

1993 Press Releases
(continued)

025-N+L	7/14	Museums and Historical Organizations Grants
026-N+L	7/14	Preservation and Access Grants
027-N	7/16	NEH Establishes Million Dollar Emergency Fund for Libraries, Museums Ravaged by Midwest Floods
028-N+Fs	8/3	Sheldon Hackney Confirmed by U.S. Senate (plus bio, past chairman of NEH fact sheet)
029-N+F	8/11	NEH Responds to Midwestern Flooding by Awarding First Tide of Emergency Grants
--	9/15	Statement by Sheldon Hackney regarding the decision at Penn on the confiscation of student newspapers.
030-F	9/24	National Arts and Humanities Month (State by state)
031-F	9/24	National Arts and Humanities Month (Day by day)
032-A	9/29	Garry Wills to Speak October 5 in Washington on "Democracy and the Arts - Friends or Foes?" (Transcript of lecture)
033-N1-10	10/1	_____ Educator Wins \$30,000 Fellowship from NEH (HBCU Faculty Graduate Study Program)
034-N1-06	10/4	New Federal Program Weds Science and Humanities for [Ga., Ky., Mass., N.H., Vt., Public Audiences] (NEH/NSF "Nature, Technology, Human Understanding")
035-N+F	10/8	NEH/NSF/FIPSE, Leadership Opportunity in Science and Humanities Education
036-N+F	10/4	Winners of Charles Frankel Prize for 1993 (bios, fact sheet, plus photo slick)
--	10/6	Transcript, John Hope Franklin talk
--	10/7	Transcript, Frankel Prize recipients
--	10/7	Transcript, remarks by President Clinton
037-N	10/12	Ann S. Young Named Director of Congressional Liaison
038-N	10/21	NEH Offers Grants to Teacher-Scholars
039-N+F	10/31	Public Humanities Projects (PHP) Grants
040-N1-10	11/1	_____ Awarded Libraries and Archives Grant
041-A	11/4	Sheldon Hackney to Speak at National Press Club
--	11/10	Transcript "Beyond the Culture Wars"
042-N	11/17	NEH Announces Staff Departures, Reorganizations
044-N+L	11/24	Publication Subvention ("Scholarly Presses to Roll")
043-N	12/3	Sondra Myers Named Special Assistant for Institutional Relations
045-N	12/8	\$44.7 Million to be Generated for Museums, Colleges (Challenge Grants)
046-N	12/6	NEH Awards Three Challenge Grants in Washington State

1993 Press Releases

001-N+L	1/19	Outgoing NEH Chairman Makes Final Grants (Archival research grants)
002-N	1/21	Joint Federal Initiative To Highlight Connections Between Humanities And Science For Public Audiences (NEH, NSF, Library of Congress joint initiative)
003-N+Fs	2/11	Robert Conquest Named Jefferson Lecturer For 1993 (plus fact sheets and photo slick)
004-N	2/12	"Simple Justice" Shown/Thurgood Marshall Memorial
005-N+L	2/24	NEH Grants Preserve Books, Other Materials Ravaged By Time (Preservation and Access grants)
006-N+L	2/25	NEH Announces Grants Museum, Historical Organizations
--	3/5	Letter to writers regarding "Exhibitions Today"
007-N+L+F	3/24	Local School Teacher Wins Major Award From NEH (Teacher-Scholar announcements, 35 in all)
008-N	4/5	Fall Of Communism Recalls Aristotle's "Challenge To Modernity" (feature plus photo slick)
009-N+L	4/8	(local) Scholar Awarded Research Grant From NEH (Archaeological research, 28 individual releases)
009-N-009	4/8	Research Pushes Back Estimates Of Coastal South Florida Settlement By 2,000 Years (feature)
010-N	4/6	NEH Announces Grants To State Humanities Councils For "Exemplary" Public Projects
011-N+Fs	4/8	President Clinton Requests \$177.491 Million For NEH In Fiscal Year 1994 (plus budget summary)
012-N	4/16	President Clinton Names Michael S. Shapiro General Counsel of the NEH
013-N+Fs	4/23	Historian Robert Conquest Will Address "History, Humanity and Truth" During May 5 Jefferson Lecture
014-N	4/27	NEH Announces Younger Scholars for 1993
015-NR	5/5	"History, Humanity and Truth" (Jefferson Lecture by Robert Conquest)
016-N	5/10	Statement concerning reauthorization (letters, other materials)
017-N	5/27	Michael Poliakoff, Participant in Independent Study, Research and Development (ISRD) Program
018-N	5/27	George Lucas, ISRD Participant
019-N	5/27	Nancy Rogers, ISRD Participant
020-N	5/27	Angela Iovino, ISRD Participant
021-N	6/7	Translations Grants
022-N	6/7	Editions Grants
023-N	6/22	Denver Public Library / Humanities Projects in Libraries and Archives
024-N	6/22	New York Public Library / Humanities Projects in Libraries and Archives

