescriptions.

**Cheney:** Oh, how wonderful.

**Coles:** And it said, "Dear Mr. Coles, This is not bad—for a Harvard student!" Then he had another line, which was, "If you're ever in the neighborhood, please drop by," and underneath was "Bill Williams." A week later I was in Manhattan with my heart beating very fast, and I called that number in Rutherford and I got his wife, Flossie, on the phone, and she told me that he was out in Pater-son with his patients but that if I wanted to come over, she was sure that he would be glad to see me, which was just very nice.

**Cheney:** And you went on house calls with him and...

**Coles:** I went over there and he took me on his rounds and down to Pater-son, where I met some of his patients, and that was the beginning of a whole new life for me. I started taking pre-med courses and decided to be a doctor.

**Cheney:** And then a psychiatrist.

**Coles:** Well, I was originally in pedi-atrics, and that's a story that connects with him. I used to have trouble with some of these children in the sense that I had to do some very difficult procedures on them, and they'd start

psychiatric unit there. It was a big neuropsychiatric unit, and this was in the late fifties, early sixties, just when school desegregation started in New Orleans; I was right there, and that marked the beginning of a whole new life for me. I had worked with children who had polio in Boston in the Children's Hospital in the last epidemic before the Salk vaccine. When I saw what was happening to these children on the streets of New Orleans, trying to get into schools that were totally boycotted and surrounded by mobs, I decided that I was interested in not only medical stress, but this kind of social and racial stress. That was the beginning of the whole research that started then and continued through the sixties and seventies, talking with children, black and white children in the South, and then extending it to the children of migrant farm workers and Appalachian children. Then we went out West and lived in New Mexico for a few years, and I talked with Spanish-speaking and Indian children, and then we went up to Alaska and talked with Eskimo children. Then the final volume, volume five, has to do with the children of well-to-do, middle-class and higher families. So it was a whole American journey that took place in those decades of

*I've been doing work with children,  
trying to figure out how they get their  
moral values and their political values . . .*

Coles

crying, very agitated, and I told him about this and how upset I got. He looked at me and he said, "I guess you don't have the iron for that kind of work." He said, "Why don't you try the psychological side of children's lives?" and that's how I went from pediatrics into child psychiatry.

**Cheney:** And you spent twenty years working on *Children of Crisis*. Have I got that part right?

**Coles:** You've got that right. What happened is, I went into the Air Force in 1958 under the old doctor's draft, and I was in charge of a military hospital in Biloxi, Mississippi, Keesler Air Force Base. I was in charge of the

the sixties and the seventies. In the last ten years I've been doing work with children, trying to figure out how they get their moral values and their political values, their sense of what it means to be a member of a particular country such as the United States or England or Northern Ireland. We've worked in Latin America and Africa, too. And the last volume, which is the end of my whole thirty years of wandering around, is called *The Spiritual Life of Children*.

**Cheney:** That sounds fascinating.

**Coles:** And that'll be the end. But in between, I've been involved with certain writers like Walker Percy and



Flannery O'Connor, and they've been an important part of my life because they help me to figure out what I myself believe in and what matters to me. **Cheney:** I've never been psychoanalyzed or been to a psychiatrist, so I don't know much about your profession, really. But it does strike me that you're unusual.

**Coles:** I guess I try to take child psychiatry and psychoanalysis and bring those disciplines into the world of children and parents and teachers. I

George Eliot. In the medical school, in the same vein I use Chekhov and Tolstoy and, again, Raymond Carver and Tillie Olsen and, of course, Williams, and Walker Percy. I taught a course at Harvard Law School called "Dickens and the Law," using the novels of Dickens in which lawyers figure. I've taught a course at Harvard Business School that is very popular with the students. We read F. Scott Fitzgerald's *The Great Gatsby* and we read a lot of Cheever.

Percy delivered our Jefferson Lecture and he decided to talk on semiotics. It was very enlightening, but there were a lot of people who were really disappointed that he didn't talk about Binx Bolling because to many people he's just intensely real.

**Coles:** I'll send you something I wrote on my friendship with him. It's called "Shadowing Binx." I first met Binx Bolling when I was living in New Orleans and in analysis in New Orleans, and when I myself was a bit of a moviegoer. The reality of Binx for me was so profound that it really shook me up and led to a lot of discussions with my analyst. Even as I did that work in New Orleans, the school desegregation study, I kept on looking for Percy's writing because he'd written essays as well as *The Moviegoer*. Years later I did a profile of him for *The New Yorker*, which eventually became a book called *Walker Percy: An American Search*. Getting to know him, I told him how much his writing had meant to me personally. And I'll never forget, he looked down and he said, "Well, it's hard for me to even talk about this because so much of it drew on my own personal search." I was never able to easily understand his writing on semiotics. I told him once, "Walker, it's just too complicated for me. I'll just stick with those stories of yours."

**Cheney:** When I look at the things you've criticized, you've criticized the new literary approaches, you've criticized the social sciences, but generally what you criticize is people trying to arrive at abstract and generalized theories about how people work and how the world works.

**Coles:** That's it. I have a real bone to pick with too much theory, whether it be too much psychoanalytic theory or too much literary theory.

The great genius of Freud was that he himself was a storyteller. He listened, he took his own dreams very seriously, and he wrote highly literate prose accounts of what took place in his own mind and in the minds of his patients. The best writing that he gave us are those stories about his patients, which really are the foundation of contemporary psychoanalysis; I wish that some of us would remember that.

And also remember that the two greatest followers of Freud, namely, his own daughter Anna and Erik H. Erikson—who also, by the way, gave a Jefferson Lecture—those two psychoanalysts are marvelously literate

*You not only bring psychiatry into the world of children, you bring psychiatry into the world of the humanities . . .*

Cheney

work in schools and homes and neighborhoods rather than in a clinic or a hospital. I've never had a private practice, so I've tried to just do that work out there in the world, which is what Williams used to do. He would visit those patients and get to know a lot about them medically, but he also got to know a lot about them culturally and spiritually and intellectually. Somehow he took that knowledge and put it into his writing, and he was a great inspiration. I don't have his gifts as a writer, but I certainly would like to think that I've followed in his footsteps a little bit.

**Cheney:** You really are a storyteller. It occurs to me when I look at your books that you not only bring psychiatry into the world of children, you bring psychiatry into the world of the humanities in a sense.

**Coles:** I've tried to do that and, of course, the teaching I do is all tied up with the humanities. I teach a course at Harvard College called "The Literature of Social Reflection," and I ask the students to think about social and cultural issues, racial issues, class issues, not through social science but through the writings of William Carlos Williams and Tillie Olsen and Flannery O'Connor and Walker Percy and James Agee and George Orwell and Raymond Carver. The culmination of the course are those three Victorian novelists: Dickens, Hardy, and

**Cheney:** You said once that even though *Gatsby* is about ambition, that it's not just business students who are interested in him—that these things translate.

**Coles:** They translate into all realms, so to speak. I could take *Gatsby*, or we also use *The Last Tycoon*—I could take *The Last Tycoon* to any part of the university and discuss with the students the whole question of ambition and the relationship between ambition and one's personal life and the kind of loneliness that can sometimes settle in on people who are so consumed by ambition that they get detached from other people in important ways. And the same thing goes for some of the other books we read in that business school course. We read *The Moviegoer*; we read Saul Bellow's *Seize the Day*, with the central figure that of a stockbroker; and we read William Carlos Williams' trilogy. The novels are *White Mule*, *In the Money*, and *The Build-Up*. They convey the whole story of the rise of working people in America as they work their way up the social and economic ladder. It's a fascinating trilogy, and it works very well in the business school with the students.

**Cheney:** A lot of the novels that you mention have characters in them that people come to regard almost as real. I was thinking of Binx Bolling when you were talking about Walker Percy.



and very sensitive to the humanities, each of them. I knew both of them and worked with both of them and learned from both of them the importance that fiction and poetry can have for any of us who want to figure out human nature in all of its complexity. If you read *Middlemarch*, you will see, by the way, an important part of psychoanalysis anticipated by a generation or two. In *Middlemarch*, George Eliot understands the workings of the unconscious; she understands what we call the defense mechanisms of the ego. It's a marvelous novel not only as a great narrative telling of a story, but it's a wise novel filled with psychological insights. I tell my medical students and psychiatric residents that they could do no better than just sitting down with that novel and learning from it, learning from its psychology and its sociology, because it's really an analysis of a changing England in the nineteenth century done with great wisdom and sensitivity.

**Cheney:** The student that we spoke about at the beginning—Gordon—after talking about how people like Jude Fawley and Binx Bolling and Jack Burden are real for him, said something like, "Why don't college professors teach that way?" I've thought about that a lot because it would be regarded in some quarters now as very naive to teach that way. It's almost as though it's too easy and it makes literature too accessible.

**Coles:** God forbid that literature should be too accessible (laughter).

**Cheney:** It's a real concern to me because I see the number of young people who are looking for a vocation when they go to college and are seldom given reason to understand that there might be other cause for study, other rewards to be gained from study.

**Coles:** It's sad, I think, that presumably well-intentioned people who take these novels seriously and become critics and professors can have that relationship to students—a relationship of being instruments of disenchantment or distancing. The books, after all, were written by novelists who wanted to reach out to others, namely readers. Williams, I know, and Percy hungered for the response of readers. They weren't writing books that they wanted to see so analyzed that there was no longer a message, a story, a communication, a form of companionship left after that kind of analysis.

**Cheney:** I have another person that I quote along with Gordon. This other person is a professor of English who talks about how he used to regard Jane Austen as a great moral teacher, but now he understands that his proper role is to suspect her and to try to understand the corner that she's painting him into. He describes the "distancing" you're talking about. What is important is no longer a direct and immediate relationship, but a distant and adversarial one. That may be a point you have to arrive at in scholarship, but it's too bad when it dominates the classroom.

**Coles:** And it's too bad when at the very minimum there can't be some complexity and ambiguity to all of this, enough of it to allow for both approaches, so that if one is going to be suspicious, one can also be welcoming and grateful. I suppose suspicion is one human emotion that we all have and struggle with, but lord knows there's more to be gotten from Jane Austen than suspicion or self-suspicion.

**Cheney:** Someone—I think maybe a man named Paul Ricoeur—has this wonderful phrase about new approaches to literature. He calls them part of a



© Photos by Alex Harris



Robert Coles participates in the world of children at a day care center for the children of migrant workers in Benson, North Carolina.



"hermeneutics of suspicion"—which, on my more pessimistic days, I think is a pretty accurate description.

**Coles:** My students sometimes come to me, the ones who are majoring in English and have to contend with some of this. They come to me somewhat plaintively and say, "Well, you can get away with this, but we can't," and that is very painful to hear. We're all readers and we're all human beings in the sense that we're sojourners or

ness that he wanted to acknowledge and celebrate and explore through image and stories—a rendering of a language that's been heard by someone like him or by any of us. You know, in *Paterson*, where "no ideas but in things" is a clarion call that keeps coming up, he was exploring a certain tension, at a minimum, between art on the one hand and conduct on the other. He once said to me, "I can craft a poem and not

... she'd been praying for these very people who wanted to kill her and swore at her so obscenely.

Coles

pilgrims, and these novels that Dickens gave us, or Hardy or Tolstoy, are meant to help us along on that journey. It's a pity if the only reason I can get away with my approach to these novels has to do with the fact that I happen to have training in psychiatry and psychoanalysis and therefore can't too readily be dismissed as naive.

Remember, Dickens never went to college or even high school, nor did Hardy for that matter. They were self-educated, and they sat down and wrote these incredible stories. We have a right, without the intervention of college professors or critics, to respond to Dickens or respond to Hardy or respond to Tolstoy in *Anna Karenina* or in stories like *The Death of Ivan Ilyich* without feeling that we are in some way lacking in insight, let alone humanity.

**Cheney:** The Williams phrase that I keep thinking of when you talk about how these moral questions, these questions of character, come through specific stories is the famous "no ideas but in things." Is that phrase about generalizations not being true?

**Coles:** It's about the importance of particularity and it's about the importance of the instance—the importance of each and every one of us in all of our distinctiveness. Yes, I think he had a great suspicion of lofty abstractions that were untethered to individual life, to social reality, to cultural reality. I think there was a concrete-

necessarily be a good person." It was courageous of him to pick up on that polarity and to work it into *Paterson*.

There's a scene in *Paterson* where he moves from poetry to prose in order to get into the prosaic. In a confessional moment, he has himself picking away in his medical office at the label on a mayonnaise jar instead of paying attention to his patients. What he's basically saying is, "Okay, here's the poetry, but let me connect you with your life and mine, the way sometimes we fail." We fail, we tune out, we become insensitive, and this is part of what an artist-writer has to acknowledge with respect to himself or herself and with respect to all of us, namely, our capacity to come up with great ideas and yet not live up to them or not even take them into consideration in our daily life. He was haunted, of course, by his friend Ezra Pound and the fact that here was a great poet who also could become, as Williams called him, a damn fool with respect to his political ideas and his whole sense of the way the world worked. That was a lesson that Williams never forgot and took very seriously.

**Cheney:** It's not just a dichotomy between art and conduct that concerns you and that we all need to be aware of. You've talked also about intellect and conduct. A good education, vast knowledge, does not necessarily make a good person.

**Coles:** This, of course, is very unnerving for those of us who've tried to acquire knowledge and whose job it is to impart that knowledge to others as students. It's a rather horrifying reminder for people like me that psychiatrists have been an important part of the gulag in the Soviet Union, helping to run it, and that doctors worked for the Nazis in those concentration camps, and that indeed Hitler and the Nazis were able to gather around them important segments of the intellectual community. Some very well-known intellectuals embraced Nazism all too early on. Percy has a good moment in his novel, *The Second Coming*, when he describes a character as one of those people who got all A's and flunked ordinary living. I'm afraid this is something that we're all vulnerable to, that possibility.

**Cheney:** You have a story that makes this point, a story about Ruby, the little girl you first saw in the middle of a mob.

**Coles:** Well, Ruby is one of my great teachers—she was a six-year-old teacher of mine. I saw her in New Orleans in 1960 going through a mob to get into a totally boycotted school where she attended the first grade all by herself. This is a little girl whose parents were illiterate, who didn't know how to read or write, and who came from an extremely poor black family. I spent weeks and weeks getting to know her, months indeed, several years in fact.

One day I found out that the schoolteacher had watched her coming into the school building and had seen her talking to the people in the street. This infuriated them and they surged toward her, but she was accompanied by federal marshals, so they couldn't hurt her. The schoolteacher asked her why she had stopped that day to talk to the people, and Ruby said she hadn't talked to the people. So then the teacher became worried. She thought that Ruby was beginning to crack under the strain of this lonely, fearful life.

I knew Ruby then, and that evening I asked her why she had stopped and talked to those people and got them so worked up. She said that she hadn't talked to them at all. So I said, "Well, Ruby, your teacher saw your lips move. She was watching you from inside the school building." And Ruby said that she hadn't talked to



the people, she had said a prayer, and that the reason she said the prayer that particular morning in front of the mob was that she forgot to say the prayer where she usually had said it, namely, two blocks before she got to the school. Then I learned from this little girl that she had an arrangement with the federal marshals to stop and say a prayer every morning a couple of blocks before the school, and after school she said a prayer again, and then in the evening she prayed also. And I found out that she'd been praying for these very people who wanted to kill her and swore at her so obscenely. I asked her that evening why she prayed for those people, and she looked at me and she said, "Well, don't you think they need praying for?"

**Cheney:** That is a marvelous story.

**Coles:** And then I said, "Well, Ruby, I can understand why they need praying for, perhaps, but I wonder why you should be the one who prays for them, given all that they do to you, all the threats and all the insults." And she looked at me again and she said, "Well, I'm the one who hears what they say, so I'm the one who should be praying for them." Then I asked her what she said in these prayers, and she said, "I always say the same thing," and then she told me what she said. She said, "I always say, 'Please, God, try to forgive those people because they don't know what they're doing.'"

**Cheney:** Some echoes there. . .

**Coles:** And when I heard that, I just said to myself, "Wow, I've heard this someplace before. Someone said this before in the history of the world."

**Cheney:** Yes, exactly.

**Coles:** Later my wife said to me, "What would you do if you had to go into the Harvard Faculty Club and there was a mob waiting for you every time you came there?" That was such a shrewd question on her part. We figured out that what I would do is call the police, which Ruby couldn't do because the police weren't protecting her. That's why the President had sent federal marshals there. The next thing I'd do is get a lawyer, and Ruby didn't have a lawyer to help her out. The third thing I'd do would be to mobilize the language of the social scientists and call these people all sorts of fancy words like disturbed and psychotic. And the last thing I would do probably would be to write an article about what I'd gone through.

But Ruby didn't have social science language, and she was just learning how to read and write, and she was as vulnerable as could be, and yet she had those prayers available.

The other thing I learned about her and her parents is that they had memorized whole passages from both the Old and the New Testament by heart. They knew about the Hebrew prophets; they knew how Jesus lived his life and what he stood for. It was a remarkable kind of education that I gave them no credit for.

**Cheney:** That story is powerful testimony to the force that stories have.

**Coles:** Powerful indeed. And when I read social scientists and their descriptions of moral development in children, which is supposed to start at a very low level and slowly work up as you get more educated, I realize what they're talking about is moral reasoning, but not necessarily at all conduct. So you can learn a lot and take courses in moral reasoning—

and some of my students do and get A's in those courses—and yet not necessarily live in your everyday conduct a decent and moral life, and that's the big tension. And that's what Tolstoy knew and Williams and Hardy and all the great writers.

**Cheney:** And Percy.

**Coles:** Percy, of course, and Raymond Carver in his wonderful way, especially toward the end of his life with those great stories of his, such as "Cathedral" and "A Small Good Thing."

**Cheney:** I have really enjoyed this conversation. I read once that you referred to yourself as a psychoanalyzed liberal, and I thought, well, as an unpsychoanalyzed conservative, I'm not sure that you and I will find a great deal in common, but I think there's a lot of ground that we share.

**Coles:** Well, I was using a bit of irony with that self-description.

**Cheney:** I, too. I hope that's clear. We'll both hope that our audience understands that. □

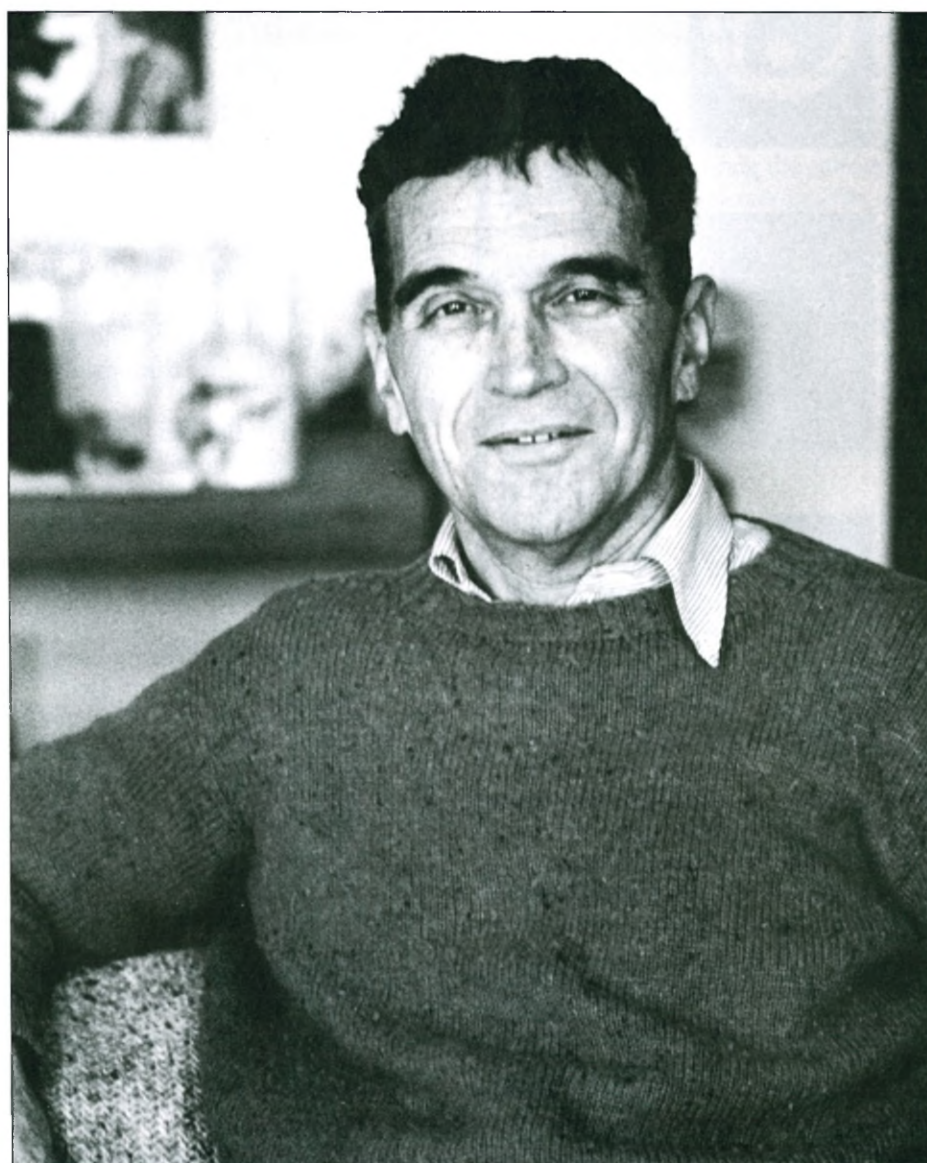


Photo by Susan M. Hogue





# STATE PROGRAMS AT NEH: A Twenty-Year Anniversary

**T**HIS YEAR IS the twentieth anniversary of state programs at the National Endowment for the Humanities. Tailored to fit the intellectual curiosities and interests of people in varying locales, this effort has resulted in hundreds of local events that explore history, literature, philosophy, and other dimensions of the humanities.

At the heart of the program are the state humanities councils—independent, not-for-profit organizations that receive private donations as well as NEH grant funds.

The first six state councils were launched in 1971 in Georgia, Maine, Missouri, Oklahoma, Oregon, and Wyoming. Today there are state humanities councils in all fifty states, the District of Columbia, Puerto Rico, the U.S. Virgin Islands, and Guam, with a council currently in the planning stage in the Northern Marianas. These councils support more than 5,800 humanities projects annually, reaching some twenty-five million citizens. The work is done in a number of ways—through library reading programs, speaker-discussion series, conferences, seminars and institutes for teachers and school administra-

tors, media presentations, and museum and traveling exhibitions.

More than one-fifth of the Endowment's annual program budget is provided to these councils through NEH's Division of State Programs, which administers the national grant giving. In each state, the board of the state council employs a small professional staff, headed by an executive director, to run the council's activities. More than 1,100 educational and community leaders volunteer as board members of the councils.

In addition to designating grants in support of public programs on humanities topics, the councils initiate and conduct projects of their own, often in partnership with other cultural, educational, and civic institutions. One such project is the forthcoming "Always a River: The Ohio River and the American Experience," a collaborative effort by the councils of the six states linked by the Ohio. Museums, libraries, historical societies, and theaters in the six states have committed resources to the project.

By bringing citizens and scholars together to study and discuss the legacy of knowledge that forms the humanities, the councils strive to enrich personal and civic life throughout the nation.

*Logos from thirteen state humanities councils.*



Even before there was a mechanism for disseminating federal funds to the states for public humanities programming, the fledgling NEH was philosophically committed to the principle of public outreach in the humanities. The agency's 1965 enabling legislation specifically charged NEH to "insure that the benefit of its programs will also be available to citizens where such programs would otherwise be unavailable due to geographic or economic reasons."

During the late 1960s, state arts agencies began to seek NEH funds in order to broaden their organizations into "arts and humanities councils" focusing on state and regional projects. Proponents of this strategy argued that the arts and humanities were, after all, not always separable, and that the potential of the available state-level network ought to be used. This gave rise in the late sixties to plans for an experimental state-based humanities program.

The first step was a feasibility study to determine whether it was preferable to distribute federal funds through already established state institutions or through new state institutions created solely for the purpose of devising and administering a humanities program. Whether new or already in place, the institution was expected to fill certain goals: It had to be acceptable within the state, have access to an understanding of higher education in their state, be able to involve academic humanists in planning, and be committed to giving its best effort to mounting a successful program in the humanities.

And so, in 1971, the first six experimental state humanities councils were formed, using three test models. One model, undertaken in Georgia and Missouri, was based on NEH support of humanities programs set up in university continuing-education divisions. The second, in Maine and Oklahoma, involved NEH support of humanities programs through the existing state arts councils. And the third, in Oregon and Wyoming, involved NEH support of an ad hoc citizen's committee set up to develop a humanities program.

The most successful, after a year's testing, turned out to be the ad hoc state committees. "These had fewer administrative complications," said former NEH Deputy Chairman Geoffrey Marshall in a 1988 interview. "They also had more flexibility because the people weren't bound to institutional patterns of one sort or another, and there was a kind of built-in enthusiasm because no one was participating except those who chose to do so in the first place.

"The best approach," Marshall continued, "was to give people good ideas, good people to interact with to give them an understanding of the role ideas have in their lives and also to provoke or challenge or entice people into further study of the humanities."

By 1972, eleven more states had formed humanities councils. By 1973, there were fifteen more; and by 1975, another eighteen, completing the state-level apparatus in the fifty states. A council was established in Puerto Rico in 1977, in the District of Columbia in 1979, in the U.S. Virgin Islands in 1983, and in Guam in 1990.

In the early years, grants of \$100,000 were awarded to each participating state, with the council serving as the catalyst and regranteeing money to persons or groups sponsoring a program deemed worthy of support. In 1976, state humanities councils were mandated by law, and Congress directed that at least 20 percent of the NEH program budget be allocated among them. Last year, the state councils were allocated nearly \$30 million for a wide variety of projects: reading and discussion programs, chautauquas, film documentaries, state histories, lecture series, collections of indigenous literature, museum and traveling exhibitions, and programs for teachers.

In the early years, federal regrant funds were restricted to projects dealing with public policy issues. Because such issues affected all citizens generally, it was thought that this focus would attract adults to humanities programs in numbers far greater than the small percentage traditionally

involved in adult education activities. However, the councils themselves found the requirement of connecting the humanities to public policy constrictive and began to urge NEH to broaden the mandate to the councils. In 1976, each council was given the authority to decide for itself the types of humanities projects it would support.

The Endowment's state program underwent further organizational changes in the late 1970s. In 1978, the Division of State Programs was established as a separate unit. The same year, the National Federation of State Councils was founded as a membership organization for the still highly experimental state program, with a board elected from the volunteer members of the state council boards.

If the 1970s saw the state humanities councils striving to build audiences, the 1980s have seen a broadened sense of purpose among the state councils and an increased recognition of their potential for leadership in the intellectual life of their states. In addition to public programs, the humanities councils have addressed major issues in education through seminars and institutes for teachers and school administrators, through programs in schools, and through conferences and statewide task forces.

From the start, the strength of the state program lay in the commitment of the volunteer citizen boards representing the population of the state. The members of the board are the trustees of the private, nonprofit entity to which the federal funds are awarded, and it is they who, under the direction of a chairman as the chief volunteer officer, are charged with designing and implementing a humanities program in their state. They, too, are accountable for the expenditure of the federal funds. Through the participation of citizens and humanities scholars in every state in discussion and critical thinking, the state humanities councils have demonstrated that public humanities programs can increase the role of the humanities in the daily lives of the American people. □



**B**EFORE THERE WERE roads in the vast, uncharted forest wilderness of North America, there were rivers. And for early adventurers and later settlers from the eastern seaboard, no river was more important as a highway to the heartland of the continent than the Ohio, stretching as it does 981 miles on a southwesterly course from Pittsburgh to the Mississippi.

This summer, a project titled "Always a River: The Ohio River and

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*James S. Turner is assistant editor of Humanities.*

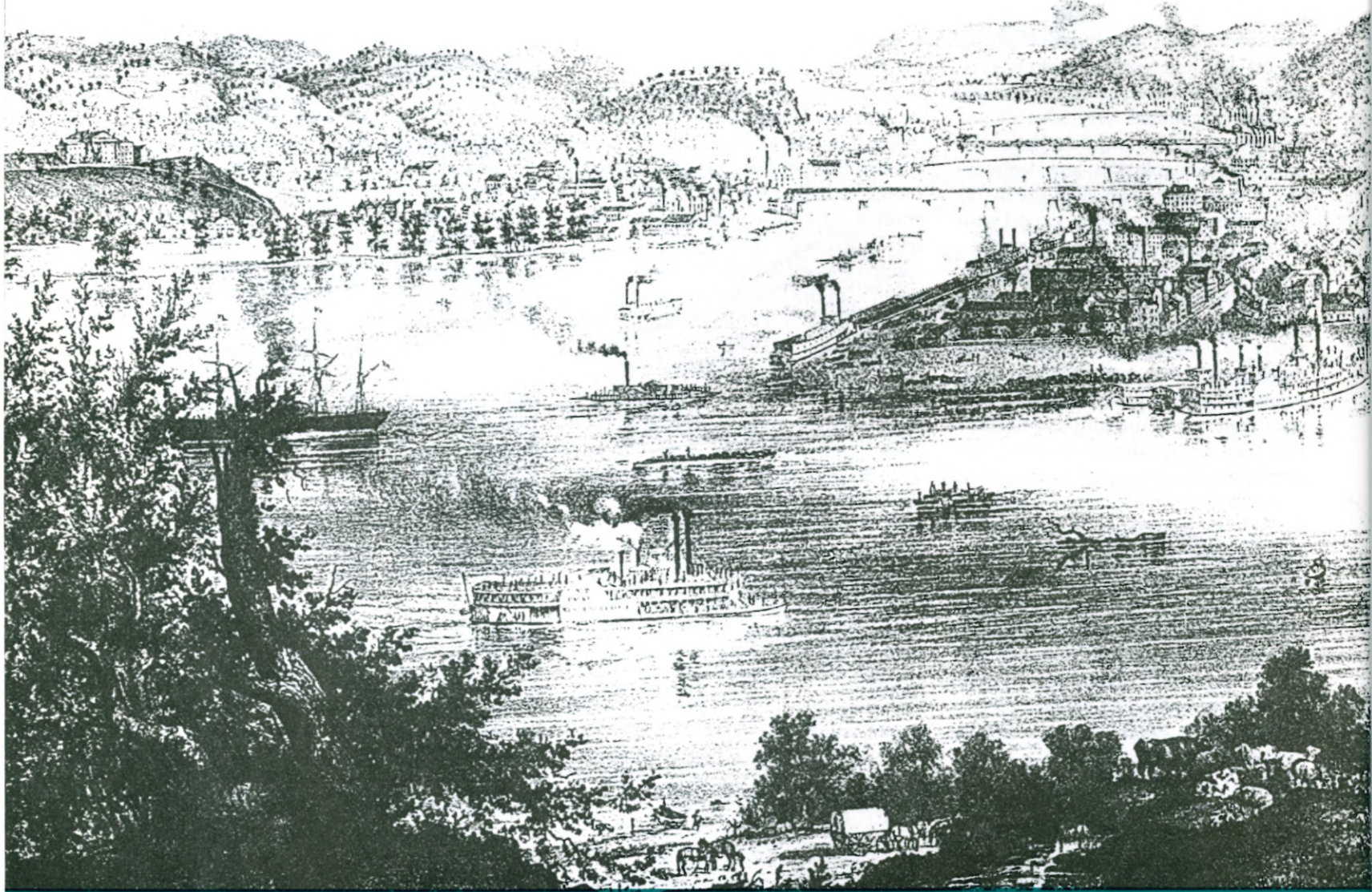
the American Experience" will enable the people who live along the riverbank in six states to explore the local histories, cultures, and industries of their shared ancient legacy—the river.

They are likely to find that beneath the modern industrial appearance of the Ohio River and its valley lies the storied history of America's first West—a kind of El Dorado that sprawled westward from the Allegheny Mountains across hundreds of miles of untracked forest wilderness to the Mississippi River. As attested by the discovery of crude stone implements and the remains of mammoths, homo

sapiens first came into the valley some 15,000 years ago with the northward retreat of the last great glaciers. Native Americans, whose ancestors along the entire length of the river left behind massive, artifact-filled earthen mounds that mystified the first white explorers, peopled the region's forests for centuries before the river was first seen by a white man, allegedly the Frenchman La Salle in 1669. A settler on the St. Lawrence River, he eagerly followed Indian reports of the distant waterway in pursuit of the fabled northwest passage to China.

With the discovery of its rich poten-

*An 1849 painting shows the bustle of steamboats and other craft at Pittsburgh, "Gateway to the West," where the Monongahela and Allegheny Rivers meet to form the Ohio River.*



# HIGHWAY TO THE



tial for the European fur trade, the Ohio River valley fully entered the white man's history with a race for control between the French, pushing eastward from their trading posts on the Mississippi, and the English, reaching westward over the Alleghenies—a race that ended with English victory in the French and Indian War (1756-1763).

In a prelude to that conflict, late in the summer of 1747 an English pack train, laden with trinkets and tobacco, hatchets and knives, guns and flints, bar lead for bullets and barrels of gunpowder, snaked westward through

the forests and mountains of western Pennsylvania, bound for the fork where the Allegheny and Monongahela Rivers merge to form the Ohio River—the site of present-day Pittsburgh. The party was led by two frontiersmen familiar with the Ohio region—George Croghan, an English fur trader married to an Indian woman, and Andrew Montour, part Indian, part French, and a drifter among the tribes of the region. With them were Benjamin Franklin's nineteen-year-old son, William, veteran of an expedition to Canada, and Conrad Weiser, a Pennsylvania farmer who grew up

among the Iroquois and who now served as Indian negotiator for the colonial government of Pennsylvania.

Their mission was to deliver the goods to the Indians, soldering a recently made alliance between the British colonies and the six nations of the Iroquois confederacy against the French, who also laid claim to the Ohio territory. Reaching the headwaters of the Ohio, the expedition loaded into canoes and paddled some twenty miles down the Ohio River

Stokes Collection  
New York Public Library

# HEARTLAND

BY JAMES S. TURNER



to their destination—the timber-hut Indian village of Logstown—where they met the Indian delegation and, with English aplomb and whiskey, sealed the bond.

After the canoes came the flatboats and keelboats laden with settlers, paddle steamboats heralding the triumph of technology, and finally the trappings of modern industrial society with dams, steel mills, and the usurping of the river as a means of transport by the railroads. Near the long-obliterated site of Logstown today is the old steel town of Ambridge, Pennsylvania. Where once Indian footpaths were the only trace of human life, today stand the derricks and mills

that forged the steel in the Empire State and Radio City buildings, the bridges that span the Mackinac and Verrazano straits. Recovering a sense of the effaced past from beneath the creations of modern technology is part of the mission of "Always a River."

"In many ways, communities in the Ohio Valley have turned their backs on the river," says Charles Daugherty, executive director of the West Virginia Humanities Council. "At one time the river was a vital part of our lives, until it was cut off from contact by the railroads and the floodwalls along its shores. This project will bring to people's consciousness not only the interaction between us and

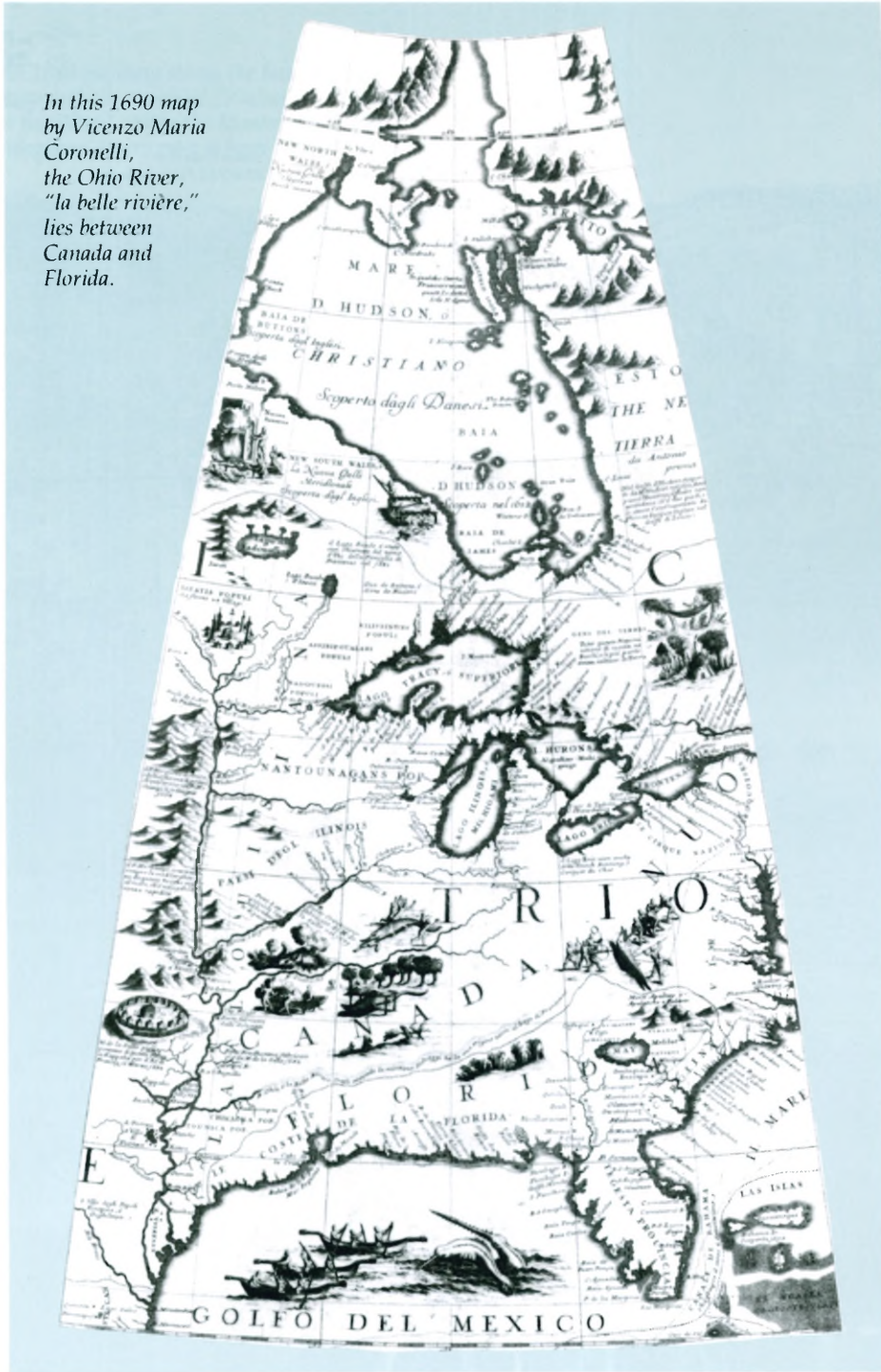
our environment, but also the interaction between the present and the past. We can learn a lot about some of the basic questions of cultural difference that face us today, for instance, by looking at the historic relation between the Indian and white cultures in this region. In a small way that's being done through this project."

In literature, while the Midwest has produced great authors, there are no *Leatherstocking Tales*, no *Huck Finn*, no Yoknapatawpha County, "no common cultural touchstones that we in the Midwest can turn to again and again to tell us who we are," says Kenneth L. Gladish, executive director of the Indiana Humanities Council. But travelers and observers on the river, including English novelist Charles Dickens, left prodigious descriptive accounts of the beauty and meaning of the river, and through such accounts, along with other works of literature and historiography, people in the region can glimpse their heritage.

"If you look especially at the writings of George Washington in his musings about the future development of the United States," says Gladish, "it's clear that he conceived of the transappalachian West, particularly the Ohio River and its connected watershed, as the real valley of democracy, as the place where America would develop itself. He knew the area very well, of course, as a surveyor and leader of military operations there. In fact, perhaps one of the most fascinating museum exhibits in the whole region is at Fort Pitt in Pittsburgh, at the point where the Monongahela and Allegheny rivers come together to form the Ohio. What you learn from that display is the incredible strategic importance of this new inland territory for the European empires of the eighteenth century. You also learn that it was here that Washington learned as a military man all of the great lessons that would inspire him and inform him in his leadership of the American military forces during the Revolution. I think that experience served as the groundwork of his aspiration for this region."

Beginning in May and continuing through the rest of the year, the state humanities councils of Illinois, Indiana, Kentucky, Ohio, Pennsylvania, and West Virginia will examine the legacy of the great waterway that connects their states. A converted river barge will travel down the river, making

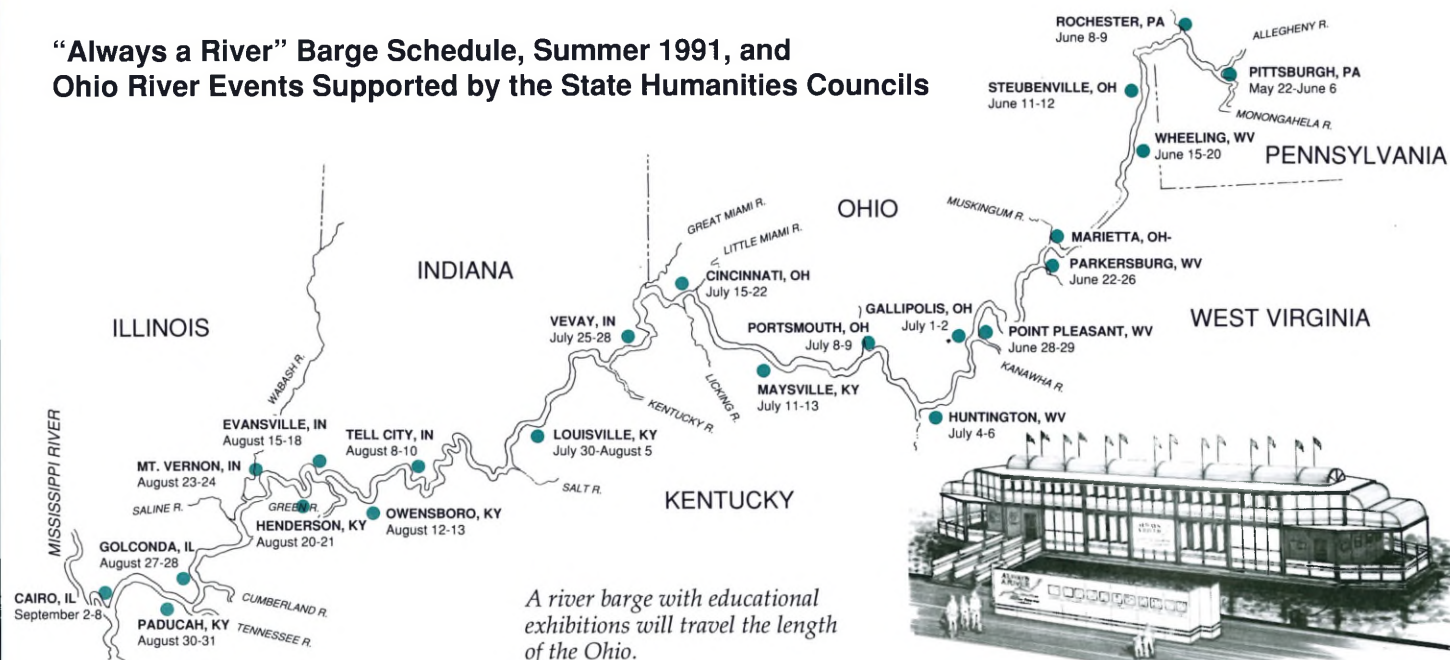
In this 1690 map by Vincenzo Maria Coronelli, the Ohio River, "la belle riviere," lies between Canada and Florida.



Courtesy of Indiana Historical Society Library



## "Always a River" Barge Schedule, Summer 1991, and Ohio River Events Supported by the State Humanities Councils



*A river barge with educational exhibitions will travel the length of the Ohio.*

*Courtesy of Indiana Humanities Council*

### ILLINOIS

**CIVIL RIGHTS IN CAIRO**—a photographic exhibit, essays, and oral histories on the Civil Rights movement in Cairo during the 1960s, at the Community High School, Cairo, September to mid-October, and at Southern Illinois University, Carbondale, mid-October through November.

### INDIANA

**EARLY SETTLEMENT OF VEVAY**—a costumed recreation of life in Vevay at different times from 1790 to 1865. A hands-on diorama for children, with a 4' x 3' model of the riverfront, will be featured on the barge during its stay at Vevay, July 25-28.

**SCHWEITZERFEST**—in Tell City, August 8-10. A celebration of the town's German-Swiss heritage, featuring traditional foods, dances, costumes, and games.

**THE RIVER AND THE ARTS**—a festival in Evansville, August 15-18, on the local traditions of storytelling and arts and crafts.