(continued next binder)

NEWS

National Endowment
for the Humanities

A Federal Agency

1100 Pennsylvania Ave., N.W.
Washington, D.C. 20506

202/606-8449

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NEH-93-025-N

ATTENTION: CITY DESK EDITOR
MUSEUMS/ARTS REPORTER
FEATURES WRITER

FOR IMMEDIATE RELEASE

MUSEUMS ACROSS NATION TO OFFER NEW EXHIBITIONS
WITH SUPPORT FROM THE
NATIONAL ENDOWMENT FOR THE HUMANITIES

\$4.2 Million in Grants Help Enrich Public Knowledge of Humanities

WASHINGTON, July 14 -- Thirteen new exhibitions aimed at presenting important humanities topics in compelling ways will be created with grants announced today by the National Endowment for the Humanities (NEH).

These shows span the world's cultures in their range while offering close looks at various elements of American life and history. At Philadelphia's Afro-American Historical and Cultural Museum, for example, an exhibition will examine the historical role of sports in the city's African-American community. In Los Angeles, the Museum of Contemporary Art will present the evolution of American urban design in the 20th century. Massachusetts' Concord Museum will review Concord's influential place in American political and literary history. The Walters Art Gallery in Baltimore will focus on portrayals of women in classical Greek art. And at the University of Kansas' Spencer Museum of Art, resonances of Melville's Moby-Dick in 20th-century American art will be explored.

- MORE -

Another 24 grants were awarded to help museums and historical organizations plan future exhibitions with accompanying publications and educational programs, undertake long-range development of institutional resources and goals, or study ways to improve interpretive programs.

Among the shows that received NEH planning grants are explorations of the history of Motown music and its influence on American culture at the Henry Ford Museum & Greenfield Village in Dearborn, Mich., in collaboration with Detroit's Motown History Museum; changing perceptions of American Indians in 19th- and 20th-century art and culture at nine museums forming the Museums West consortium; and the impact of firearms manufacturer Samuel Colt and his wife on the industrial and cultural development of Victorian America at the Wadsworth Atheneum located in Hartford, Conn.

"Museums and historic sites are among the most effective media for nurturing lifelong learning in the humanities," said NEH Acting Chairman Donald Gibson. "Because millions of people visit museums and historic sites each year to ponder and learn about the world, past and present, NEH support for excellent exhibitions and educational programs at these places can have great public benefit."

In all, 37 grants totaling \$4.2 million were made to 35 museums, historical organizations and universities in 17 states and the District of Columbia. [See attached list for grantees, project descriptions and media contacts.]

Created by Congress in 1965, the National Endowment for the Humanities is an independent agency that supports education, research, preservation projects and public programs in the humanities.