**CENTENNIAL OF MT. VERNON**—a town meeting in August for public discussion of the town's past, present, and future.

### KENTUCKY

**HISTORY AND FOLKLORE CONFERENCE**—at the Galt House in Louisville, May 10-11. Sessions led by scholars, riverboat pilots, and other presenters will examine uses of the river, mapping, river preservation, the political history, and the river as a social and intellectual artery.

**AN OHIO RIVER PORTRAIT**—a traveling exhibit on the cultural heritage of communities in nine regions along the Ohio River, featuring privately owned photographs never before displayed.

**RIVER REACHES**—an exhibition at the Portland Museum in Louisville, from May to August, on the history of Portland and

Shippingport, which sprang up in the early nineteenth century at the Ohio River falls.

**HISTORIC MAYSVILLE**—selected historic photographs for display on the barge during its stay, July 11-13.

**OWENSBORO RIVERFRONT FESTIVAL**—featuring riverfront tours by a local historian, a concert by folksinger John Hartford, and a performance by a Mark Twain impersonator during the barge's August 12-13 visit.

**HENDERSON SOUNDS**—a series of weekly programs on local radio, featuring stories about Henderson, leading up to the barge's arrival on August 20.

### OHIO

**"ALWAYS A RIVER"**—a one-hour documentary film about the voyage of the "Always a River" barge, a collaborative effort of the six participating state councils; focusing on how river communities are using their history and culture to reclaim the river as a positive force in civic life.

**FREEDOM LIGHT**—a book on leaders of the underground railroad in Ripley, Ohio. The book will be distributed through historical societies and at barge stops.

**TALL BOATS-A-BUILDING**—a traveling exhibit on shipbuilding, including archival material from the Cincinnati and Hamilton County Public Libraries; the Ohio River Museum in Marietta; the Cincinnati Historical Society; and the Sons and Daughters of Pioneer Rivermen Collection. Before being shown on board the barge in July, the exhibit will travel to Ohio schools and libraries.

**"ALWAYS A RIVER" BOOK SERIES.** Sponsored by the Steubenville Public Library, the reading and discussion program will take place in six Ohio communities: Bellaire, Ironton, Pomeroy, Portsmouth, Ripley, and Steubenville.

### PENNSYLVANIA

*(All listed events are in Pittsburgh)*

**RIVER RESOURCES**—a lecture at the School of the Carnegie and dinner cruise on April 24.

**RIVER CITY BRASS BAND CONCERTS**—featuring the music of the Ohio River basin of the last 150 years, especially folk and band music, from April 18-28.

**SONGS OF THE OHIO**—a concert by the Mendelssohn Choir, joined by the Junior Mendelssohn and the Children's Festival Chorus, featuring the work of Stephen Foster, Jerome Kern, Victor Herbert, and other American composers, on April 21.

**CARNEGIE SCULPTURE COURT CONCERT**—an evening of river songs and music at the Carnegie on June 28.

**ON THE WATER FRONT**—a summer exhibit at the Pittsburgh Center for the Arts.

### WEST VIRGINIA

**HUMANITIES COUNCIL CONFERENCE**—October 18-19, in Charleston. The state's annual humanities conference will be built around the Ohio River theme and the barge exhibition, which at that time will be in Charleston on the Kanawha River, a tributary of the Ohio.

**A RIVER CALLED OHIO**—a one-hour television documentary on the Ohio River, scheduled for release in late 1991. The program is being produced at WPBY-TV.

**WEST VIRGINIA CHAUTAUQUA**—featuring historical West Virginia characters, including Mike Fink and Stephen Foster. The scholar/performers will be featured at many of the events along the river.

*(Public information on the "Always a River" activities in all six states is available by calling 1-800-BUCKEYE.)*



twenty-one stops between Pittsburgh and Cairo, Illinois, where the Ohio flows into the Mississippi. Aboard will be an educational exhibition for visitors on the ways in which the river has shaped the personal experiences, commercial life, technological development, settlement patterns, and artistic vision of the people. The craft has a two-story superstructure incorporating 5,000 feet of exhibit space. Owned by the Army Corps of Engineers and the Tennessee Valley Authority, it was used in 1982 at the Knoxville World's Fair, where it housed a traveling exhibition commemorating the TVA's fiftieth anniversary.

The barge is just one of the activities directed at public and scholarly reflection about the river. The other elements are reading and discussion programs on local history and folklore in more than forty libraries throughout the Ohio River region, a publications effort to produce new journalism and academic literature on the river, a series of educational programs for use in schools, a media effort to produce television and radio programs, and a regional history and folklore conference at Louisville, Kentucky's Galt House Hotel on May 10-11, 1991. Coordinated with these activities will be exhibitions of art and artifacts at museums and historical societies in cities throughout the region.

The barge exhibition covers seven major themes: the natural river, the altered river, the river as an artery of movement, the settlement of the region, ethnicity and culture in the region, the economic development of the region, and the river as an ecosystem. In addition to texts and photographs, the exhibition will include historic maps and small working models of the dams that were used on the river from the earliest days. A book on the project, to be published by the Indiana University Press, is scheduled to appear in the spring of 1991.

The timing of the project could not be better, according to Gladish, whose Indiana Humanities Council has led the organizational effort among the humanities councils of the six participating states. First of all, he notes, in recent years the riverfront areas of many communities along the Ohio have experienced a revival, with the development of riverfront parks and historical tourism projects. In addition, there is a groundswell of public interest in local history generated by

earlier state council-sponsored programs in the region commemorating the bicentennials of the Land Ordinance of 1785 and the Northwest Ordinance of 1787. And third, in light of the forthcoming Columbian quinquenary, cultural leaders in the region see that the story of the discovery, exploration, and settlement of the Ohio River region from the seventeenth to the nineteenth centuries, including the impact of these incursions on the native American population, is a major event in the continuing epic of the European encounter with the New World.

There has not been a strong perception in the Midwest that the region was at one time part of the frontier, Gladish says. "People here tend to think of the West as out there in the plains beyond the Mississippi. But in fact, the confidence to move on farther west was gained in large measure by the success of the settlement and development of this part of the country." Gladish points out that after the settlement of the old Northwest Territory, which in the eighteenth century consisted of Ohio, Indiana, Illinois, Michigan, Wisconsin, and part of Minnesota, states came into the Union under the obligations and rules of the Northwest Ordinance of 1787, which guided the nation's territorial expansion until the end of the nineteenth century. "If you read the Northwest Ordinance, which preceded the Constitution," says Gladish, "in some ways it was more of a model of how we would settle and be a people together than was the Constitution itself, because the Constitution outlines the national forms of government and legislation, while the Northwest Ordinance really outlined principles on which to build regional communities from virtually nothing."

At the planning conference for the "Always a River" project in September 1988, a main issue was whether there were sufficiently common social and cultural traits among the various populations of the river that a particular Ohio Valley culture could be identified and located in history, literature, and art, as is broadly the case with New England, the South, and the Southwest. The consensus, Gladish says, was that no such common Ohio River culture ever existed.

"One of the difficulties," he says, "is that the river not only linked the communities of the region together. It was also an artery through which

people merely passed on their way to other parts of the country, without either affecting the region or being affected by it. And it was also a line of division between the North and the South." As John Jakle, one of the project's consulting scholars, points out in his book *Images of the Ohio Valley: A Historical Geography of Travel, 1740-1860*, north of the river the government's land policies and the anti-slavery bent gave rise to the development of small family farms, while a planter aristocracy based on slavery evolved to the south. "In the decades preceding the Civil War the Ohio Valley ceased to be a western frontier," Jakle writes. Thereafter, he points out, the Ohio River came to be seen as the boundary between the Midwest and the Upper South.

"What the scholars from around the region helped us to clarify," says Gladish, "is that the project should focus not on whether there is or isn't an Ohio Valley culture, but rather on how the region changed the people who came to live there and how the people changed the river. Those two themes dominate the barge exhibition. The Ohio River region may not have a distinctive identity such as that in other parts of the country, but there were similar challenges of settlement and physical survival for everyone who came to live in it, and the communities of people along the river's shores developed common responses to those challenges."

Consequently, a major goal of the project, says Gladish, will be to represent the historical river in three ways: as a unifier of disparate river communities, as a kind of nautical expressway for passersby, and as a divider between spheres of political influence.

Why the title "Always a River"? "Throughout history there's seemingly always a river connected with the development of a culture and civilization," Gladish says, "and perhaps more than any other river the Ohio is the one on which American culture began to assume many of the traits that we recognize as distinctly American today." □

*In 1989, for planning and implementation of "Always a River: The Ohio River and the American Experience," the state humanities councils of the Ohio River region received an exemplary award of \$175,000 in outright funds from the Division of State Programs, the largest such award ever granted by the division.*



# VISIONS OF THE OHIO

BY ROBERT L. REID

THE FRENCH explorers called it *la belle rivière*, "the beautiful river." Thomas Jefferson described it as "the most beautiful river on earth." A traveler in 1838 noted that "every mile is as rich in scenery as it was in verdure at the time of my passage down its winding way." The river these visitors were describing is the Ohio, celebrated in words and in visual imagery.

One early artist of the region was the French naturalist Charles Alexandre Lesueur (1778-1846). Charles Willson Peale said Lesueur possessed "the most knowledge of Natural History" of any person living. On December 8, 1825, a keelboat, named the *Boatload of Knowledge* by its patron Robert Owen, left Pittsburgh, at the headwaters of the Ohio. For six weeks Lesueur and his fellow scholars floated down the river before reaching their final destination, the utopian village of New Harmony, Indiana. Working in ink, Lesueur documented his journey with 127 sketches. These provide detailed renditions of the natural river with its uncut forests and of the emerging towns located on its banks, including Pittsburgh, Steubenville, Parkersburg, Gallipolis, Cincinnati, and Mt. Vernon. His sketch from the interior

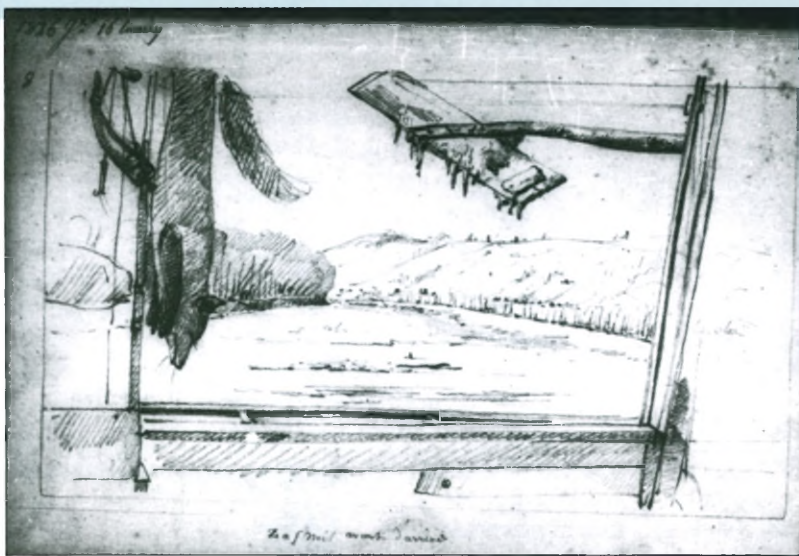


Figure 1. Ink drawing of a scene near Cincinnati by Charles Alexandre Lesueur, dated January 16, 1826.



Figure 2. Ohio River, a watercolor by Lefevre J. Cranstone, 1859-60.

of the boat with its fox carcass, powder-horn, boat sweep, and view of the river near Cincinnati conveys a wealth of meanings about the American frontier (Figure 1). Lesueur remained in New Harmony until 1837, when he returned to France to head the Museum of Natural History at Le Havre, which houses his American sketchbooks.

Other artists who pictured the

natural scene during the first half of the nineteenth century included ornithologist John James Audubon, who lived in Louisville and Henderson, Kentucky, and Karl Bodmer, a Swiss-born artist who traveled up the Missouri River and produced some of the earliest and finest illustrations of the Plains Indians. In the winter of 1832, Bodmer spent several months in New Harmony; both Lesueur and Bodmer made sketches of their travels along the entire length of the Ohio from Pittsburgh to Cairo, Illinois.

Another visitor to the interior was Lefevre J. Cranstone (active 1845-1867), an English landscape artist who painted from nature. Just before the Civil War, he traveled through the East and Midwest. Three hundred and twelve of the pen and ink and wash sketches from this journey in 1859-60 are preserved at the Lilly Library of

Indiana University. Most of these feature scenes of the river from Wheeling to Cincinnati. Cranstone's romantic interest in the relationship of sky, smoke, light, and water is demonstrated in his scenes of river craft on the Ohio (Figure 2).

By 1869, a transcontinental railroad spanned the nation. Noting that "overland communication" made it possi-

Robert L. Reid, vice president for academic affairs and professor of history at the University of Southern Indiana in Evansville, is editor of several books about the Midwest, including *Always a River: The Ohio River and the American Experience* (Bloomington: Indiana University Press, forthcoming, 1991).



ble to celebrate the natural beauty and grandeur of the nation, poet William Cullen Bryant edited a book in the 1870s titled *Picturesque America*. Its chapters were illustrated by leading American artists. As the selections indicated, the railroad opened the West, enabling the artist to portray "thousands of charming nooks"; but the iron horse also intruded on the landscape, helping to transform the Ohio Valley into urban, industrial America.

English-born artist Alfred R. Waud (1828-1891), perhaps better known for his Civil War sketches of the fighting in the East, traveled from Pittsburgh to Louisville for *Picturesque America* in 1871. His sketch of "High water on the Ohio—Iron Clads Passing the Louisville Falls" depicts two monitors, the *Manayunk* and the *Umpqua*, on their way to Mound City Navy Yard at Cairo (Figure 3). Too large for the existing locks, they were floated over the "falls" when the water was high. The city of Louisville appears in the background. Given his significance as a wartime artist, Waud's depiction of the ironclads on their way to storage is a unique and powerful image. More than 1,100 Civil War sketches by Waud are housed in the Library of Congress. Nearly 2,000 of his sketches, including some two hundred Ohio River scenes, are in the Historic New Orleans Collection.

Photography spelled the demise of sketch artists like A. R. Waud in the years following the Civil War. Invented in 1839, the "mirror with a memory" profoundly affected all forms of visual communication. Some fifty years later, the Eastman Dry Film and Paper Company introduced a new camera called a Kodak. It was designed for amateurs, as its advertising proclaimed:

"You Press the Button, We Do the Rest." One such amateur was the secretary of the State Historical Society of Wisconsin, Reuben Gold Thwaites (1853-1913). In 1894, he floated down the Ohio in a skiff, accompanied by his wife Jessie, their ten-year-old son, and Jessie's brother. Thwaites, who shared the outlook of his colleague, Frederick Jackson Turner, on the closing of the frontier and its implications for America's future, set about collecting and editing writings on the history of the West. His prodigious work included the seventy-three-volume *Jesuit Relations and Related Documents*, the thirty-two-volume *Early Western Travels*, and an eight-volume *Original Journals of the Lewis and Clark Expedition*.

Thwaites published a travel narrative describing his six-week trip, *Afloat on the Ohio*, which combined his research interests with pleasure. He tells of taking "Kodaks," the term for circular prints captured by his "point and shoot" camera, a Kodak model 2. The selection here is a portrait of his fashionably dressed wife at the oars of their small boat (Figure 4). Thwaites took nearly a hundred pictures

during his Ohio River journey. These remarkably clear and extremely rare images are in the collection of his beloved State Historical Society of Wisconsin.

A contemporary, Thomas P. Anshutz (1851-1912), made use of photography in a different way. Born in Newport, Kentucky, he studied painting with Thomas Eakins and assisted him at the Philadelphia Academy of Fine Arts. Later, his reputation as an outstanding art teacher led to his appointment as head of the faculty at the academy. Anshutz painted several Ohio river scenes. His "Steamboat on the Ohio" (Figure 5) was inspired by six photographs taken near Wheeling; each depicted one or more features of the final work including the skinny-dipping boys, the man in the rowboat, and the steamboat itself. As his personal papers reveal, Anshutz used photographs to help him produce his paintings. Not only his method but the strong metaphor of the innocence



Historic New Orleans Collection, Museum/Research Center, Acc. no. 1977.137.35.8

Figure 4 (right).  
A "Kodak" taken by  
Reuben G. Thwaites at  
Cincinnati, 1894.



State Historical Society of Wisconsin

Figure 3. High Water on the Ohio—Iron Clads Passing Louisville Falls, by Alfred R. Waud. Pencil and Chinese white drawing on paper, 1871.





Carnegie Museum of Art, Patrons Art Fund 1957

Figure 5 (above). Steamboat on the Ohio by Thomas P. Anschutz, 1896.

Figure 6 (right). A parlor organ sits forlornly in a field near Mt. Vernon, deposited there by a flood in February 1937. Russell Lee, photographer.

and grace of the youth juxtaposed with the steamboat and the steel mill, both spewing steam and smoke into the air, make this an unusually strong statement about changing America.

Another artist, photographer Russell Lee (1903-1986), worked for the Farm Security Administration's photography project, which documented America during the years from 1935 to 1943. These talented professionals, including Dorothea Lange, Walker Evans, Arthur Rothstein, and John Vachon, traveled throughout the United States capturing on film the traumatic experiences of the Great Depression, the Dust Bowl, and World War II. Born in Ottawa, Illinois, Lee took more pictures and spent more time in the field than any of his famous colleagues. In January 1937, Lee's boss, Roy Stryker, instructed him to take pictures of the devastation caused by the Great Flood of the Ohio River, which broke records from Huntington, West Virginia, to Cairo.

Lee photographed the aftermath of the Great Flood in southern Illinois and in Posey county in southern Indiana. He pictured drowned livestock,



Library of Congress

upended buildings, and eroded farmlands. His image of a battered house organ standing upright in a field bore silent witness to the awesome power of nature (Figure 6). Edward Steichen, the dean of American photography, considered this "grinning gargoyle" to be an outstanding contribution to American art.

These six images, representative of the rich visual heritage of the Ohio River, display the expected scenes of

unspoiled wilderness, riverfront communities, and magnificent steamboats. The artists range from a distinguished scholar armed with a simple Kodak to illustrators of consummate skill using such tools as pen, pencil, paintbrush, and professional camera. Other examples of the artistic visions of *la belle rivière* will be displayed on the "Always a River" barge as it travels down the length of the Ohio in the summer of 1991. □





# MOZART THE MYTH & THE REALITY

BY GREGORY HAYES



WHILE PERFORMANCES of the music of Wolfgang Amadeus Mozart have rarely been in short supply in our century, they surround us in special abundance in this bicentenary year of his death. For performers, scholars, and the musical public the world over, the occasion represents a culmination of the astonishing growth of interest in Mozart that dates from the mid-1950s, with the bicentenary celebrations of the composer's birth in 1756. The years since have seen an outpouring of critical articles and essays, complemented by a surge in recorded performances and the "rediscovery" of many works long overlooked by even the most ardent Mozart-lovers. They have also witnessed the inauguration—and now, in 1991, the completion—of the *Neue Mozart Ausgabe* (NMA, or New Mozart Edition), the immense publishing project presenting all of Mozart's 600-odd works in a new critical edition.

Thirty-five years later, we are riding the crest of a new wave of Mozartiana. What has changed since 1956? Without any clear way to measure, one can nevertheless safely conclude that more people than ever before now know of Mozart. His music is heard and reheard constantly, sometimes (especially in the case of the operas) in strikingly different guises. The sounds of "early" instruments—fortepianos, gut-string violins, the wind and brass instruments played by musicians of Mozart's time—were largely unknown a generation ago and have brought to recent concerts and recordings a new element of freshness and vitality, as well as controversy.

There is no end to the scholarly investigation of the Mozart canon. In 1961, Otto Erich Deutsch published his documentary in association with the NMA.

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This immense undertaking presented for the first time thousands of documents in chronological order, from the marriage registry of Mozart's maternal grandparents (1710) to first-hand reminiscences from Mozart's contemporaries, transmitted by offspring and published in the last decades of the nineteenth century. Deutsch's work opened the door for dozens of smaller specialized studies, just as the NMA (soon to become available in paperback) has stimulated renewed investigation of the autographs and original sources for the music itself. All of this activity has led to a "new" Mozart: a sophisticated social observer whose operas are charged with political overtones, a mercurial personality whose tangled finances and behavior are just now becoming better understood, and an almost inconceivably gifted musician whose inspirations and compositional procedures are no less astonishing for their being seen in the clearer light of incisive analysis and accurate chronology.

Another "Mozart" has evolved over the years, a figure whose powerful hold on the popular imagination seems to have a life of its own, overshadowing and sometimes confounding the scholarly efforts of musicologists and performers. This is the Mozart of myth and idealization: the child genius and youthful virtuoso who, after brilliant early success in Vienna, was spurned by a philistine world of jealous peers who somehow conspired to engineer his early death. An imposing roster of writers, artists, playwrights, and fellow composers—from the early romantic E. T. A. Hoffmann to the nineteenth-century biographer Otto Jahn, and from the Russian poet Alexander Pushkin to (most recently) playwright Peter Shaffer—have contributed to a portrait established soon after Mozart's death and elaborated over two centuries.

Fraught with speculation and inference, all such accounts are rooted in the same small fund of narrative material. The primary source for infor-

mation about Mozart's youth is the invaluable treasury of letters exchanged among members of Mozart's family, most important, between Mozart and his father Leopold. Though Leopold and, later, Mozart's wife Constanze recognized its archival significance and made a special point of preserving their correspondence, it is never tainted by posturing or "writing for the ages." On the contrary, it is the best source we have—more forthright than the selective and sometimes contradictory impressions (many of them recorded after Mozart's death) of members of the composer's circle, whose reports constitute the main store of information after Mozart's move to Vienna in 1781.

What the narrative sources lack in depth, quantity, and authority they make up for in imaginative potential. No composer ever lived a life so rich in poignant imagery. From Leopold's and Wolfgang's descriptions of the extensive tours that introduced the boy to the social, political, and artistic capitals of Europe between 1762 and 1771, we learn of the *Wunderkind's* triumphs, in which, before royal audiences, he typically played his own compositions, sometimes in conjunction with his sister Nannerl, sightread and improvised in various styles, and performed a variety of musical "tricks," such as naming pitches and furnishing bass lines to given melodies. Upon their visit to Paris in 1764, Leopold first published his son's compositions—two pairs of sonatas for keyboard and violin. The child's first symphonies followed during a stay in England the next year. Between 1766 and 1771, the family made sojourns to Vienna and Italy. At St. Peter's in Rome, Mozart heard Allegri's choral *Miserere* and, returning home, wrote it out from memory (1770). Anecdotes such as this—reported by Leopold or contained in contemporary accounts, the

*Opposite: Unfinished portrait of Mozart at the piano, by his brother-in-law, Joseph Lang, ca.1789.*



truth of which we have no reason to doubt—quickly became the stuff of early Mozart biography.