FACTS

National Endowment
for the Humanities

A Federal Agency

1100 Pennsylvania Ave., N.W.
Washington, D.C. 20506

202/606-8449

NEH-93-025-F

NATIONAL ENDOWMENT FOR THE HUMANITIES DIVISION OF PUBLIC PROGRAMS

Humanities Projects in Museums and Historical Organizations - July 1993

NOTE: Some of the grants below involve matching funds, which supplement the listed outright grant. "Matching" means that NEH will provide one additional dollar for every dollar contributed to the project by a nonfederal funding source, up to the listed matching amount. NEH matching funds help spur private support for humanities projects through their effect of doubling the financial contributions made by nonfederal benefactors.

ARKANSAS

Arkansas Museum of Science and History, Little Rock.....\$41,066
Media Contact: Alison B. Sanchez, (501) 376-6269
Project: On the Line: The Heyday of Little Rock's Ninth Street, 1880-1960s
Description: Planning for a long-term exhibition with a catalog and other resource materials on Little Rock's historic African-American district.

CALIFORNIA

University of California, Berkeley.....\$100,000
Media Contact: Jacquelyn Baas, (510) 642-1395
Project: Visions of the Dharma: Japanese Buddhist Paintings and Prints
Description: An exhibition of Japanese Buddhist art with supplementary programs including a film series, symposium, public lectures and other public activities and events.

Museum of Contemporary Art, Los Angeles.....\$200,000
Media Contact: Elizabeth A. T. Smith, (213) 621-2766
Project: The City in Recent American Architecture
Description: A traveling exhibition, catalog and educational programs on the history of urban design in the United States in the 20th century.

University of California, Los Angeles.....\$484,868
Media Contact: Doran H. Ross, (310) 825-4259
Project: The Sacred Arts of Vodou
Description: An exhibition, publication and programs on the art, history, belief systems and popular culture associated with the Haitian religion of Vodou.

Museum of History and Art, Ontario.....\$19,880
Media Contact: Theresa E. Hanley, (909) 983-3198
Project: Self-study
Description: Examination of the museum's resources and development of a master interpretive plan.

CALIFORNIA (cont.)

Asian Art Museum of San Francisco.....\$47,810
(Outright) \$37,560
(Matching) \$10,250

Media Contact: Terese T. Bartholomew (415) 668-8921
Project: Mongol Renaissance: The Legacy of Genghis Khan
Description: Planning for a traveling exhibition, catalog and related programs on Mongolian art from the 16th to the early 20th century.

San Francisco Museum of Modern Art.....\$40,130
Media Contact: Paolo Polledri, (415) 252-4026
Project: William Wurster and Modern Architecture in the San Francisco Bay Area
Description: Planning for a traveling exhibition, catalog and educational programs about the California architect William Wurster, 1895-1973, a pioneer of the Bay Area regional style.

COLORADO

Colorado Springs Fine Arts Center.....\$19,690
Media Contact: Cathy L. Wright, (719) 634-5581
Project: Boardman Robinson, American Muralist and Illustrator
Description: Planning for a traveling exhibition, publications and public programs on the work of American artist Boardman Robinson, 1876-1952.

CONNECTICUT

Wadsworth Atheneum, Hartford.....\$50,575
Media Contact: William Hosley, (203) 278-2670
Project: Samuel & Elizabeth Colt: A Victorian Saga
Description: Planning for a traveling exhibition and catalog on the firearms manufacturer Samuel Colt, 1814-62, and his wife Elizabeth, 1826-1905, and their roles in the industrial and cultural development of Victorian America.

Yale Center for British Art, Yale University, New Haven.....\$250,000
Media Contact: Duncan Robinson, (203) 432-2822
Project: Toil and Plenty: Images of the Agricultural Landscape in England, 1790-1890
Description: A temporary exhibition and programs on images of the agricultural landscape in English art, 1790-1890, and the social, artistic and historical forces that influenced these images.

DELAWARE

Hagley Museum, Wilmington.....\$57,488
Media Contact: Philip B. Scranton, (302) 658-2400
Project: Hagley/Winterthur Research Skills Institute
Description: A two-week seminar for staff of small and midsized museums to improve research skills through the study of 19th-century domestic artifacts.