Having contrived his own dismissal from the service of the archbishop of Salzburg, in 1781 Mozart settled in Vienna—then, as now, the most important musical center in the German-speaking world. The year 1782 saw Mozart's marriage to Constanze Weber and the well-received premiere of his opera *The Abduction from the Seraglio*. From the early biographers—Schlichtegroll in his remembrance of Mozart (1793), the Czech teacher and music critic Franz Xaver Niemetschek (1798), and Constanze's second husband Georg Nikolaus Nissen in his immense and uneven account published in 1828—we hear of Mozart's continued successes. Niemetschek is the first to recount Mozart's response to the emperor Joseph II's now-famous remark that the opera had "an extraordinary number of notes." "Just as many, Your Majesty, as are necessary," Mozart replied.

By his account, Niemetschek in fact sowed the seeds for the mythic Mozart, that mysterious figure who has come to fascinate and bedevil succeeding generations of scholars and music lovers. Basing his report on his own recollections, firsthand sources, and documents lent him by Constanze,



Mozart Museum, Salzburg

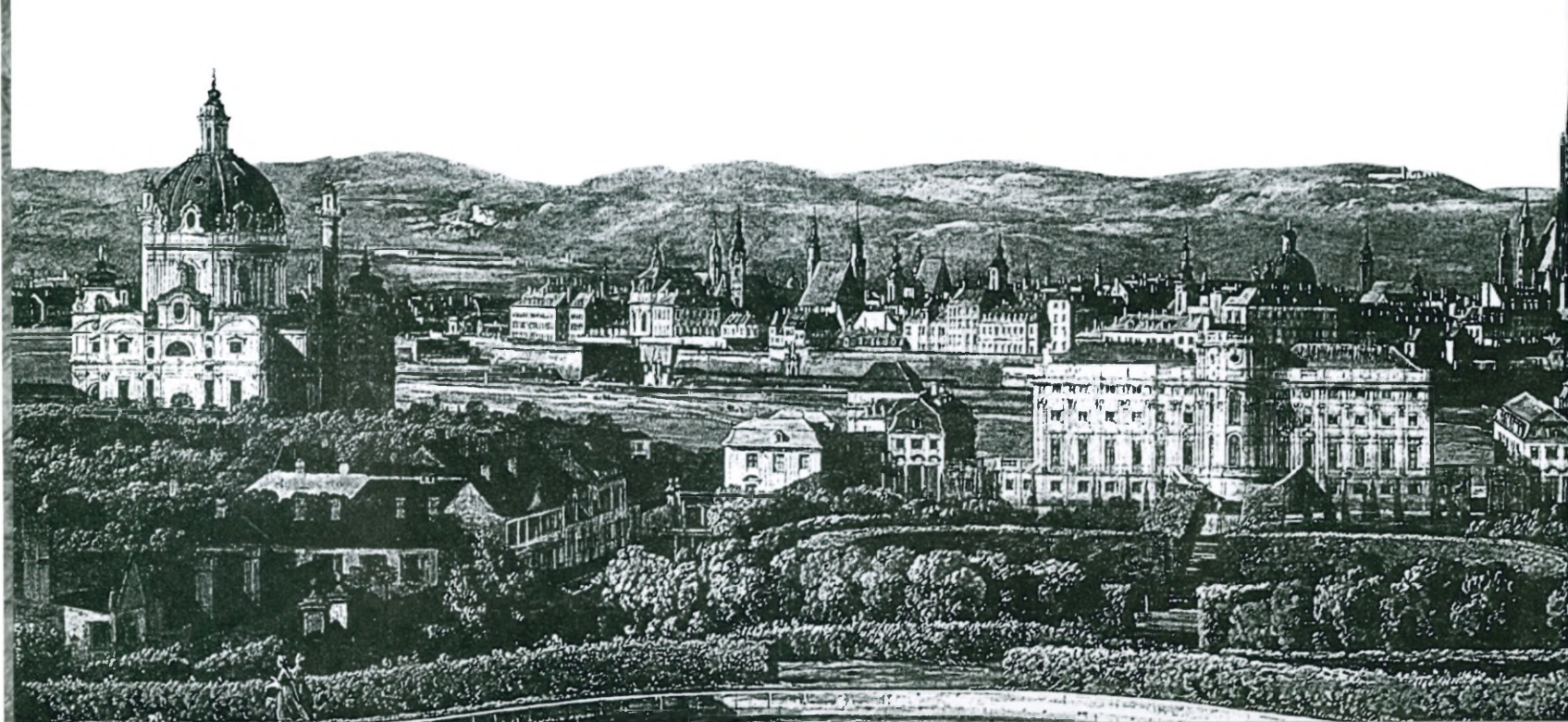
*The Mozart family, by Johann Nepomuk della Croce, ca. 1780. Leopold Mozart holds his violin; Nannerl and Wolfgang are at the keyboard. The portrait on the wall is of Mozart's mother, who died in 1778.*

Niemetschek describes the enthusiastic reception Mozart's works received in the author's native Bohemia; he also writes with uncanny insight about some of Mozart's lesser-known compositions. He provides, by way of Constanze, a detailed account of the composer's death, including the mysterious commission for the *Requiem*. Here we encounter the unknown messenger; the prepayment and the messenger's return visits; Mozart's journey to Prague for the coronation of Leopold II and the premiere of the opera *La clemenza di Tito*; his desperate efforts upon return to Vienna to complete *Die Zauberflöte* and fulfill the *Requiem*

commission; the overworked composer's delusion that he has been poisoned and his statement, "Did I not say that I was writing this requiem for myself?"; and his death in the night of December 5, 1791.

The doubts that Niemetschek casts regarding the composer's death become more vexing in the face of the attacks on Mozart's reputation that the biographer reports and goes to such great pains to refute. Niemetschek writes:

*Mozart's enemies and slanderers became so vehement, particularly towards the end of his life and after his death, that some of*





the rumors even reached the emperor's ears. These stories and lies were so shameless, so scandalous, that the monarch, not being informed to the contrary, was quite indignant. In addition to disgraceful inventions and exaggerations of excesses which they said Mozart had committed, it was maintained that he had left debts to the value of no less than thirty thousand florins—at which the monarch was absolutely astounded.

Niemetschek leaves it to the reader "to judge for himself the causes of the long neglect of such a great artist"; he goes on, however, to observe that "the fault certainly did not rest with him; one must therefore blame his unworldly nature. . . ."

Despite corrective accounts incorporating new discoveries and research, the hints and allegations planted by Niemetschek have stayed with us. They have sprouted most recently, and most invidiously, in the immensely popular movie *Amadeus*, based on Peter Shaffer's 1979 play. Produced in 1984 and directed by Milos Forman, *Amadeus* won eight Academy Awards. It earned a great deal of money—as well as the enmity of music critics and scholars.

Shaffer's play is largely a theological meditation on mediocrity—as embodied in the protagonist Antonio

Salieri, pious composer, *Kapellmeister* to the emperor, and musical rival of Mozart—and on the injustice of a God who bestows genius and immortality upon a silly and irresponsible buffoon. Shaffer's conceit makes a dramatic necessity of Mozart's comic-book characterization. In transferring *Amadeus* to the screen, Shaffer, who wrote the screenplay, gutted his creation of its dramatic skeleton, replacing abstraction and monologue with action, fabricating an ending in which Salieri forces Mozart to dictate the unfinished *Requiem* to him until he expires of exhaustion, and elaborating the plot and characterization by means of gross musicological falsifications. In his defense, Shaffer wrote that his treatment, "obviously indefensible on factual grounds," was "just as obviously defensible on those theatrical and cinematic ones which must always take precedence in a work of dramatic fiction."

The rub, of course, is that the movie does not distinguish between fact and fiction. To the serious amateur with even a passing biographical knowledge of Mozart, the contradictions and incongruities are comical. Salieri was not present to receive Mozart's deathbed musical dictation, and the composer's death did not come in daylight. We are treated (appropriately) to the

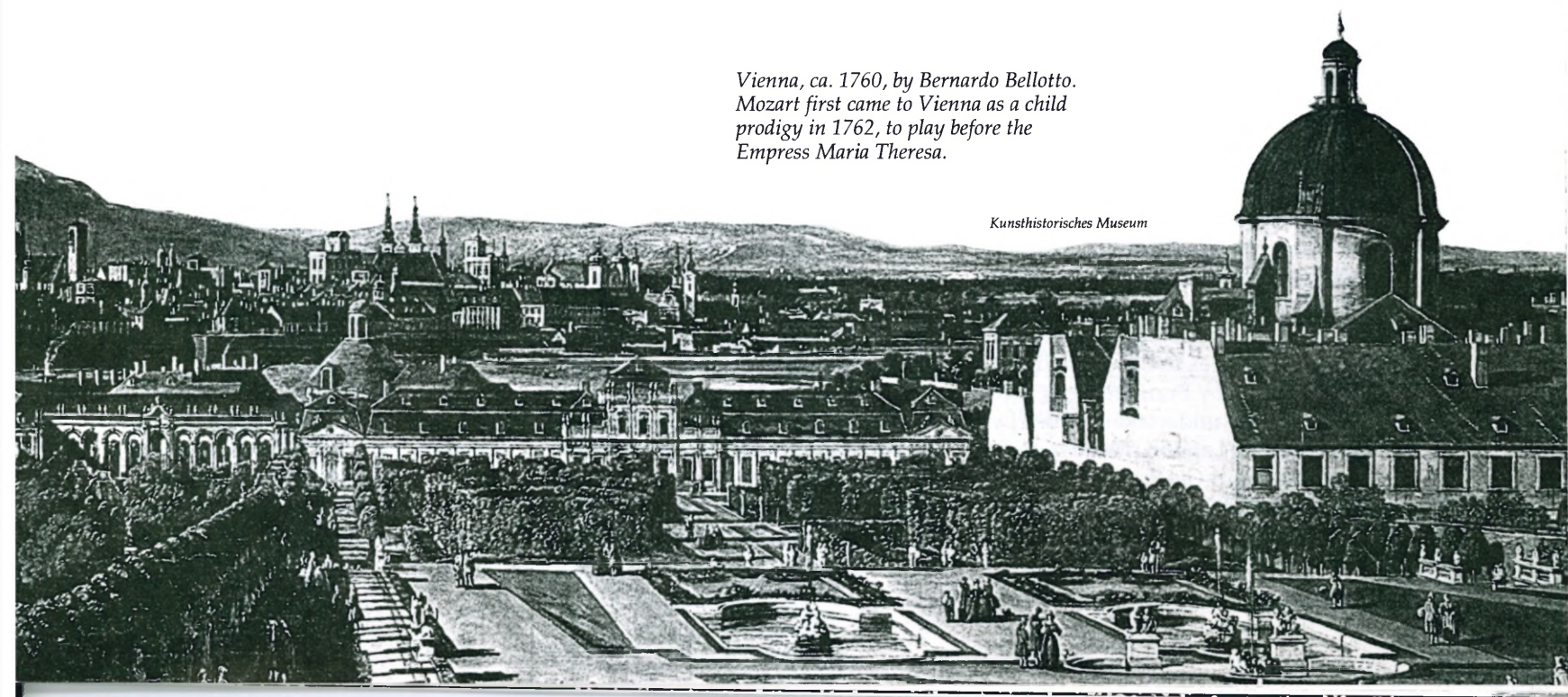
sight and solo sounds of fortepianos and harpsichords in several scenes, but the orchestral soundtrack—the excerpts we hear are intermittently from the operas, symphonies, serenades, and piano concertos—comes by way of an orchestra (The Academy of St. Martin in the Fields) playing modern instruments.

In his play, Shaffer might be forgiven the exploitation (in this case, a dramatically essential one) of the "mysterious stranger" commissioning the *Requiem*. The riddle has been a constant in Mozart biographies since Niemetschek's time. Its solution—via an account discovered by Deutsch and corroborated elsewhere, identifying the messenger as a representative of the eccentric Count Franz Walsegg-Stuppach—has come only recently, in 1964.

In its favor, the movie presents Mozart's music in a benign, even (some would argue) inspired manner. It effectively and truthfully evokes certain aspects of eighteenth-century musical life. Many of the operatic scenes were filmed in the Tyl Theater in Prague, where *Don Giovanni* was first performed on October 29, 1787. But the staging and choreography bear no resemblance to what scholars now believe may actually have transpired, and Tom Hulce's caricature of Mozart

Vienna, ca. 1760, by Bernardo Bellotto.  
Mozart first came to Vienna as a child prodigy in 1762, to play before the Empress Maria Theresa.

Kunsthistorisches Museum





the conductor belies both the historical evidence (Mozart would in all likelihood have been seated at a keyboard) and the art of conducting. In the preface to his impressive *Mozart in Vienna, 1781-1791* (1986), the German historian Volmar Braunbehrens repudiates even the name Amadeus:

*Mozart never called himself Amadeus but always used simply Amadé (or Amadeo), in an attempt to translate his baptismal name Theophilus (Gottlieb, or "love of God"). It is therefore quite appropriate that the theater and cinema associate themselves with the name "Amadeus," thereby announcing that they want nothing to do with Mozart's actual life. "Amadeus" stands for the embellishments, legends, and fantasies about Mozart.*

Who was the "real" Mozart? How, in 1991, do we separate him from those "embellishments, legends, and fantasies"? If there is any current direction in biographical Mozart scholarship, it is toward studies that strive to place him within the context of his times. These attempts sometimes call forth information either overlooked or discounted in previous accounts. Examples might include any of several recent essays reconsidering Mozart's late works in light of Viennese Freemasonry (Mozart was an active mason), or Peter Davies' clinical but fascinating *Mozart in Person: His Character and Health* (1989). Tracing Mozart's medical history in great detail, Davies' research affords new insights into the composer's mental and physical health. It is directed as much to the general reader as to the specialist—a trait shared by Braunbehrens' work and by a new undertaking edited by H. C. Robbins Landon, *The Mozart Compendium: A Guide to Mozart's Life and Music* (1990). In the introduction to a second recent book, the lavishly



Constanze Mozart by Hans Hansen, 1802.

illustrated *Mozart: The Golden Years* (1989), Landon observes: "Possibly, with the great popularity that Mozart now enjoys worldwide, we need more books that try to explain complicated events and complex music to the general reader in terms he or she can understand." This would be a welcome turn of events; at least in small part, it is a response to the easy currency our mass culture now grants skewed readings such as *Amadeus*.

Thanks to these biographical efforts, we now know that Mozart was thin; that his left ear was deformed; that he smoked a pipe, enjoyed roast capon and sauerkraut, black coffee, and alcohol in moderation. He loved billiards. In an appendix to yet another volume, *1791: Mozart's Last Year* (1988), Landon presents a study combining the ground plan of the Mozarts' apartment with the inventory of his possessions contained in the Suspense Order of December 1791: A billiard table, with five balls and twelve cues, was situated in the room in which he died, adjacent to his study. We know, too, there is ample reason to believe that Mozart's star was in the ascendant at the time of his death. Though impoverished and in poor health through much of his last year, Mozart's fortunes had taken a turn for the better by the fall of 1791. He received several commissions, and

*The Magic Flute*, which premiered at the end of September, was a resounding success in Vienna and soon to become one all over Europe.

As for distinguishing Mozart from his embellishments, it is not easily done. The myths are too magnetic, and cloaked as we are even today in late romantic sensibilities, the attraction is too enjoyable. This is not altogether a bad thing. Our appetites have been whetted, and among this year's countless offerings

—from symposia and concerts to chocolates and other ephemera—much of lasting value should emerge.

After all is said and done, we will continue to make of Mozart what we will. Writing in October of 1955, English scholar Donald Mitchell observed:

*No century has seen him alike; each age has found in Mozart what it needed of him, because he can fulfill the most contrasted, the most opposite of requirements. His artistic personality allows of many stresses and emphases, some doubtless of greater significance than others, but all of them true. Perhaps our own time, with its realization that one truth does not exclude its opposite, or, perhaps more accurately, that one truth implies its opposite, has the best chance of seeing him in the round.*

The setting for Mitchell's remarks was a book of essays in observance of the Mozart birthday bicentennial. Today, thirty-five years later, and two hundred years after the event Landon called "surely the greatest tragedy in the history of music," Mitchell's words ring truer than ever. □

*To support the symposium "Mozart's Nature, Mozart's World" this spring, the Westfield Center in Easthampton, Massachusetts, received \$173,300 in outright funds from the Public Humanities Projects program of the Division of Public Programs.*



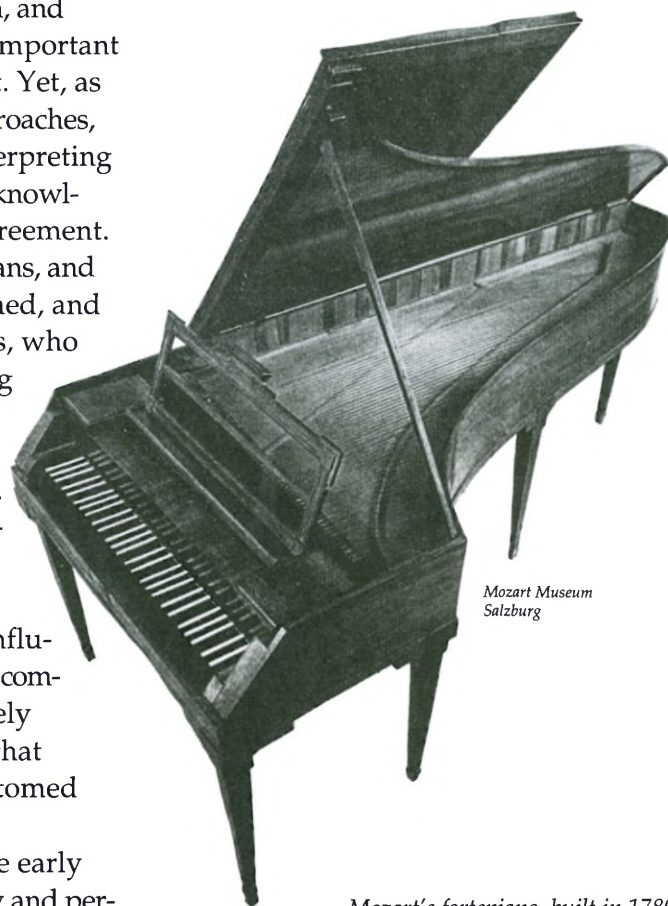
# The Debate Over Mozart's Music

BY NEAL ZASLAW

**M**OZART THE MAN, Mozart the myth, and Mozart's music remain powerfully important to Western cultural life and thought. Yet, as the two-hundredth anniversary of his death approaches, the persons entrusted with preserving and interpreting the composer's works and with conveying this knowledge to students and to the public are in disagreement.

On the one side are the historians, theoreticians, and critics of music, who are largely university trained, and on the other are the performers and composers, who are largely conservatory trained—a rift harking back to the establishment of musicology as a humanistic discipline (*Musikwissenschaft*) in German universities in the nineteenth century. This pattern was duplicated in American institutions of higher learning and then reinforced in the 1930s and 1940s with the arrival in the United States of large numbers of gifted and influential German and other European performers, composers, and musical academics, who immediately gravitated, attitudes intact, to the institutions that paralleled those to which they had been accustomed in the Old World.

Many of the academics are proponents of the early music movement, which is devoted to the study and performance of music composed before the early nineteenth century, while the so-called mainstream, traditional

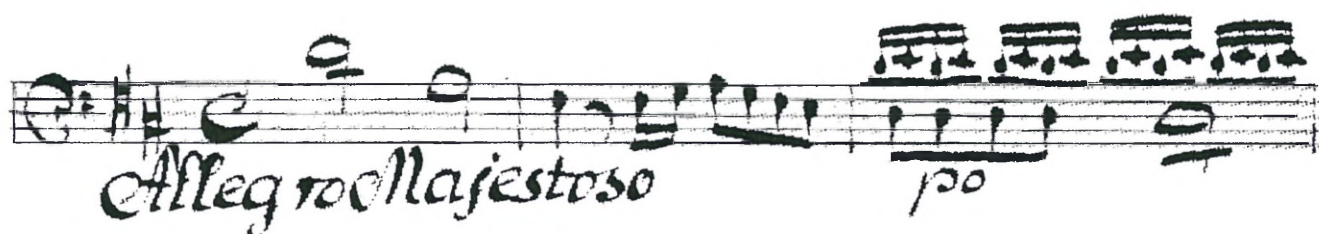


Mozart Museum  
Salzburg

Mozart's fortepiano, built in 1780 by the leading fortepiano craftsman in Vienna, Anton Walter. Mozart acquired the instrument in 1784.

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Neal Zaslaw is a professor of music at Cornell University and the organizer of "Performing Mozart's Music."







National Gallery, Prague

The National Theater, Prague, the only major theater still extant that has direct associations with Mozart. *Le nozze di Figaro* was performed there in 1786, and *Don Giovanni* (1787) and *La clemenza di Tito* (1791) premiered there.

performers are largely concerned with performing music from the late-eighteenth century onward. Mozart's music overlaps the domains of these two groups, and both the academic musicians and the performers lay claim to the priority of their understanding of how to interpret Mozart's music.

With the sponsorship of the National Endowment for the Humanities, a conference to be held at the Juilliard School, May 20-24, 1991, as part of the Lincoln Center's program commemorating the Mozart bicentennial, should enable the debate to move closer to a resolution. Titled "Performing Mozart's Music," the conference will bring together performers, theoreticians, and performer-theoreticians of different persuasions to discuss and demonstrate their ideas.

The origin of the attempt to distinguish early from modern music and to establish the canons of performance practice for each lies in the eighteenth century itself. At that time, musicians interested in old or esoteric music had their own kind of performing organization, often known in Germany by the name "collegium musicum" and in England as "the society for antient musick." In the first half of the eighteenth century, when Georg Philipp

Telemann and Johann Sebastian Bach ran the Leipzig collegium musicum, they performed their own and other modern music. In the German universities of the early twentieth century, however, the reconstituted collegium musicum became a group devoted to performing music from the centuries before the beginning of the "standard repertory," by which was understood music from before the time of Bach and Handel. These collegia therefore devoted themselves to the study and performance of music of the Middle Ages, Renaissance, and early baroque, sometimes using modern instruments, more often attempting to revive instruments fallen into disuse. The student and amateur productions of "ancient" music by these collegia were usually regarded by professional musicians engaged in chamber music, symphony orchestra, and opera performances with amused condescension and by the public as a marginal, esoteric pursuit. And the condescension was often reciprocated: Many musical academics thought the professional performers instinctual creatures of little intellect, while plenty of performers viewed the academics as unmusical eggheads lacking normal emotional response to music.

Alongside the collegia musica, German musicologists developed a historical subdiscipline called *Aufführungspraxis*, generally translated as "performance practice." Performance practice, the study of how long-dead styles of music had been performed, included the deciphering of obsolete musical notation and its transcription into modern notation, the study of obsolete instruments, and—most important, because all musical notation is incomplete—the reestablishment of lost oral traditions associated with those forgotten repertoires. The cutoff date for this study was understood to be around 1750, the year of Bach's death. The reason for this demarcation was that the music of Bach, Handel, Telemann, and their contemporaries did call for obsolete instruments and voices (for instance, violas de gamba, recorders, cornettos, harpsichords, countertenors, and castratos) and unnotated performing traditions (for instance, the spontaneous realization of vocal and instrumental melodic ornamentation as well as chordal accompaniments of the so-called *basso continuo*). Furthermore, with the exception of a few of Handel's oratorios and a handful of other works, late baroque music had ceased to be performed for nearly a century, with





*A contemporary production of Don Giovanni has an inner-city setting. Stage direction is by Peter Sellars and the musical direction by Craig Smith.*

the result that the orally transmitted performing traditions associated with it were forgotten.

In contrast, the notation in the music of Haydn and Mozart from the second half of the eighteenth century was more complete than in the earlier styles and the instruments seemed familiar, so no "special" knowledge appeared necessary. And the music of Haydn and Mozart, having never ceased to be performed, had maintained some kind of oral tradition of performance practice.

During the first half of the twentieth century, when early musicians limited themselves primarily to music before 1700 out of deference to the mainstream performers, who continued to include Bach and Handel in their repertoires, the two groups avoided serious conflict, however little sympathy each may have had for the other's approaches. Beginning around 1960, however, three new developments changed everything. The first was that scholars studying performance practice had discovered that the living oral traditions associated with the Viennese classics—the music of Haydn, Mozart, and Beethoven—frequently could not be traced back to the eighteenth century, and that there were nearly as many

performance mysteries to solve for music after 1750 as in earlier repertoires. The second was that as more and more young singers and instrumentalists became attracted to early music, and as many of them graduated from student and amateur status to become fully professional, the technical level of early music performances took a giant leap upward. And the third was that the professional early music groups, building on the first two developments, began gradually to expand their repertoires to include later music.

The first music to be incorporated by the newly invigorated early music movement was that of the generation of Bach and Handel. Although a few voices were raised in protest, the mainstream response was surprisingly muted, perhaps because there *were* those obsolete instruments, those impossibly high trumpet parts, those hard-to-sing coloraturas, and those unwritten ornaments, all of which had posed real problems for the traditionally trained performers. Then the early musicians incorporated the music of the midcentury generation of Gluck, Bach's sons, and Mozart's father with scarcely a murmur from the mainstream, which had never

much liked the light, galant style of that period anyway.

But when the music of Haydn, Mozart, and Beethoven began to be encroached upon by the early musicians, the angry cries from the mainstream could be heard on five continents. Why? Because the music of the Viennese classics had always been part of the musical mainstream, had never had to be revived or rediscovered, and was considered the very foundation of the classical repertory. The differences between the two camps extended beyond the already fascinating questions of which instruments to use and how (or whether) to ornament, to the much more critical matter of style of delivery: Was it to be the smooth legato, continuous vibrato, and powerful tone of the mainstream, or the more rhetorical, quirky, discontinuous delivery of the early music movement? At the heart of their disagreement is the issue of whether historical knowledge about performing traditions is a prerequisite for proper interpretation of the music, or whether it merely creates an obstacle to inspired musical interpretation.

With their increased public visibility and some measure of critical and financial success, the early musicians have in the last couple of years begun



# OTHER NEH-SUPPORTED PROJECTS ON MOZART

- This summer, a four-week institute on Mozart's operas for thirty secondary school teachers, librarians, and administrators will be held in Vienna, Austria. The institute succeeds last year's summer seminar for secondary school teachers on "Mozart: The Man, His Music, and His Vienna," also held in Vienna.

- Fellowships have been awarded for research on "Expression and Form in the Chamber Music of Mozart and Haydn" and on "Mozart and the Opera Buffa in Vienna" and a summer stipend for research on "The Endings of Mozart's Don Giovanni."

- The University of Georgia Press published the monograph *Mozart and Jane Austen: Classical Equilibrium in Music and Fiction*, by Robert Wallace, with a publication subvention grant.

Top right: Joseph Gayer, John Calvin West, Dean Peterson, and Maureen O'Flynn in the New York City Opera production of *Le nozze di Figaro*. Below right: The Juilliard Orchestra will perform Mozart's orchestral works and concert arias at Lincoln Center throughout the bicentennial.



Photo by Carol Roseng/Martin Swope Associates



Photo by Gili Mahard

to edge forward chronologically once again, tackling the music of Schubert, Rossini, Schumann, Berlioz, Mendelssohn, and—to the shock of many—even such entrenched romantics as Wagner, Verdi, and Brahms. Where will it end?

No matter which group of performers one scrutinizes—the early musicians or the traditional performers—all is not well. Performers of the early music movement grab at a few technical tricks and, often with inadequate thought and experimentation, create a new orthodoxy, which they presumptuously call "authentic." Meanwhile, performers of more traditional backgrounds are all too often content with the dubious traditions and prejudices, such as the lengthening of short slurs, that their teachers passed on to them. It is perfectly understandable, then, that the many famous pianists and piano teachers who studied with Theodor Leschetizky (who studied with Carl Czerny who studied with Beethoven who studied with Haydn)

sincerely believed that they had imbibed the Viennese classical tradition from a pure source. Recent research has demonstrated otherwise.

In a recent issue of the *New York Review of Books*, the distinguished writer and pianist Charles Rosen has suggested that the early musicians are doing the wrong thing for the right reasons, the traditionalists the right thing for the wrong reasons. By this, Rosen probably means that early musicians have too often been satisfied with getting the historical parameters of their performances right without sufficient attention to interpretive artistry; conversely, the mainstream performers have too often relied on such intangibles as taste, instinct, and talent, without doing their homework in matters of style and performance practice.

Nor is all well with the intellectuals. Historians delve into the minutiae of ever more rarefied dating and editions. Theorists create ever more elegant and abstruse analyses. Some critics claim that most of what scholars do is trivial,

while others lament the general inadequacy of most Mozart performances by artists of all ages and stations.

What is wanted is a dialogic bridge between theory and practice, between the early musicians and the mainstreamers, between critics and historians, to seek out possibilities for creating not a monolithic "official" approach to Mozart research and performance but some new avenues for understanding that may begin to relieve the current chaos and disagreements.

By welcoming a multiplicity of approaches, the forthcoming Mozart conference may foster an overriding recognition that performers and intellectuals alike must be willing to become less doctrinaire in order for musical culture to flourish. □

*In 1990, the Juilliard School in New York received \$20,000 in outright funds and \$15,000 in matching funds from the Conferences program of the Division of Research Programs for the symposium "Performing Mozart's Music."*



# The Changing Face of Mozart Editions

BY GEORGE BARTH

**T**HE JOURNEY from a Mozart autograph to a twentieth-century "instructive edition" is a long and curious one, following a path that reveals at every turn the tastes and ideals of publishers, amateurs, scholars, and performers who came to know Mozart's music. For Mozart himself—as for any composer or author of his time—the publication route could be as treacherous as it was profitable. The more popular or marketable a work, the more likely it would be pirated by unscrupulous copyists and publishers. In 1786 Mozart wrote to his father that "the Salzburg copyists are as little to be trusted as the Viennese," and went on to explain how carefully he was keeping track of manuscript copies of his latest piano concertos.

Accustomed as he was to straitened circumstances by 1786, Mozart probably never imagined a publication route that we now measure in centuries. What would he have thought of the

continuous and inevitable changes—changes in fashion and profound changes in attitudes toward a musical text—through which his music would endure? To a present-day audience, newly excited and challenged by issues of performance practice and the sound of "early" instruments, the printed page may at first glance appear to be a less lively and contentious arena. Yet, for the greater part of two hundred years, performing editions have vividly reflected the changing face of Mozartean performance; they have, in effect, mirrored our own habits in listening to and performing Mozart's music.

handwriting chronology revealed a very different scenario. The sonata is a much later work, composed mainly in Linz not long before the appearance of its first edition in 1784 and around the time Mozart completed his "Linz" Symphony. Mozart's neat hand copy displays detailed but not entirely consistent articulation and a very few essential dynamic indications. Just how few is made apparent by the absence of dynamic marks at the openings of both the first and second movements. Furthermore, Mozart penned no Italian tempo designations at the heads of the movements. Tempos



Prussian State Library, Tübingen

Figure 1. Mozart's original handwritten score, or "autograph," of the Sonata in B-flat Major (1783).

All of this can be seen in a single work, the piano sonata in B-flat major, K. 333. The autograph of the sonata (Figure 1), which currently resides in Berlin, was long thought to date from Mozart's sojourn in Paris in the late summer of 1778. Not long ago, however, Alan Tyson's remarkable detective work on paper types and watermarks and Wolfgang Plath's studies in

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were later added to the manuscript in pencil (whether or not the hand is Mozart's is disputed) and appear unaltered in the first edition by Christoph Torricella of Vienna (1784).

The first edition (Figure 2) differs in many details from the autograph. Although it is difficult to know for certain whether Mozart authored these revisions, it seems very likely that he did. Not only are dynamics

worked out in more detail, but articulation is more consistent, departing from the autograph in sophisticated ways. Indeed, the logic and evident care displayed in Torricella's edition have proven so convincing that most recent editors have straddled the fence between manuscript and first edition. Even in the opening bars the first edition suggests alterations: shorter slurs for the accompaniment that may affect the performer's sense of tempo.

One indication that Mozart's works never fell into the obscurity suffered by Sebastian Bach's was the appearance between 1798 and 1804 of Breitkopf & Härtel's handsomely engraved, seventeen-volume *Oeuvres complètes de Wolfgang Amadeus Mozart*. Despite its title, the edition was not in fact complete, as it consisted mostly of piano music. Furthermore, like most editions of its time, it was not "critical," since the normal procedure was to prepare each work from a single source (not necessarily the best) without identifying editorial revisions.

In general, the earliest editions, those closest to Mozart, were more likely to emend the score in ways he would have understood. In Breitkopf's *Oeuvres complètes*, the articulation of the third movement rondo tune is varied when it returns, a practice common in Mozart's day. In another edition prepared for the Simrock firm in 1803, the editor or

engraver apparently felt that Mozart's unmarked sixteenths in measures eighteen and twenty of the first movement called for further clarification, so he added some detailed slurs there and just before the recapitulation, where Mozart's autograph shows simple long slurs. Although they may contradict Mozart's intent, these variations and "clarifications" of touch do follow stock eighteenth-century patterns. On the other hand, Simrock's edition took a more nineteenth-century approach to dynamics: Compared to Mozart's autograph, the dynamics in the first movement of the 1803 text seem profuse and even exaggerated, with hairpins, *crescendos*, and sudden *pianos* attached to musical gestures that seemed to Mozart to need neither explanation nor amplification.

The keyboard style of the nineteenth century began to appear in earnest with the editions of Carl Czerny and Ignaz Moscheles, two of the most famous pianists and pedagogues trained in the revolutionary *legato* style of Beethoven, Cramer, and the pianists of the English school. For this generation, Mozart's style seemed simply out of date. Czerny, who had heard some of Mozart's students play, believed what Beethoven had told him: that Mozart, having played the harpsichord from his youth, had accustomed himself to "a manner of play-

ing that was in no way suited to the fortepiano," a style that was "delicate but choppy, with no *legato*"—this, despite Mozart's obvious delight in the *legato* touch. Often in his letters he speaks of passages that must "flow like oil." But for Mozart, *legato* was a special effect, while for Beethoven and his followers, it was the norm. And so, what had seemed to eighteenth-century ears to be clear and deeply affecting seemed to the nineteenth century merely "choppy." Czerny, while admitting that earlier music deserved to be realized in its own style, nevertheless began to modernize eighteenth-century texts in the many quotations and recollections in his teaching manuals as well as in his editions of the baroque and classic works. In addition to altering dynamic markings (even in Beethoven!), he began to replace short slurs with longer "phrasing slurs."

By the time Breitkopf came forth with a much more complete edition of Mozart's oeuvre in the *Sämtliche Werke* of 1876-1905, nineteenth-century phrasing was in full flower, its iambic tendencies replacing the basically trochaic character of Mozart's musical speech. Slurs grew ever longer in the effort to "cover the breaks," as is evident in the surprising alterations to the sonata's opening measures (Figure 3).

Yet there were those of nineteenth-century sensibilities who felt that this



Figure 2. First page of the B-flat Sonata as it appears in Christoph Torricella's first edition (Vienna, 1784).



**SONATE N° 13**  
für das Pianoforte  
von  
**W. A. MOZART.**  
Köch. Verz. N° 333 (Köch.-Einst. N° 315c). Componirt vermutlich im Spätsommer 1778 zu Paris.

Mozarts Werke. Serie 20. N° 13.

**Allegro.**

Figure 3. Opening of the B-flat Sonata as it appears in Breitkopf & Härtel's late 19th-century Sämtliche Werke.

taste for unmitigated *legato* falsified the character of Mozart's music. French composer Camille Saint-Saëns (1835-1921) remarked in the preface of his 1915 edition of the Mozart sonatas for Parisian publisher Durand that "one is accustomed in modern editions to be prodigal with slurs, to indicate constantly *legato*, *molto legato*, *sempre legato*. There is nothing of this in the manuscripts and the old editions. Everything leads us to believe that this music should be performed lightly. . . . When Mozart wished the *legato*, he indicated it." On the other hand, it must be said that Saint-Saëns was no purist; he felt free to rewrite Mozart in other ways, for example, by lowering many of Mozart's left hand parts by an octave.

From the 1860s on, the editor's name took an ever more prominent place, especially if that editor were a famous performer or teacher. "Instructive editions" proliferated, one of the best-known and most widely used being that of Sigmund Lebert, who was associated with the Berlin conservatory. His Mozart edition, widely viewed as scholarly in his day, included a lengthy introduction and caption analyses of each sonata, representing the parts of sonata form as it was understood in the nineteenth century.

The counterpart to the scholar was the teacher-performer. Among the

best known was Hans von Bülow (1830-1894), whose editions reflected Franz Liszt's teaching. In the Bülow publications, Mozart's name still appears, but often in very small print, almost an accessory by this time. The player was to become first and foremost the student of Bülow and only secondarily a student of Mozart. All of Mozart's ornament signs were now written out, harmonies were filled out, and every nuance of expression was indicated, so that, as Nicholas Cook has so aptly put it, editions like Bülow's functioned "like a piano roll, turning the piano player into a player piano."

No less important than original publication in the nineteenth century was the production of arrangements whereby group music making could be carried off by a single soloist (as in piano reductions), or solo music could be redesigned for group performance. Among the more peculiar editions of Mozart's sonatas are those by Edvard Grieg (1843-1907) that feature an accompaniment in his tonal language for a second piano, which post is apparently to be held by the teacher while the student plays the solo part. Once again Mozart's articulation was "appropriately" revised, this time to suit Grieg's taste.

A fascinating instructive edition from the beginning of the century is that of Béla Bartók (1881-1945), which

features double stemming for *legato* effects that are too subtle to be relegated to the pedal (Figure 4). His edition of Mozart's sonatas, while by no means authentic by present-day standards, is one of the most artistic and sensitive of the teaching editions, with his own added dynamic markings appearing in smaller type. As with his other editions of Austro-German music, its dynamic inflections betray his

Hungarian accent and his closeness to speech rhythms in music, a valuable though oblique connection with the old rhetorical style of the classicists. The slurring is, however, largely nineteenth century in style.

Instructive editions continue to be published today, with well-known performer-scholars preparing editions featuring illuminating prefaces and detailed notes. Some editions, like those of Paul Badura-Skoda, benefit from unusual techniques such as multi-colored printing: Recommendations for performance appear in colored ink, while an "Urtext" (from the German for "original text") appears in black.

In this modern effort to reconstruct original texts, two traditions have emerged. The first is typified by the work of Heinrich Schenker (1868-1935), who was concerned mainly with presenting a text that would most effectively communicate its own meaning. He objected to Bülow's work in particular and would never write out embellishments in the text because the resulting thicket of little notes obscured the main story line of the music. His editions in some ways look rather like the editions of Mozart's time: One "true" reading appears on the page, determined by the principles of harmony and counterpoint.

The second kind of edition is more concerned with authenticity of text:



whether autograph or first edition should be privileged, what variants and ambiguities can be presented for the reader's consideration, and so forth. Text-centered editions like the *Neue Mozart Ausgabe* tend to present surface features that would never have been found in Mozart's day. The page is full of uncertainties, and the reader must proceed among real slurs, possible slurs, and variant readings with footnoted references to critical reports.

Oddly, some so-called Urtexts are replete with editorial fingerings. Though perhaps a welcome or even indispensable aid to the struggling modern-day pianist, such indications invite us to adopt unquestioningly attitudes toward articulation that may bear little resemblance to Mozart's own.

Of the Urtexts in Figure 5, no two present the same picture of even the first four measures of Mozart's sonata. The differences, though sometimes subtle, suggest the myriad decisions faced by performer and editor alike, today as in the past. With the present-day availability of autograph copies, early editions, and scholarly editions full of information on their histories, the enterprising reader has more resources than ever before and can in a sense "take back the page" from some of its past interpreters. That effort will continue to enliven Mozart performances for years to come. □

## SONATA No. 10

ABBREVIATIONS USED IN THE STRUCTURAL ANALYSIS B FLAT MAJOR

Att. — Transitional passage, or bridge.  
B. — Introduction.  
Fg. — Supplementary section.  
Ft. — Main theme.  
Mt. — Secondary theme.  
Kt. — Middle section.  
Kvt. — Transitional section.  
Pdt. — Development.  
At. — Transition (e.g. from 1st theme to 2nd theme).  
Vt. — Return of theme.  
Zt. — Closing theme.  
K. — Coda.

W. A. Mozart.



Figure 4. The opening of the B-flat Sonata in the early 20th-century "instructive edition" by Béla Bartók.

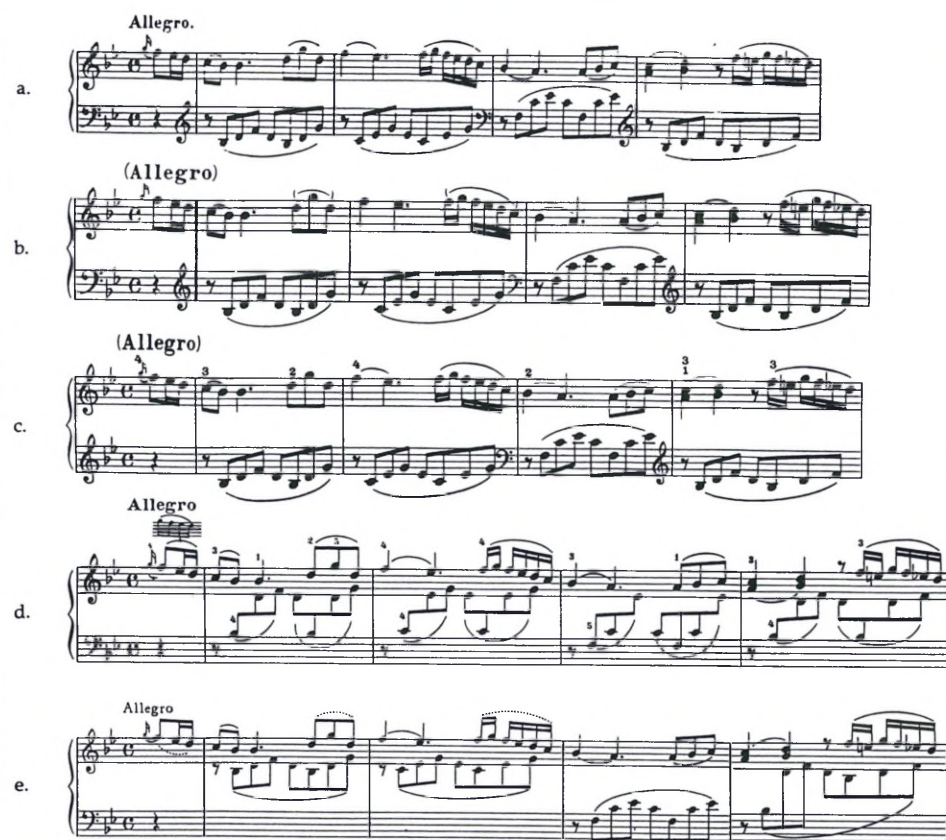


Figure 5. The first four bars of the B-flat Sonata in five "Urtext" editions: (a) Ernst Rudorff, editor, Kalmus, 1945; (b) Nathan Broder, editor, Presser, 1960; (c) Karl Heinz Füssl and Heinz Scholz, editors, Universal Edition (Vienna), 1973; (d) Stanley Sadie and Denis Matthews, editors, Associated Board of the Royal Schools of Music (London), 1974; and (e) Wolfgang Plath and Wolfgang Rehm, editors, Bärenreiter, 1986.



# Patterson B. Williams

## *Master Teaching in Art Museums*

**T**HINK OF THE teachers you had who really made a difference in your life. They are master teachers, and that's what I want in art museums," says Patterson B. Williams, since 1979 the director of education at Colorado's Denver Art Museum.

Williams for the past decade has been advocating a stronger emphasis on the educational mission of art museums. In the art museum world, she says, concerns about acquisitions have traditionally driven the agenda. To redress the balance, she has sought ways to engage public audiences in thinking about art. Works of art, she points out, are a "record of what has been and could be." They are "forms of human experience" that can give people "a framework for thinking about their own value systems."

"Museum educators desperately need curators, who do the primary research, publish that research, and select high-quality objects," she says. "But then we want to take those objects to the public because they're rich aesthetically and culturally."