- MORE -

DISTRICT OF COLUMBIA

Historical Society of Washington, D.C.....\$20,000
Media Contact: John V. Alviti, (202) 785-2068
Project: Institutional Self-Study
Description: Development of an interpretive plan for humanities programming.

ILLINOIS

Art Institute of Chicago.....\$175,590
Media Contact: John R. Zukowsky, (312) 443-3949
Project: Karl Friedrich Schinkel, 1781-1841: The Drama of Architecture
Description: An exhibition, catalog and public programs on the relationship between architecture and theatrical design in the work of Karl Friedrich Schinkel, 1781-1841.

INDIANA

Indianapolis Museum of Art.....\$50,550
Media Contact: James J. Robinson, (317) 923-1331
Project: Mosaic of Asian Culture: Art from Qinghai Province, China
Description: Planning for a traveling exhibition, catalog and programs on the art of Qinghai Province, a crossroads of Asian cultures.

IOWA

University of Iowa, Iowa City.....\$50,450
Media Contact: Pamela W. Curran, (319) 335-1739
Project: Weldon Kees and the Arts at Mid-20th-Century America
Description: Planning for a traveling exhibition, catalog and programs on the work of the American modernist artist and writer Weldon Kees, 1914-55.

KANSAS

Spencer Museum of Art, University of Kansas, Lawrence.....\$203,437
Media Contact: Andrea S. Norris, (913) 864-4710
Project: Unpainted to the Last: Moby-Dick and 20th-Century American Art, 1940-90
Description: A traveling exhibition and educational programs on the variety of artistic responses to Melville's Moby-Dick in 20th-century American art.

Johnson County Museum System, Shawnee.....\$50,330
Media Contact: Lois K. Malin, (913) 631-6709
Project: City and Suburb: A History of Johnson County, Kansas
Description: Planning for a long-term exhibition, catalog and public programs on the changing form and function of American cities, using Kansas City and adjacent Johnson County as a case study.

MARYLAND

Friends of the Cloisters, Inc., Baltimore.....\$20,000
 Media Contact: Beatrice E. Taylor, (410) 823-2551
 Project: Self-Study of Cloisters Children's Museum
 Description: Development of a new long-range interpretive plan.

Walters Art Gallery, Baltimore.....\$368,962
 Media Contact: Ellen D. Reeder, (410) 547-9000
 Project: Pandora's Box: Women in Classical Greece
 Description: A traveling exhibition, catalog and public programs on the representation of women in classical Greek art.

MASSACHUSETTS

Arthur M. Sackler Museum, Harvard University, Cambridge.....\$50,520
 Media Contact: Amy Brauer, (617) 495-3393
 Project: The Preferred Medium: Large Classical Bronzes from American Collections
 Description: Planning for a traveling exhibition, catalog and public programs on large scale bronze sculptures from the ancient Mediterranean world.

Concord Museum, Concord.....\$375,000
 (Outright) \$275,000
 (Matching) \$100,000

Media Contact: Margaret R. Burke, (508) 371-1239
 Project: "Why Concord?": The History of Concord, Massachusetts
 Description: A long-term exhibition and educational programs examining the history of Concord from before English settlement to the present.

Hancock Shaker Village, Inc., Pittsfield.....\$19,427
 Media Contact: Andrew J. Vadnais, (413) 443-0188
 Project: Self-Study of the Interpretation at Hancock Shaker Village
 Description: Development of a long-range plan for historic site interpretation.

Bay State Historical League, Waltham.....\$32,923
 Media Contact: Cynthia Robinson, (617) 899-3920
 Project: Interpreting our Common Wealth: Reforming Society, 1800-60
 Description: A seminar, incorporating museum staff and board members, on the history of reform in antebellum Massachusetts.

Worcester Art Museum, Worcester.....\$200,000
 (Outright) \$150,000
 (Matching) \$50,000

Media Contact: James A. Welu, (508) 799-4406
 Project: Judith Leyster: A Dutch Master of the Golden Age
 Description: A temporary exhibition and educational programs on the life and work of Dutch artist Judith Leyster, 1609-60.