So well has Williams made her points at professional meetings, through articles in various museum journals, and through her workshops for museum volunteers around the country that her work is influencing public education programs in art museums. For her efforts, she has received national acclaim among her peers, having been awarded the 1990 Museum Educator's Award for Excellence from the American Association of Museums' Education Committee. She recently spent three months as a guest scholar at the Getty Center for the History of Art and the Humanities in Santa Monica, California.

For Williams, master teachers, whether volunteers or paid staff, are conversant not only with the contexts, philosophies, and techniques of art, but also with the psychology of aesthetic response by art viewers at different levels. In her view, this expertise is based ideally on an academic

background in the liberal arts, particularly art history or anthropology, and is honed by many years of teaching in museum galleries. In addition to being skilled communicators, master teachers are committed to broadening the audience for art museums.

Williams derives the idea of the master teacher from the general practice of education in art museums during the early years of her career in the 1960s. Then, art museums focused their educational efforts on teachers who took adult or school groups into the galleries to look closely at works of art. To revitalize this practice with an added emphasis on expert teaching, Williams first needed to identify objectives based on how members of the public experience and learn from art. To gain insight into levels of sophistication in art appreciation, she and Melora McDermott-Lewis, assistant director of education, have with other colleagues gathered and reviewed data on what art novices, advanced amateurs, and art experts do when they contemplate art. "Most of my work and all of my instincts from years of teaching tell me that museum teachers, in order to engage people directly with art, must know what art experts ask themselves when they look at a work of art," she says. "Experts respond at a very high level, but there are patterns that can be used to help people see new things." These patterns typically range from personal aesthetic reactions to interpretive responses based on knowledge of the object in its historical and social context.

In addition to knowing how experts look at art, master teachers need to know how to vary their teaching methods from lecturing, to coaching, to Socratic questioning in order to intensify the experience of art for individuals on a tour.

"A common approach of art museum people who give tours, both staff and volunteers, is to talk about the background of the object or about the artist's life," Williams says. "But the object is not simply an excuse for look-



Courtesy Denver Art Museum

ing at artists or periods of history. The experience of art is really quite personal. We've discovered that people want background information in the hope of seeing something in the object they hadn't seen before.

"If we can teach people some visual-perceptual skills that will enable them to engage works of art on their own, maybe we can get them back into the museum more often," she adds. Given the importance of what museum teachers do, Williams wants them to be more involved in structuring exhibit installations.

"When I first started as a gallery teacher fresh out of graduate school in 1966," Williams recalls, "I genuinely believed that if you studied art history, you studied everything—culture, history, religion, human personality, human creativity—and that the mission of the art museum was to teach a universal, worldwide humanism that could actually make for a better world." Now, after twenty-five years in the field, she has become more realistic without loss of conviction: "I'm the first person to say that many people have led extraordinarily fruitful lives and have lent a great deal to civilization without being attuned to art. But I think art can enrich people's lives if they want it to, and I'd like to have master teachers there to help them." □

—James S. Turner



# A Race Against Time PRESERVING THE PAST

BY ANN RUSSELL

THE AIRING ON national television of the documentary *Slow Fires* has helped make Americans aware that millions of books and documents in our library and archival collections are crumbling into fragments.

A campaign by the American Library Association warns that novels such as Evelyn Waugh's *A Handful of Dust* may soon become just that, and that *Gone With the Wind* is going, going, gone. A poster from the University of California shows a crate of eggs labeled with the titles of Shakespeare plays and warns that "Books are fragile, too." These efforts have a common goal: to make the American people aware that the effects of acid paper can be as detrimental to national well-being as acid rain is perceived to be.

In response to the growing alarm about the paper deterioration problem, the Northeast Document Conservation Center (NEDCC) was founded in 1973. It was created to provide high-quality conservation services to institutions that did not have in-house facilities or that required specialized expertise. The center was formed by the state librarians of the six New England states, who decided that a cooperative facility would be the most effective way to make conservation resources broadly available, given the acute shortage of paper conservators and the high cost of equipping a laboratory.

The problems were serious and wide-ranging, a situation that persists to this day. Surveys by research libraries have confirmed that approximately 35 percent of their books are already too brittle to withstand normal use. Requests for interlibrary loans often must be denied because the books requested are too fragile

*Ann Russell is executive director of the Northeast Document Conservation Center.*



Book and paper conservators work in a large, light-filled laboratory in the Northeast Document Conservation Center's new facility in Andover, Massachusetts.

to handle. Some entire collections are not open to scholars because the materials are in poor condition. Many objects cannot be exhibited without extensive conservation treatment. The monographs, manuscripts, archives, photographs, graphic materials, scholarly journals, and newspapers that support research in our library and archival institutions are becoming increasingly fragile, and some are in danger of disappearing forever.

In recent years Congress has focused on the deterioration of library and archival collections. Testimony by the National Endowment for the Humanities in 1988 congressional hearings put the number of acidic books in American libraries at 76 million; that number is expected to double over the next twenty years. The Commission on Preservation and Access proposed that some 3 million titles be preserved on microfilm; in response,



Congress appropriated additional funds to NEH's Office of Preservation to support a large-scale reformatting program and other preservation activities. This past year, Congress passed a resolution calling for the use of permanent paper for the production of all publications and records of enduring value, including those of the federal government and of private publishers.

As research libraries have become more aware of the deterioration problem, they have made preservation a priority. According to the most recent statistics compiled by the Association of Research Libraries (ARL, a membership organization representing 120 of the largest libraries in this country and Canada), forty-four of the ARL member libraries have now hired full-time preservation officers to plan and administer preservation programs. Thirty-eight percent have preservation departments with an average staff of six full-time employees.

A national preservation effort is gaining headway to identify needs, develop model projects, and secure funds. The key participants include the Commission on Preservation and Access, the National Endowment for the Humanities, the Library of Congress, the National Archives, and a number of professional organizations representing libraries and archives, such as the American Library Association and the Society of American Archivists.

They share agendas that, while not identical, are complementary. Among their goals:

- to strengthen regional preservation centers and information services where they exist and encourage the development of new ones in underserved areas.
- to support training opportunities for preservation administrators who will manage institutional preservation programs and for conservators of library and archival collections.
- to encourage the use of permanent paper for the production of books and records of lasting significance.
- to support research and development on new technologies that will provide more cost-effective methods for stabilization of original materials and more sophisticated methods for reformatting and retrieval of information.
- to promote bibliographic control of the records of what is being preserved; to encourage coordination between



Courtesy of Northeast Document Conservation Center



#### Before/After: The Walker Portrait

The portrait above had been in the Walker family of Massachusetts for three generations and was a family treasure. The work is what is called a crayon enlargement, a photographic portrait reworked with crayons or chalk to give the appearance of a drawing. It was taken to the Northeast Document Conservation Center in Andover in November of 1987 after being mutilated by vandals who broke into the family's home in Reading. The portrait was extensively torn with large areas of loss.

To repair the work, a paper conservator on the center's staff first had to remove it from its cloth backing and from the wooden strainer to which it was attached. The conservator removed surface dirt with crumbled vinyl eraser. After testing all of the media used in the portrait to ensure no single element was sensitive to treatment with water, the conservator washed the portrait in a bath of filtered tap water. It was then bleached under carefully controlled conditions, using a bank of fluorescent lights. The washing and bleaching removed stains and darkening of the paper caused by long-term exposure to light, conditions that existed apart from the vandalism. The torn parts were aligned and mended on the reverse side with Japanese paper and wheat starch paste; lost sections were filled with paper pulp. The photograph was backed with Japanese kozo paper to add strength. Then it was dried and flattened, and the areas of new paper pulp were inpainted with dry pigments and watercolor.

Finally, the portrait was mounted on a four-ply ragboard window mat. The center recommended that the portrait be framed with ultraviolet filtering plexiglas and displayed under low light levels to prevent further light damage.

With that, the portrait was returned to the care of future generations of Walkers.

—Gay Tracy



By the President of the United States of America:

A Proclamation.

Whereas, on the twenty-second day of September, in the year four Lord one thousand eight hundred and sixty-two, a proclamation was issued by the President of the United States, containing, among other things, the following, to wit:

"That on the first day of January, in the year of our Lord one thousand eight hundred and sixty-three, all persons held as slaves within any State or designated part of a State, the people whereof shall then be in rebellion against the United States, shall be then, thenceforward, and forever free; and the Executive Government of the United States, including the military and naval authority thereof, will recognize and maintain the freedom of such persons, and will do no act or acts to repress such persons, or any of them, in any efforts they may make for their actual freedom."

"That the Executive will, on the first day

#### The Emancipation Proclamation

At a time when lamination was widely considered to be the best method to preserve important historical documents, the Emancipation Proclamation was sealed in cellulose acetate. Some years later, in 1984, with the laminate yellowed and cracked and in a few places separated from the paper, the document was brought to the paper conservation laboratory at the Northeast Document Conservation Center. The National Archives and Records Service asked conservators at NEDCC to remove the laminate.

The historic document was given two five-minute baths in a solution of acetone—the first immersion to remove the laminate, the second to remove residual adhesive. Breaks and splits in the paper were mended with Japanese paper and wheat-starch paste. The readings on acidity taken on the four leaves of the document were found to vary; two received alkalizing treatment.

As a final step, the pages were encapsulated in polyester film to protect them from dirt, handling, and atmospheric pollution. The film does not react with the paper of the document and can be easily removed by cutting the ultrasonic weld that holds the sheets of film together.

The idea of freedom expressed in the Emancipation Proclamation will last forever. Now the actual document will survive as well.

—Gay Tracy

institutions to avoid duplication and to assure that gaps are filled.

- to accelerate the output of micro-filming programs, especially those that preserve collections of importance to national audiences and that catalogue the records of what is being filmed on one of two national data bases.

- to increase public awareness of preservation issues.

**S**AVING THE NATION'S library and archival collections is a daunting proposition because of the magnitude of the problem and because the needs of individual institutions are heavily duplicative. Lines are being drawn between preservation projects that serve a national audience of scholars (such as NEH's U.S. Newspaper Program, which deals with one central coordinating body in every state) and projects that serve local needs. How can federal funds be justified to preserve the same nineteenth-century edition of Vergil at twelve different academic libraries? Yet, if this title is heavily used, all twelve schools might view it as a priority.

NEDCC, a nonprofit regional conservation center, plays a role in the national preservation effort through its NEH-funded field service office, established in 1980. This office serves as the consulting arm of NEDCC and channels consultation and advice on preservation to hundreds of small and medium-sized institutions in its region. Its intention is to have a cumulative impact on improving preservation practices in the entire region and to enable individual institutions to develop preservation programs through planning and the setting of priorities. The services include surveys, workshops, reference liaison, and disaster assistance. NEDCC has also served as a model for other regions. The Southeastern Library Network (SOLINET) in Atlanta and the Conservation Center for Art and Historic Artifacts in Philadelphia have initiated preservation information services based on NEDCC's example.

Many of the smaller institutions served by NEDCC hold collections of enormous significance for humanities research, but they have limited staff expertise and budgets to preserve these materials. The NEDCC representative who performs an on-site survey of the preservation needs of an institution often participates in a "moment of



discovery" as collections are unearthed.

At a New England historical society, the surveyor discovered a collection of original architectural drawings by Samuel McIntyre in a pile of uncatalogued materials on the floor. An underfunded public library in New York state was found to have three drawers full of uncatalogued Revolutionary War manuscript material. A history scholar in the area said that this was one of the best untapped sources on the Revolutionary War in the region. Unfortunately, the "moment of discovery" often includes the discovery of appalling storage conditions, with valuable materials crammed into drawers or held in humid, mold-infested areas.

**N**EDCC was established with start-up funds from the Council on Library Resources, the New England Library Board, and other donors. For seven years the center functioned as an arm of the New England Library Board. In 1980, it incorporated as a private, non-profit organization. Since then, the center's region of service has been extended to include New York, New Jersey, Maryland, and Delaware. Today its board of directors includes state librarians, business leaders, and distinguished colleagues.

NEDCC performs paper conservation, bookbinding, preservation microfilming, and copying of photographs on a fee-for-service basis. The center has a total staff of forty-nine and an annual budget of nearly \$2 million.

In its eighteen-year history, NEDCC has served more than 1,800 nonprofit institutions through its laboratory services; it has reached many thousands more through its consulting and educational programs. Clients range from large institutions, such as the Library of Congress, New York Public Library, and Brown University, to small public libraries, town clerk's offices, and local historical societies. In addition to serving institutions whose major purpose is as repositories, NEDCC serves a wide variety of other organizations such as performing arts institutions, religious organizations, hospitals, social service agencies, labor unions, zoos, and botanical gardens.

Examples of projects recently undertaken at the center include the microfilming of first edition sheet music by Franz Liszt for the Juilliard School library; the preparation for exhibition of architectural drawings by Frank Lloyd Wright; and the delamination of the Emancipation Proclamation for the National Archives.

In 1979, NEDCC initiated a preservation microfilming service. It specializes in the filming of brittle, deteriorated materials. The services include the conversion of nitrate photographic negatives to safety film and the production of photographic prints from historic negatives. A recent grant from NEH's Office of Preservation has enabled NEDCC to expand and reequip its photographic darkroom in order to automate the duplication process.

In August 1990, NEDCC moved its headquarters to a state-of-the-art

conservation facility which provides increased space and up-to-date climate controls and security systems. The new facility includes a library and a large conference room, a secure storage room, and special areas for documentary photography and work with solvents. An NEH Challenge Grant to NEDCC enabled the center to launch a successful fundraising campaign to renovate the facility and create an endowment to support the increased operating costs of an expanded plant and program.

A 1984 report by the Council on Library Resources, entitled "Preserving Our Intellectual Heritage: General Directions and Next Steps," observed that NEDCC is "a very useful model. Its experience will be important to the development of additional regional centers, particularly as it suggests guidelines for establishing a viable balance among programs for format conversion, individual treatment of rare materials, 'mass' procedures for physical care of materials of lesser intrinsic value, and field services (chiefly consultation and disaster assistance)."

As of 1991, NEDCC remains the one regional conservation center with such a range and scale of preservation and conservation services available to libraries, archives, and historical organizations. Those interested in developing facilities to serve other parts of the country might look carefully at NEDCC's multistate model and begin to build structures to cooperate across state lines in creating new centers. □



Before treatment in the paper conservation laboratory at the Northeast Document Conservation Center, this drawing of the old Providence City Hall was obscured by stains.



Since 1980, the Northeast Document Conservation Center in Andover, Massachusetts, has received \$947,820 in outright funds and \$380,000 in matching funds from the Office of Preservation to strengthen the center's regional preservation services. In 1990, the center received a \$270,000 challenge grant from the Office of Challenge Grants for relocation and endowment of expanded programs.

Since 1981, the Conservation Center for Art and Historic Artifacts in Philadelphia, Pennsylvania, has received \$69,110 in outright funds and \$3,000 in matching funds from the Office of Preservation to provide preservation services in the mid-Atlantic region.

Since 1984, Southeastern Library Network, Inc., in Atlanta, Georgia, has received \$968,400 in outright funds from the Office of Preservation to provide preservation services to regional institutions.





## NOTEWORTHY

### There's No Place Like Home

Last fall several New York museums joined with the New School for Social Research in New York to present "Home: A Place in the World," an Endowment-funded program exploring the resonant concepts of home, homeland, and homelessness. The diverse events included viewings of the film *I Remember Harlem*, directed by Bill Miles, and an exhibition at the Bronx Museum of the Arts of winning proposals from a national architectural competition to design affordable housing for an area of the South Bronx devastated by fire and poverty.

One exhibition in the program will be around through October 1992. "Night Journeys, Home is Where I Sleep" at the Brooklyn Children's Museum looks at children's experiences of home through the rituals of bedtime and sleep in American and other cultures. Among the interactive elements of the exhibition is a sleep laboratory in which children can see firsthand what happens in the brain while the body sleeps.

Also still to come, the spring 1991 issue of *Social Research*, the journal of the graduate school of the New School, will contain the papers on home delivered at the program's conference last October.

### Buffalo Soldiers

The historical interpretation for a monument to two African-American U. S. cavalry regiments known as the Buffalo Soldiers is being supported by funds from the National Endowment for the Humanities. Funds for the construction of the monument are being

provided by the National Endowment for the Arts, Reader's Digest, and other private sources. Dedicated to the Ninth and the Tenth regiments who helped settle the West and Southwest in the late 1800s, the monument will consist of a bronze statue of a mounted soldier, rifle in hand, and will be located near Smith Lake at Fort Leavenworth, Kansas, where the soldiers camped during their stay.

Although African-Americans served in state militias dating back to colonial times, they were not authorized to serve in the peacetime military until Congress reorganized the army in 1866. After that, they were encouraged to enlist and were mainly detailed to help settlers opening up the American West and Southwest.

After one year of training, the soldiers were immediately given the dangerous duties of escorting and guard-

ing wagon trains, surveying roads, building forts, and protecting settlers.

Native American tribes that the regiments encountered were impressed by their bravery in battle, naming them "Buffalo Soldiers" after the animal the tribes revered for its strength and courage. The soldiers rode with Teddy Roosevelt and his Rough Riders to fight in the Spanish American War in 1898. Records show that several distinguished officers, including General John Pershing, served with the regiments at various times. Both regiments saw service during the Second World War, and elements of the Ninth fought in Korea.

The units were integrated in 1952, and today the regimental descendants of the Ninth and Tenth serve in aeroscout and armor units at Fort Lewis, Washington, and Fort Knox, Kentucky.

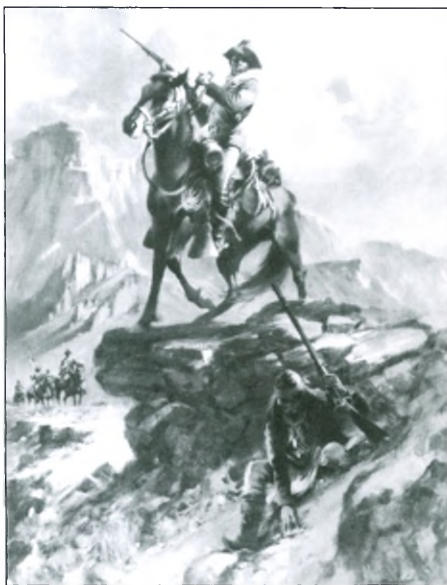


Emma Goldman in the early 1900s.

### Red Emma

J. Edgar Hoover called her the "most dangerous woman in the country." Emma Goldman, who along with her radical ideas was deported to Russia in 1919, is a major figure in the history of the American left. Throughout her life as activist, lecturer, and publisher, she wrote extensively about feminism and politics. Goldman corresponded with a wide spectrum of prominent thinkers including John Dewey, Bertrand Russell, H. L. Mencken, George Bernard Shaw, and Albert Einstein. This spring, with a grant from the Endowment, the University of California at Berkeley will release a microfilm edition of the Emma Goldman papers, which include writings, speeches, and correspondence from fifty years of her life.

—Audrey M. Greene

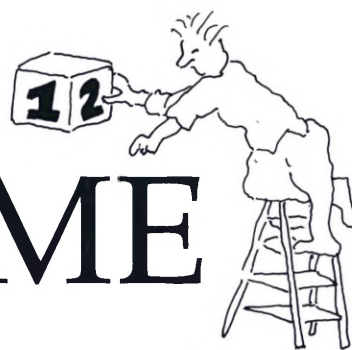


This limited-edition print is being used to raise funds for the Buffalo Soldier Monument.



# THE NUMBERS GAME

BY JEFFREY THOMAS



## A Survey of Full-time Humanities Faculty in Higher Education

**H**UMANITIES faculty would like to be rewarded for teaching, yet they acknowledge research's grip on the institutional reward structure: This is the clear message from faculty participating in the NEH-supported National Survey of Postsecondary Faculty.

This Department of Education survey, conducted in the spring of 1988, found that nearly three-quarters of humanities faculty agreed with the statement, "Teaching effectiveness should be the primary criterion for promotion of college faculty" (Figure 1). Yet more than half of humanities professors reported that "At this institution, research is rewarded more than teaching." At universities, the contrast was particularly stark: Half of humanities faculty supported the "teaching effectiveness" criterion for promotion; nine in ten, however, believed that their institution rewarded research over teaching.

In a related finding, nearly half of humanities faculty said that "No pressure to publish" would be "very important" in deciding to accept another position. History faculty on the tenure track at universities felt a particular aversion to the pressure to publish, with 82 percent responding that this factor would be "very important" in the decision to accept another position.

### Actual Teaching Time vs. Research

The survey found that, in actual practice, humanities faculty spend roughly 60 percent of their time teaching and 17 percent of their time doing research. Faculty in the fields of history and philosophy each spent more than 20 percent of their time on research, considerably more than their counterparts in English (13 percent) and foreign languages (16 percent) (Figure 2). Humanities faculty at universities devoted almost twice as much time to research (23 percent) as did humanities faculty at liberal arts colleges (12 percent). Full professors in the humanities were somewhat more involved in research than were associate and assistant professors.

When academic discipline, type of institution, and faculty rank are factored together, substantial variations often emerge: Full professors in philosophy who teach at universities, for example, spend less than half their time teaching and almost a third on research. Con-

Jeffrey Thomas is assistant director for humanities studies in the Office of Planning and Budget.

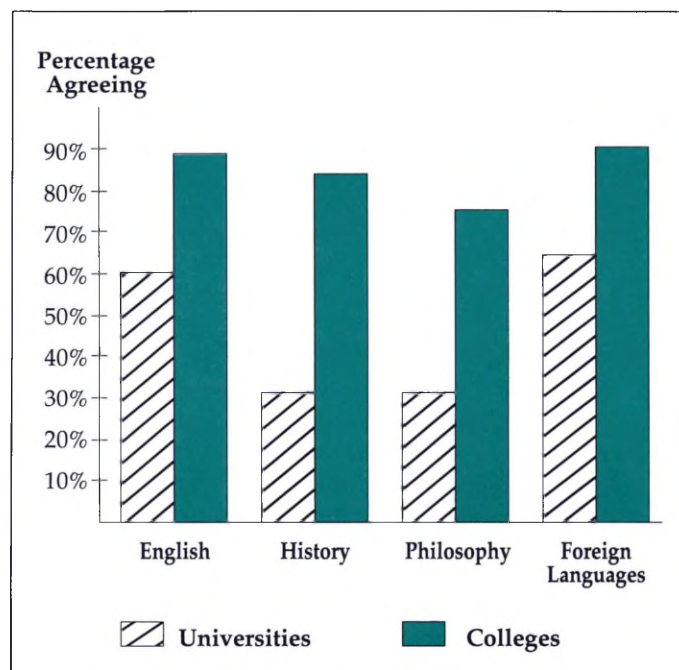


Figure 1: Percentage distribution of full-time faculty in four-year institutions who agree with the statement, "Teaching effectiveness should be the primary criterion for promotion of college faculty," by academic discipline and type of institution: Fall, 1987

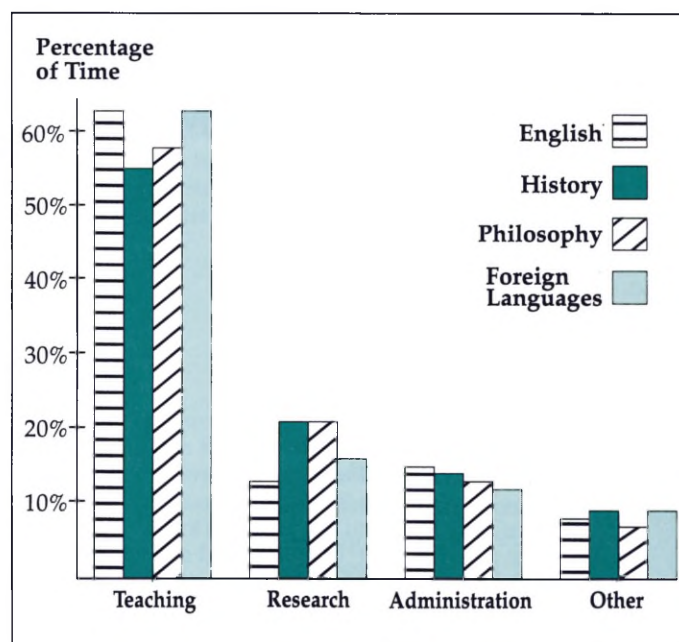


Figure 2: Percentage distribution of total working hours for full-time faculty in four-year institutions, by type of professional activity and academic discipline: Fall, 1987

Note: Details may not add to 100% due to rounding



versely, instructors in humanities disciplines at liberal arts colleges spend two-thirds of their time teaching and less than one-tenth on research.

At two-year colleges, humanities professors of all ranks spend but 4 percent of their time on research and nearly 75 percent on teaching, a pattern as true of full professors as it is of instructors.

#### One in Eight in the Humanities

Twelve percent of all full-time instructional faculty in two- and four-year institutions are in the humanities. Of the 58,000 humanities professors comprising that 12 percent, 47,000 teach at four-year colleges and universities, and 11,000 teach at two-year colleges.

About 40 percent of full-time humanities faculty in four-year institutions work at universities, with the remaining 60 percent at liberal arts colleges. English is the field of the greatest number of humanities faculty (20,000), trailed by faculty in foreign languages (11,000), history (9,000), and philosophy (4,000) (Figure 3).

#### Faculty Views of Student Quality

Approximately half of humanities faculty in both two- and four-year institutions felt that the quality of undergraduate students in higher education has worsened in recent years (Figure 4). Almost 40 percent of faculty in non-humanities fields held this opinion as well. About graduate students, however, indications are a little better: Some 62 percent of humanities faculty at universities felt that the quality of graduate students had either improved or stayed the same. Roughly the same percentages of research and doctoral faculty in other disciplines felt the same way. □

*This article is part of a series deriving from statistical studies supported by NEH. The NEH contribution enabled the Department of Education to sample statistically significant numbers of faculty in four humanities fields: English, history, philosophy, and foreign languages. The survey itself was limited to full- and part-time regular faculty (excluding acting, adjunct, or visiting faculty) who had some instructional duties in for-credit higher education courses in the fall of 1987.*

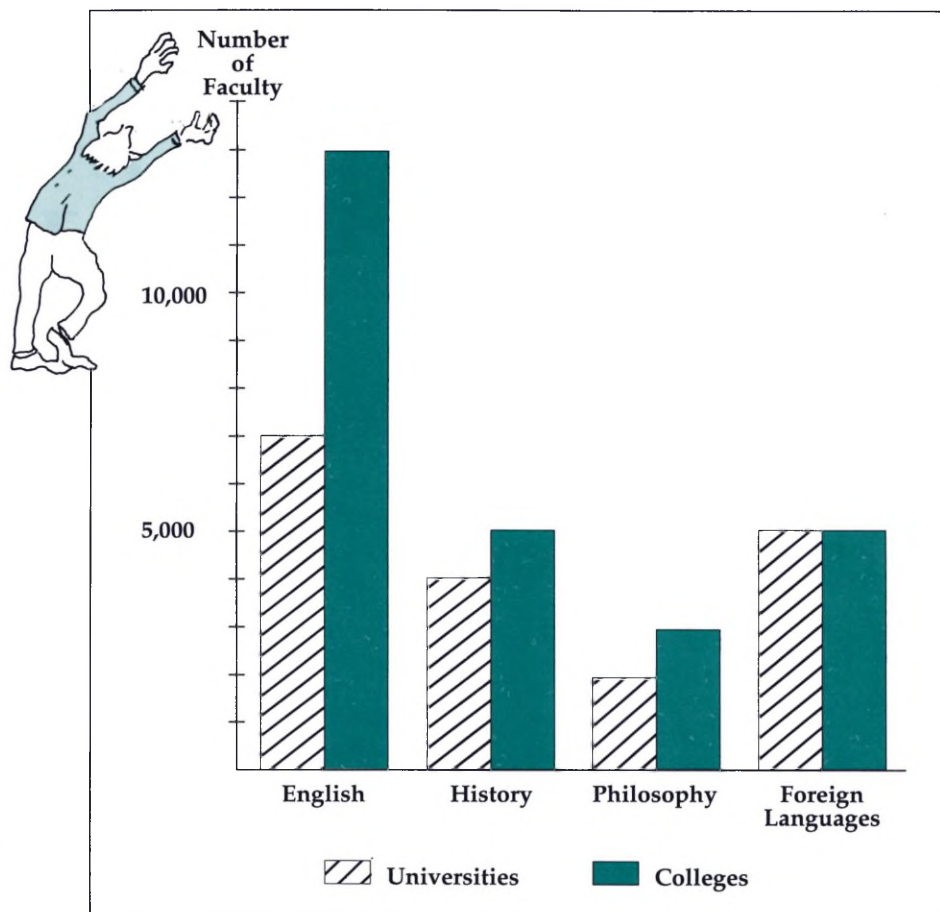


Figure 3: Number of full-time faculty in four-year institutions, by academic discipline and type of institution: Fall, 1987

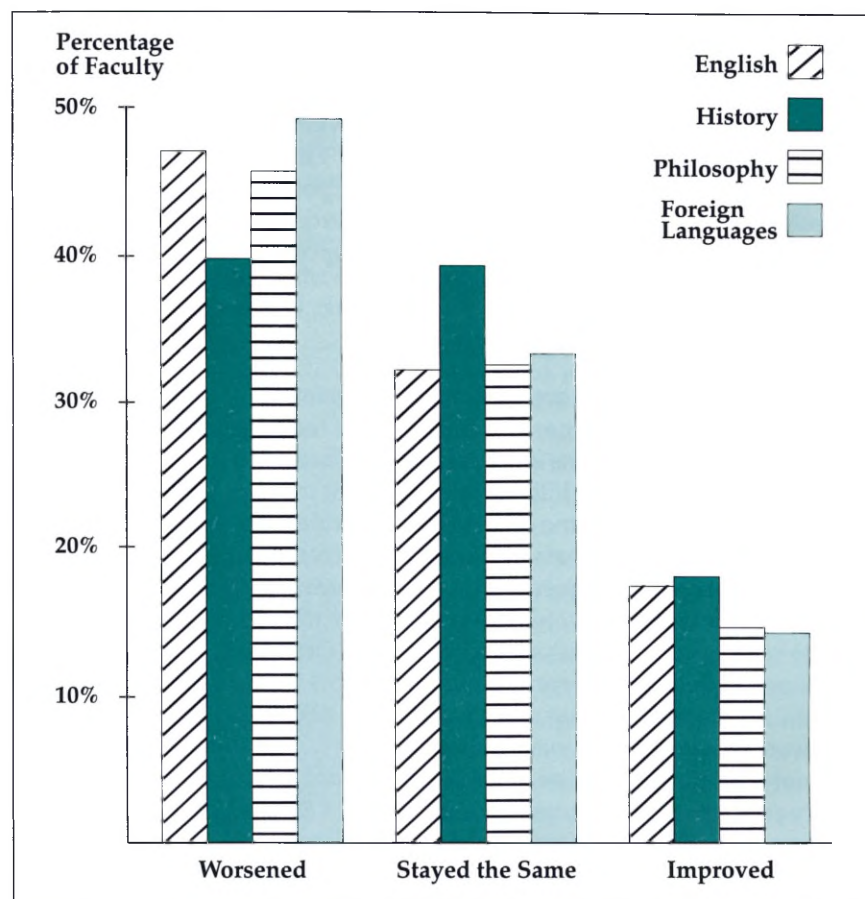


Figure 4: Percentage distribution of full-time faculty in four-year institutions who feel the quality of undergraduate students in higher education has worsened, stayed the same, or improved in recent years, by academic discipline: Fall, 1987



# CALENDAR

March ♦ April



Asian Art Museum of San Francisco

"Wisdom and Compassion: The Sacred Art of Tibet" will be on exhibit at the Asian Art Museum of San Francisco from April 17 through August 18.



Hungarian National Gallery

This 1918 landscape by Laszlo Moholy-Nagy will be on display in an exhibition of Hungarian avant-garde art at the Santa Barbara Museum of Art in California, opening March 16.



Hood Museum of Art

"The Here and the Hereafter: Images of Paradise in Islamic Art" opens March 26 at the Hood Museum of Art in Hanover, New Hampshire.



Brooklyn Academy of Music

A six-hour Hindu epic directed by Peter Brook, "The Mahabharata: The Great Story of Man-kind," airs nightly on PBS as part of the *Great Performances* series, March 25-27.



Colorado Springs Fine Arts Center

This *retablo* of Saint Thomas Aquinas is part of the exhibition "Images of Penance, Images of Mercy: Santos Ceremonies of the Hispanic Southwest, 1860-1910," which opens March 9 at the Colorado Springs Fine Arts Center.



## CONFERENCES

The function of ceremonies in medieval urban Europe will be examined at the University of Minnesota in Minneapolis, February 28-March 2.

African-American life in the Jim Crow South from 1920 to 1960 will be the topic of a conference at Duke University in Durham, North Carolina, March 15-17.



New Britain Museum of American Art

—Kristen Hall



# HUMANITIES GUIDE

FOR THOSE WHO ARE THINKING OF APPLYING FOR AN NEH GRANT

## Travel to Collections Program

BY KATHLEEN MITCHELL

**A**ERICAN HUMANITIES scholars are travelers. With suitcases and laptop computers in hand, they fly, drive, or take trains and ships in search of manuscripts and artifacts, court records and paintings that are ripe for analysis and interpretation.

Since the Travel to Collections Program began in 1983, more than 3,000 scholars have received NEH grants to help pay their research travel expenses. As well as helping the scholarly community carry out its research, this program provides intriguing windows on the interests of that community.

Great national libraries such as the British Library in London, the Bibliothèque Nationale in Paris, and the Library of Congress in Washington, D. C., are natural magnets for researchers. However, the program verifies another side of American scholarship: Most humanities scholars choose the unusual path, working with materials in out-of-the-way places where few others do research. The program receives hundreds of applications for research travel to hundreds of different destinations throughout the United States and the world. For instance, Travel to Collections fellows have worked with materials at the St. Michael's Franciscan Mission in Arizona and with the collections in the Gurudev Siddha Peeth Library in Ganeshpuri, India.

The program also reveals that the orientation of applicants remains American and European despite the increasing academic concern with global studies. Almost all of the applications

received and funded are for research in the United States and Western Europe. In a recent competition, only 6 percent of both applications and awards were for research travel outside the West, with the United States and England attracting the most scholars. The program particularly welcomes applications for humanities study in South America, Africa, Asia, and the Pacific Islands, in addition to North America and Western Europe.

There are two application deadlines a year, January 15 and July 15. The awards from the January competition are announced in late May, and the yearlong tenure can begin as early as June 1. The announcement of the results from the July competition is made in late November, with the tenure year beginning December 1. One can carry out the research travel any time within the tenure year and can receive a Travel to Collections grant every third year. The amount of the award is \$750. Those eligible to apply are humanities scholars who are not students in academic degree programs.

The application itself has been designed to match the amount of the award as well as possible: It is short and simple. The résumé has a fill-in-the-blank format, and the proposal narrative consists of only two one-page abstracts. The first describes the overall research project, providing information about the applicant's research methodology, audience, and goals for the professional presentation of the conclusions. The other covers the specific part of the project to be carried out during the grant tenure. This abstract should also include information about the research collection to be used and indicate why it is of crucial importance for the progress of the study.

The last page of the proposal consists of a brief bibliography that suggests the applicant's familiarity with the scholarly context of the study being undertaken, and a budget form with blanks to be filled in demonstrating that the research travel will cost at least \$750. This last is usually the easiest part of the application to complete!

The Travel to Collections application does not request letters of recommendation, but it does require that the applicant receive official assurance that the research materials discussed in the grant proposal will be available for use.

Reports from the program's fellows include tales of discovery and, occasionally, of frustration; of enthusiastic librarians; of archival treasures sadly rotting away. Michael Hinden of the University of Wisconsin-Madison, working at the Beinecke Rare Book and Manuscript Library at Yale University, compared Eugene O'Neill's manuscript revisions of *Long Day's Journey Into Night* with the printed text and discovered that three significant lines had been inadvertently left out of the final typescript from which the play was printed. Glenn W. Olsen of the University of Utah experienced another sort of research serendipity. While working with early medieval manuscripts in the Biblioteca de Catalunya in Barcelona, Spain, he met a Soviet scholar who asked if he could translate one of Olsen's articles for publication in a journal he edits. The discovery of new colleagues can be as valuable as the uncovering of hidden documents.

For guidelines and application materials, write or call the Division of Fellowships and Seminars, Room 316, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506 (202/786-0463).

*Kathleen Mitchell is the program officer of the Travel to Collections program in the Division of Fellowships and Seminars.*



# RECENT NEH GRANTS

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

Division of Education Programs  
EH Higher Education in the Humanities  
ES Elementary and Secondary Education in the Humanities

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

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

Office of Preservation  
PS Preservation  
PS U.S. Newspaper Program

Office of Challenge Grants  
CG Challenge Grants

## Archaeology and Anthropology

**Crow Canyon Center for Southwestern Archaeology**, Cortez, CO; Ian M. Thompson: \$285,000. Endowment of new staff positions to expand educational activities. **CG**

**Solomon Schechter Day School**, Bala Cynwyd, PA; Shelli Glass: \$25,415. A masterwork study project on myths, legends, and fables in the Western and Jewish traditions for 15 Philadelphia humanities teachers in the elementary grades. **ES**  
**U. of California**, Berkeley; Burton Benedict: \$49,558. Documentation of the Whittaker-Tellefsen Guatemalan textile collection. **GM**  
**U. of California**, Los Angeles; Doran H. Ross: \$50,000. Planning for a traveling exhibition and publication and educational programs on the art of the Kuna Indians of the San Blas Islands, Panama. **GM**

## Arts—History and Criticism

**Asian Art Museum of San Francisco**, CA; Terese T. Bartholomew: \$150,000 OR; \$100,000 FM. A traveling exhibition and educational programs

on the religious, cultural, historical, and aesthetic dimensions of Tibetan art and culture. **GM**  
**Austin College**, Sherman, TX; David W. Jordan: \$285,000. An endowed professorship in art history. **CG**

**Center for African Art**, NYC; Susan M. Vogel: \$49,651. Planning for an exhibition, catalogue, and programs on the relationships between art and the individual among the Baule of Côte d'Ivoire, West Africa. **GM**

**Dartmouth College**, Hanover, NH; Timothy F. Rub: \$38,790. Planning for a traveling exhibition on the Panathenaic Festival, the major civic and religious event of classical Athens. **GM**

**Denver Art Museum**, CO; Ronald Y. Otsuka: \$300,000 OR; \$50,000 FM. Reinstallation of the Asian art collections and a series of educational programs. **GM**

**Duke U.**, Durham, NC; Dorie J. Reents-Budet: \$49,988. Planning for an exhibition, catalogue, and public programs on pre-Columbian Maya painted pottery. **GM**

**Founders Society**, Detroit Institute of Arts, MI; David W. Penney: \$300,000. A traveling exhibition, catalogue, and educational programs on the native American art from the Chandler-Pohrt collection. **GM**

**Museum of Fine Arts**, Boston, MA; Theodore E. Stebbins, Jr.: \$200,000 OR; \$150,000 FM.

Implementation of an exhibition, catalogue, and programs on the influence of Italy on American artists from 1760 to 1914. **GM**

**Museum of Fine Arts**, Boston, MA; Tung Wu: \$250,000 OR; \$150,000 FM. Implementation of a traveling exhibition on the temple sculptures of North India, A.D. 700-1200, a catalogue, and related public programs. **GM**

**Museum of Modern Art**, NYC; John Elderfield: \$285,000. Endowment of publication subsidies for works prepared in the research program and of visits by outside humanities scholars. **CG**

**Oakland Museum**, CA; Kenneth R. Trapp: \$50,000. Planning for an exhibition, publication, and programs on the artistic and social history of the arts and crafts movement in California from the mid-1890s to the 1930s. **GM**

**Rutgers U.**, New Brunswick, NJ; Jeffrey Wechsler: \$50,000. Computerized documentation of the museum's recently acquired collection of Russian art from the 15th to the 20th century. **GM**

## Classics

**Huntington Theatre Company**, Boston, MA; Pamela Hill: \$25,850. A masterwork study project on the works of Aeschylus, Sophocles, and Euripides as illuminated by Aristotle's *Poetics*, for 15 teachers from the Boston area. **ES**

## History—Non-U.S.

**African Studies Association**, Atlanta, GA; Edna G. Bay: \$125,000. Creation of an endowment to expand outreach programs, international contacts among Africanists, and publications. **CG**  
**Arts Foundation of New Jersey**, New Brunswick; Dale Hirsch: \$196,000. A summer institute for

40 New Jersey teachers and school administrators on the Age of Enlightenment, using the character Figaro in the play and opera as the focus for interdisciplinary study. **ES**

**National History Day**, Cleveland, OH; Lois Scharf: \$100,000. Four regional institutes on the encounter between the Old and New Worlds for 140 high school teachers and librarians. **ES**

**Portuguese Cultural Foundation**, Providence, RI; Peter Calvet: \$61,250. A summer institute for middle and high school teachers from southern New England on the beginnings of Portuguese exploration. **ES**

**Yale U.**, New Haven, CT; C. Gay Walker: \$204,508. Preservation of 4,000 brittle volumes from Yale's French history collection. **PS**

## History—U.S.

**Abigail Adams Smith Museum**, NYC; Ralph D. Sessions: \$250,000. Restoration of the building and creation of three endowed positions: curator of education, curator of research, and development director. **CG**

**Afro-American Historical and Cultural Museum**, Philadelphia, PA; Nannette Clark: \$25,000. Documentation of 300,000 photographs and negatives that record forty years of black social, cultural, and political history in Philadelphia. **GM**

**Amana Heritage Society**, IA; Lanny R. Haldy: \$37,500. Endowment for acquisitions, supplies, and part-time staff for enhanced humanities programming. **CG**

**Arizona Department of Libraries**, Phoenix, AZ; Ray Tevis: \$22,234. Surveying, cataloguing, and microfilming newspapers in Arizona repositories as part of Arizona's participation in the U.S. Newspaper Program. **PS**

**Arizona Historical Society**, Tucson; Michael F. Weber: \$50,000. Planning for an exhibition on four cultural communities in the Phoenix area. **GM**

**Atlanta Historical Society**, GA; John H. Ott: \$467,850. Construction of a new museum, furnishings for the new facility, and endowment of a curatorial position. **CG**

**Balch Institute for Ethnic Studies**, Philadelphia, PA; Gail F. Stern: \$200,000 OR; \$100,000 FM. An exhibition, publications, and public programs on the ethnic history of Pennsylvania. **GM**

**California State Univ.**, Los Angeles; Donald O. Dewey: \$95,583. A summer institute on the American Bill of Rights for 40 Los Angeles eighth-grade social studies teachers. **ES**

**Chicago Historical Society**, IL; Russell L. Lewis: \$50,000. Planning for a temporary exhibition, catalogue, and public programs on the history of Chicago during World War II. **GM**

**Chippewa Valley Museum**, Eau Claire, WI; Susan M. McLeod: \$130,000 OR; \$20,000 FM. An exhibition on the history of the Chippewa Valley from the beginning of the lumber boom in 1850 through the period of economic redevelopment in the 1920s. **GM**

**Dubuque County Historical Society**, IA; Jerome A. Enzler: \$525,000. Doubling the space at the Woodward River Museum, making capital improvements at the Mathias Ham House His-



toric Site, and increasing endowment for education and exhibitions. **CG**  
**Fraunces Tavern Museum**, NYC; William S. Ayres: \$73,710 OR; \$10,000 FM. Planning for an exhibition, catalogue, and educational programs on the material culture of American soldiers in the Revolutionary War. **GM**  
**Hermitage**, TN; George M. Anderjack: \$375,000. Interior restoration of the Hermitage, home of Andrew Jackson, as part of a new interpretation of his life and character. **CG**  
**Library Company of Philadelphia**, PA; John C. Van Hornerr: \$375,000. Expansion and modification of the building and endowment of two curatorial positions. **CG**  
**Modern Language Association of America**, NYC; Deborah S. Gardner: \$50,000. Planning of an exhibition for young people on the history of linguistic diversity in the United States. **GM**  
**National Trust for Historic Preservation**, Washington, DC; Patricia L. Kahle: \$21,324. Study of the early 19th-century Louisiana plantation home, Shadows-on-the-Teche. **GM**  
**Octagon Museum**, Washington, DC; Nancy E. Davis: \$230,000. Renovation of classroom space and development of materials for humanities programs. **CG**  
**Old Salem, Inc.**, Winston-Salem, NC; William T. Alderson: \$675,000. Construction of a visitor's center, renovation of other buildings, and endowment of research, exhibitions, and publications. **CG**  
**Old Sturbridge Village**, MA; John O. Curtis: \$175,000. Implementation of an exhibition, catalogue, and public programs on the age of mass portraiture in early 19th-century New England. **GM**  
**Pennsylvania Historical and Museum Commission**, Harrisburg; Robert M. Weible: \$20,000. Evaluation of activities in the museums and at the historical sites throughout the state to improve coordination and develop new themes and initiatives. **GM**  
**Public Museum of Grand Rapids**, MI; Timothy J. Chester: \$750,000. Construction of a new building. **CG**  
**Rochester Museum and Science Center**, NY; Richard C. Shultz: \$675,000. Endowment of operating costs for the newly expanded museum, renovation, installation of climate-control systems, and improvement of collections storage and access. **CG**  
**South Dakota Heritage Fund**, Pierre; David B. Hartley: \$200,000. Implementation of an exhibition on the history of South Dakota. **GM**  
**South Street Seaport Museum**, NYC; Peter Neill: \$750,000. Restoration of Schermerhorn Row to house an exhibition on New York history. **CG**  
**South Street Seaport Museum**, NYC; Sally Yerkovich: \$50,000. Planning of an exhibition, catalogue, and educational programs on the history of the Port of New York. **GM**  
**Strawbery Banke Museum**, Portsmouth, NH; Gerald W. R. Ward: \$35,000. Planning of an exhibition, video, and public programs on the Sherburne House, a 17th-century home in Portsmouth, New Hampshire. **GM**  
**U. of Alabama**, Tuscaloosa; Robert J. Norrell: \$147,000. A collaborative project on Alabama history for 40 Alabama elementary and secondary school history teachers. **ES**  
**Valentine Museum**, Richmond, VA; B. Frank Jewell: \$750,000. Construction of a new facility at the historic Tredegar Iron Works. **CG**  
**Virginia Historical Society**, Richmond; Charles F. Bryan, Jr.: \$750,000. Creation of an endowment to sustain humanities programs and exhibitions and two positions. **CG**

## Interdisciplinary

**Alaska State Library and Archives**, Juneau; Kathryn H. Shelton: \$40,313. Surveying, cataloguing, and microfilming holdings in Alaskan repositories as part of Alaska's participation in the U.S. Newspaper Program. **PS**

**American Council of Learned Societies**, NYC; Stanley N. Katz: \$250,000. Further endowment of the three core programs in humanities scholarship: fellowships, grants for recent Ph.D. recipients, and grants-in-aid. **CG**  
**American Museum of Natural History**, NYC; Aldona Jonaitis: \$49,406. Planning for an exhibition on the 19th-century Whaler's Washing House and its role in the whaling ritualism of the Northwest Coast. **GM**  
**Bostonian Society**, MA; Joan C. Hull: \$285,000. Computerization of the collections, improvement of storage conditions, endowment of the position of director of public programs, and endowment to begin and maintain public programs. **CG**  
**Brooklyn Historical Society**, NY; David M. Kahn: \$40,000. Planning for an exhibition, catalogue, and public programs on fire fighting in 19th-century Brooklyn. **GM**  
**Chicago Architecture Foundation**, IL; Carol J. Callahan: \$40,859. Documentation of the Glessner House collections that reflect 19th-century social history. **GM**  
**Children's Museum of Boston**, MA; Leslie Bedford: \$275,000. Implementation of an exhibition and educational programs on adolescence and cultural borrowing in Japan. **GM**  
**Columbia U.**, NYC; Ehsan O. Yarshater: \$40,684. Work on the *Encyclopaedia Iranica*, covering all aspects of the history and culture of the Iranian peoples, ancient and modern, including their interaction with their neighbors. **RT**  
**Computer Museum**, Boston, MA; Oliver B. R. Strimpel: \$275,000. Implementation of an exhibition, catalogue, brochure, and educational programs on the history of the computer in America from the 1930s through the 1980s. **GM**  
**Cornell U.**, Ithaca, NY; Don M. Randel: \$750,000. Endowment of faculty positions in premodern Chinese and Japanese literature, construction of the Asian periodical room, integration of the Asian collections, and conversion of the records to machine-readable format. **CG**  
**Dana College**, Blair, NE; James T. Olsen: \$150,000. Construction of a new classroom building and endowment of faculty and curricular development in relation to the new general education requirements. **CG**  
**Department of State Library Services**, Providence, RI; Beth I. Perry: \$50,000. Assessment of the preservation needs in Rhode Island repositories and preparation of a statewide preservation plan. **PS**  
**Drexel U. Museum**, Philadelphia, PA; Jean Henry: \$49,782. Planning for an exhibition and catalogue on the museum's collection of fine, decorative, and industrial arts. **GM**  
**Edison Institute**, Dearborn, MI; Katarina Cerny: \$150,000. Implementation of programs on African-American history through three historic buildings. **GM**  
**Eugene School District 4J**, OR; Martha J. Harris: \$200,976. Establishment of a Japanese language and cultural center for teacher training and development of materials and a model curriculum for grades kindergarten through eight. **ES**  
**Fairbanks Museum and Planetarium**, St. Johnsbury, VT; Charles C. Browne: \$250,000. Endowment of educational programs in the humanities and some renovation costs. **CG**  
**Hampshire College**, Amherst, MA; Penina M. Glazer: \$285,000. Endowment of faculty development and library acquisitions in the humanities. **CG**  
**Harvard College**, Center for Conservation, Cambridge, MA; Cherrie A. Corey: \$300,000. Renovation of facilities and purchase of equipment. **CG**  
**Hope College**, Holland, MI; Jacob E. Nyenhuis: \$600,000. Endowment of a position for a humanities librarian and of increased acquisitions in the humanities. **CG**  
**Illinois State Museum Society**, Springfield; Janice T. Wass: \$375,000. Implementation of an exhibition and public programs on the history of domestic life in Illinois over the last three centuries. **GM**

**Jewish Museum**, NYC; Emily D. Bilski: \$48,200. Planning for a core exhibition on four millennia of Jewish art and culture. **GM**  
**Johnson C. Smith U.**, Charlotte, NC; Anthony M. Camele: \$285,000. Construction of a Center for Integrated Humanities Studies and endowment of new programs. **CG**  
**Lovett School**, Atlanta, GA; Jean B. Graham: \$15,800. A masterwork study project for 12 Atlanta secondary school teachers on the history, intellectual life, and culture of modern Czechoslovakia. **ES**  
**Maine State Archives**, Augusta; Janet E. Roberts: \$50,000. Development of a coordinated statewide preservation plan for libraries, archives, historical societies, and museums in Maine. **PS**  
**Memphis State U.**, TN; Kay P. Easson: \$150,000. Endowment of the programs of the Center for the Humanities: faculty fellowships, visiting scholars, collaboration with local schools, and public programs. **CG**  
**Morris Arboretum of the U. of Pennsylvania**, Philadelphia; Timothy R. Tomlinson: \$412,500. Restoration of the fernery and endowment of educational programs, humanities consultants, research assistants, and an expanded lecture series. **CG**  
**Museum of American Textile History**, North Andover, MA; Thomas W. Leavitt: \$18,146. Microfilming of two sets of textile industry directories covering the period 1866 to 1989. **PS**  
**Museum of Fine Arts**, Houston, TX; Peter C. Marzio: \$50,000. Planning of interpretive programs for the Bayou Bend Collection of American paintings and decorative arts. **GM**  
**National Museum of American Jewish History**, Philadelphia, PA; Karen S. Mittelman: \$39,000. Planning for an exhibition and public programs on the social history of the Jewish camping movement from 1900 to 1950. **GM**  
**Natrona County School District One**, Casper, WY; Ann T. Tollefson: \$138,321. Study of the history, literature, art, and language of China and Japan for 44 public school teachers and administrators and creation of programs and materials for use throughout the state. **ES**  
**New England Foundation for the Humanities**, Boston, MA; Nan Y. Stalnaker: \$50,000. Endowment of a coordinator's position and costs of revising the catalogue of program resources and the newsletter. **CG**  
**North Carolina Department of Cultural Resources**, Raleigh; John T. Welch: \$642,394. Cataloguing of 7,100 newspaper titles held in 299 North Carolina institutions and microfilming of 850,000 newsprint pages as part of the U.S. Newspaper Program. **PS**  
**North Carolina State U.**, Raleigh; William B. Toole III: \$301,625. Endowment of undergraduate teaching, faculty research, and outreach activities in the humanities to general audiences and public school students and teachers. **CG**  
**Reynolda House**, Winston-Salem, NC; Nicholas B. Braggs: \$250,000. Installation of an environmental control system and the endowment for maintenance costs and for continuation of the American Foundation courses. **CG**  
**Rhode Island Historical Society**, Providence; Madeleine B. Telfeyan: \$102,751. Creation and entering of records for 950 newspaper titles into a national library network as part of the U.S. Newspaper Program. **PS**  
**Roberson Center for the Arts and Sciences**, Binghamton, NY; Gary R. Noce: \$5,000. Planning for computerized documentation of the museum's art, regional history, and anthropology collections. **GM**  
**Rochester Institute of Technology**, NY; James M. Reilly: \$229,012 OR; \$50,000 FM. Scientific research on the degradation of cellulose acetate safety films, in order to develop improved archival storage techniques and new methods for early detection of film base deterioration. **PS**  
**Shimer College**, Waukegan, IL; David Shiner: \$246,000. Retirement of debt, faculty develop-



ment, purchase of buildings, and some fund-raising costs. **CG**  
**SUNY Research Foundation/Binghamton, NY;** Marilyn G. Rose: \$18,788. A conference on the problems of translating scholarly works in the humanities and the social sciences. **RX**  
**Sweet Briar College, VA;** Alix Z. Ingber: \$300,000. Endowment of the humanities-based honors program and of costs of library materials and renovation of the honors center. **CG**  
**Trustees of Boston U., MA;** Kevin Ryan: \$275,822. A collaborative project on ethics education for 200 New Hampshire elementary and secondary school teachers and administrators. **ES**  
**U. of Alabama, Tuscaloosa;** Ralph Bogardus: \$186,155. A collaborative project on 20th-century African-American literature for 48 Alabama high school English teachers. **ES**  
**U. of North Carolina, Chapel Hill;** James F. Govan: \$750,000. Endowment of library acquisitions in Latin American, Soviet, Eastern European and African studies, African-American and women's studies, and Southern literature and history. **CG**  
**U. of South Carolina, Columbia;** Walter B. Edgar: \$221,000 OR; \$110,000 FM. A three-year project with three summer institutes on the history and literature of South Carolina and the American South for 30 secondary school teachers. **ES**  
**U. of Virginia, Charlottesville;** Harold H. Kolb, Jr.: \$398,618. A three-year project in the schools, including summer institutes, a lecture and seminar series, and workshops for 1,355 Virginia teachers of the arts, the classics, English, history, and languages. **ES**  
**Washington State U., Pullman;** Barbara R. Coddington: \$50,000. Planning for a traveling exhibition, catalogue, and public programs on the traditional arts of native American women in the tribes on the plateau between the Rockies and the Cascades. **GM**  
**Wheaton College, Norton, MA;** Sherrie S. Bergman: \$450,000. Support of the library's humanities collections through immediate acquisitions and endowment of further acquisitions and of a half-time staff position. **CG**  
**Yale U., New Haven, CT;** James R. Vivian: \$483,582. A three-year collaborative project involving five seminars for 50 New Haven elementary and secondary school humanities teachers each year. **ES**

Jurisprudence

**Columbia U., NYC;** Kent McKeever: \$175,572. Microfilming of 2,500 volumes of Argentine legal serials dating from 1870 to 1985. **PS**

Language and Linguistics

**College Board, NYC;** Gretchen W. Rigol: \$395,725. Development of curricular guidelines for the teaching of Japanese in U.S. secondary schools and, subsequently, of a College Board Achievement Test in Japanese. **EF**  
**Connecticut College, New London;** Doris Meyer: \$827,909 OR; \$112,500 FM. Fellowships for three summers for 100 foreign language teachers of kindergarten through 12th grades, who will spend six weeks in the countries of their language specialty. **ES**  
**Macon College, GA;** Lynne B. Bryan: \$107,471. A summer institute on language instruction for 30 Georgia elementary and secondary school teachers, after which the French teachers will spend three weeks in Canada, and the Spanish teachers three weeks in Costa Rica. **EF**  
**Middlebury College, VT;** Mahmoud Al-Batal: \$131,043. Development of materials to use in teaching Arabic in cultural context that will integrate formal written Arabic with the most widely spoken form. **EF**  
**Modern Language Association of America, NYC;** Richard Brod: \$103,255 OR; \$51,628 FM. A

three-year project with three summer institutes for precollegiate professionals on the teaching of Arabic, Chinese, French, German, Italian, Japanese, Russian, and Spanish. **EF**  
**Ohio State U. Research Foundation, Columbus;** Frederic Cadora: \$595,000. A three-year project with three summer institutes on Arabic language and cultures for 50 secondary school teachers of social studies and foreign languages. **EF**  
**U. of California, Berkeley;** Joseph A. Rosenthal: \$396,132. Preservation of 5,150 endangered volumes in the European language and literature collections of the UCB library. **PS**  
**U. of Maryland, College Park;** Kathleen James: \$425,459. A three-year project with four summer institutes on Chinese language and culture for 40 kindergarten through 12th-grade teachers of Chinese. **EF**

Literature

**Folger Shakespeare Library, Washington, DC;** Margaret H. O'Brien: \$176,400. A national summer institute for 35 middle and high school English teachers on *Hamlet*, *King Lear*, *As You Like It*, and *The Winter's Tale* from the perspectives of text and performance. **ES**  
**Public Library of Selma-Dallas County, AL;** Jean S. Gamble: \$21,019. A masterwork study project on the literature of Alabama's history and racial heritage and a related project on Selma's oral history for 20 English and history teachers in the city schools. **ES**  
**Teachers College, Columbia U., NYC;** Marietta Saravia-Shore: \$380,000. A three-year project with two summer institutes on the Spanish cultures of the Dominican Republic and Puerto Rico for 50 elementary school teachers from Connecticut, New Jersey, and New York. **EF**

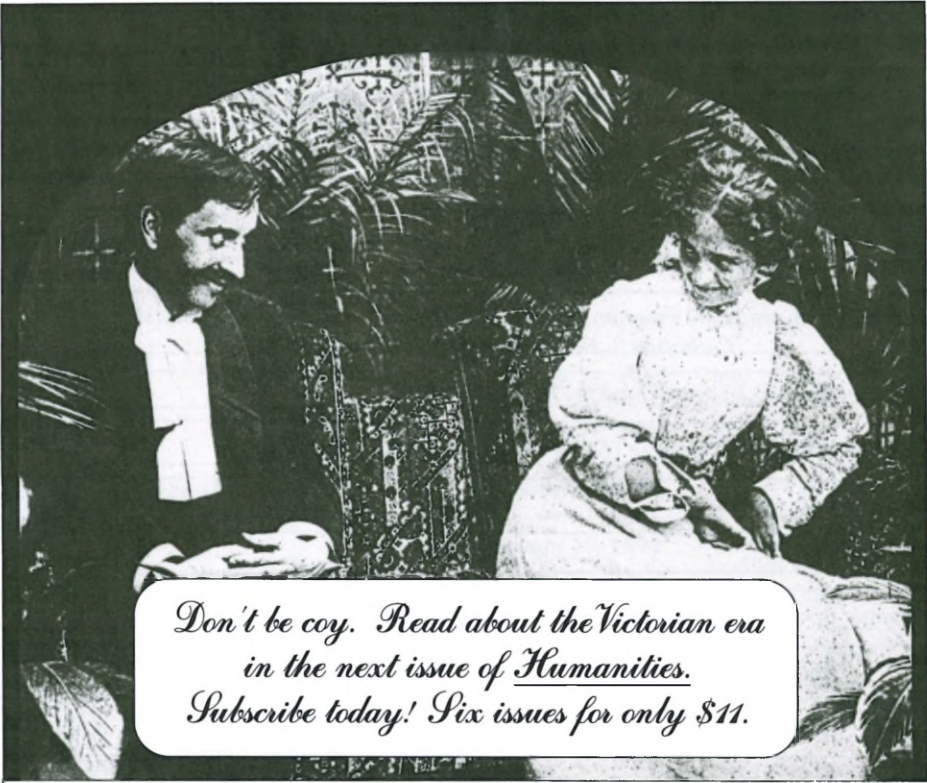
**U. of Chicago, IL;** Ralph A. Austen: \$13,000. A masterwork study project on African oral tradition for 15 Chicago elementary and secondary humanities teachers. **ES**  
**U. of Houston Downtown Campus, TX;** James W. Pipkin: \$256,326 OR; \$67,000 FM. A collaborative project for 240 literature teachers from Houston area schools on classic and contemporary works in American literature. **ES**

Philosophy

**Northridge Preparatory School, Des Plaines, IL;** Joseph W. Lechner: \$10,445. A masterwork study project on the philosophies of education in Aristotle's *Politics* and Plato's *Republic* for 13 secondary school teachers. **ES**  
**Pacific Lutheran U., Tacoma, WA;** Paul T. Menzel: \$15,868. A masterwork study project for 15 elementary and secondary school teachers from Washington state on liberty and responsibility in a democratic society. **ES**

Religion

**American Theological Library Association, Evanston, IL;** Karl J. Frantz: \$315,000 OR; \$285,000 FM. Microfilming of 15,000 monographs in theology, United States denominational histories, and the history of religions. **PS**  
**Judah L. Magnes Memorial Museum, Berkeley, CA;** Seymour Fromer: \$150,000. Endowment of the position of curator of Judaica. **CA**  
**Mt. Greylock Regional School District, Williams-town, MA;** John E. Stovel: \$9,000. A masterwork study project on Asian religious texts and traditions for 10 Massachusetts high school history and humanities teachers. **ES**



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# DEADLINES

Area code for all telephone numbers is 202.

Deadline

For projects beginning

## Division of Education Programs — James C. Herbert, Director 786-0373

Higher Education in the Humanities — Lyn Maxwell White 786-0380	<b>April 1, 1991</b>	October 1991
Institutes for College and and University Faculty — Barbara A. Ashbrook 786-0380	<b>April 1, 1991</b>	October 1991
Core Curriculum Projects — Frank Frankfort 786-0380	<b>April 1, 1991</b>	October 1991
Two-Year Colleges — Judith Jeffrey Howard 786-0380	<b>April 1, 1991</b>	October 1991
Elementary and Secondary Education in the Humanities — F. Bruce Robinson 786-0377	<b>December 15, 1991</b>	July 1992
Special Opportunity in Foreign Language Education Higher Education — Elizabeth Welles 786-0380 Elementary and Secondary Education — F. Bruce Robinson 786-0377	<b>March 15, 1992</b>	October 1992
Teacher-Scholar Program — Angela Iovino 786-0377	<b>May 1, 1991</b>	September 1992

## Division of Fellowships and Seminars — Guinevere L. Griest, Director 786-0458

Fellowships for University Teachers — Maben D. Herring 786-0466	<b>June 1, 1991</b>	January 1, 1992
Fellowships for College Teachers and Independent Scholars — Joseph B. Neville 786-0466	<b>June 1, 1991</b>	January 1, 1992
Fellowships on the Foundations of American Society — Maben D. Herring 786-0466	<b>June 1, 1991</b>	January 1, 1992
Summer Stipends — Joseph B. Neville 786-0466	<b>October 1, 1991</b>	May 1, 1992
Travel to Collections — Kathleen Mitchell 786-0463	<b>July 15, 1991</b>	December 1, 1991
Faculty Graduate Study Program for Historically Black Colleges and Universities Catherine B. Tkacz 786-0466	<b>March 15, 1992</b>	September 1, 1993
Younger Scholars — Leon Bramson 786-0463	<b>November 1, 1991</b>	May 1, 1992
Summer Seminars for College Teachers — Stephen Ross 786-0463		
Participants	<b>March 1, 1992</b>	Summer 1992
Directors	<b>March 1, 1992</b>	Summer 1993
Summer Seminars for School Teachers — Michael Hall 786-0463		
Participants	<b>March 1, 1992</b>	Summer 1992
Directors	<b>April 1, 1991</b>	Summer 1992

## Office of Challenge Grants — Harold Cannon, Director 786-0361

**May 1, 1991**

December 1, 1990

## Office of Preservation — George F. Farr, Jr., Director 786-0570

National Heritage Preservation Program — Vanessa Piala 786-0570	<b>November 1, 1991</b>	July 1992
Preservation — George F. Farr, Jr. 786-0570	<b>June 1, 1991</b>	January 1992
U.S. Newspaper Program — Jeffrey Field 786-0570	<b>June 1, 1991</b>	January 1992



# DEADLINES

Area code for all telephone numbers is 202.

Deadline

For projects beginning

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

Humanities Projects in Media — James Dougherty 786-0278	September 13, 1991	April 1, 1992
Humanities Projects in Museums and Historical Organizations — Marsha Semmel 786-0284	June 7, 1991	January 1, 1992
Public Humanities in Libraries — Wilsonia Cherry 786-0271	September 13, 1991	April 1, 1992
Humanities Projects in Libraries — Thomas Phelps 786-0271		
Planning	May 3, 1991	October 1, 1991
Implementation	September 13, 1991	April 1, 1992

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

### Texts—Margot Backas 786-0207

Editions — Douglas Arnold 786-0207	June 1, 1991	April 1, 1992
Translations — Martha Chomiak 786-0207	June 1, 1991	April 1, 1992
Publication Subvention — Gordon McKinney 786-0207	April 1, 1991	October 1, 1991

### Reference Materials—Jane Rosenberg 786-0358

Tools — Helen Agüera 786-0358	September 1, 1991	July 1, 1992
Access—Barbara Paulson 786-0358	September 1, 1991	July 1, 1992

### Interpretive Research—George Lucas 786-0210

Collaborative Projects — David Wise 786-0210	October 15, 1991	July 1, 1992
Archaeology Projects — David Wise 786-0210	October 15, 1991	July 1, 1992
Humanities, Science and Technology — Daniel Jones 786-0210	October 15, 1991	July 1, 1992

Conferences — Christine Kalke 786-0204	January 15, 1992	October 1, 1992
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Centers for Advanced Study — David Coder 786-0204	December 1, 1991	July 1, 1992
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International Research — David Coder 786-0204	April 1, 1991	January 1, 1992
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## Division of State Programs — Marjorie A. Berlincourt, Director 786-0254

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

To receive guidelines for any NEH program, contact the Office of Publications and Public Affairs at 202/786-0438. Guidelines are available at least two months in advance of application deadlines.

Telecommunications device for the deaf: 202/786-0282.

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