Worcester Historical Museum, Worcester.....\$182,600
 Media Contact: William D. Wallace, (508) 753-8278
 Project: Like a Hand Fits in a Glove: Swedes in Worcester, 1868-1993
 Description: An exhibition, catalog and public programs on the Swedish community in Worcester.

MICHIGAN

Henry Ford Museum & Greenfield Village, Dearborn.....\$50,500
Media Contact: John Wright, (313) 271-1620
Project: The History and Cultural Impact of Motown Records
Description: Planning for an exhibition and public programs, in collaboration with the Motown Museum, on the history and influence of Motown music and the Motown Record Corporation.

NEW YORK

Adirondack Museum, Blue Mountain Lake.....\$55,024
Media Contact: Hallie E. Bond, (518) 352-7311
Project: An Interpretive Publication on Boats and Boating in the Adirondacks
Description: A catalog interpreting the museum's collection of historic watercraft.

Adirondack Museum, Blue Mountain Lake.....\$19,888
Media Contact: Jacqueline F. Day, (518) 352-7311
Project: Self-study
Description: Development of an interpretive plan for the museum's 22 exhibition buildings.

Katonah Museum of Art, Katonah.....\$49,725
Media Contact: George G. King, (914) 232-9555
Project: Objects of Insight: Japanese Buddhist Art and Ritual
Description: Planning for a traveling exhibition, catalog and public programs on the ritual context of Japanese Buddhist art.

OHIO

Cincinnati Art Museum.....\$50,600
Media Contact: Ellen B. Avril, (513) 721-5204
Project: A Hundred Children at Play: Childhood in Chinese Art and Society
Description: Planning for a traveling exhibition, catalog and public programs on the significance of children as a motif in Chinese art.

PENNSYLVANIA

Afro-American Historical & Cultural Museum, Philadelphia.....\$88,880
Media Contact: Robert S. Gregg, (215) 574-0380
Project: A History of African-American Sports in Philadelphia
Description: An exhibition, catalog and educational programs on the historic role of sports in Philadelphia's African-American community.

University of Pennsylvania, Philadelphia.....\$38,600
Media Contact: Timothy R. Tomlinson, (215) 247-5777
Project: Plants as Medicine Across Cultures
Description: Planning for a long-term outdoor exhibition, with traveling components, on the medicinal uses of plants in different cultures throughout history.

VIRGINIA

Carlyle House Historic Park, Alexandria.....\$202,746

Media Contact: Pamilla J. Gulley, (703) 549-2997

Project: House Servant, Carpenter, Waterman, Smith: Enslaved

African-Americans in 18th-Century Alexandria

Description: A temporary exhibition and public programs in Carlyle House examining the lives of enslaved African-Americans in 18th-century Virginia.

Association for the Preservation of Virginia Antiquities, Richmond....\$20,000

Media Contact: Elizabeth S. Kostelny, (804) 648-1889

Project: A self-study of the John Marshall House

Description: Review of the interpretation of the home of the third chief justice from 1790 to 1835.

Valentine Museum, Richmond.....\$400,000

Media Contact: Frank Jewell, (804) 649-0711

Project: The Valentine Family and the Valentine Museum

Description: A long-term exhibition on the Valentine family, their museum, and the social and cultural roles of museums.

Valentine Museum, Richmond.....\$60,000

Media Contact: Frank Jewell, (804) 649-0711

Project: Windows on Richmond: Reflections on a Nation

Description: The development and testing of a prototype for a multimedia exhibition on the historical geography of Richmond.

WYOMING

Buffalo Bill Historical Center, Cody.....\$50,970

Media Contact: Peter H. Hassrick, (307) 587-4771

Project: A Museums West Collaborative Exhibition on Images of the American Indian

Description: Collaborative planning by the Museums West consortium for a traveling exhibition on the changing perceptions, both native and non-native, of American Indians in 19th- and 20th-century art and culture.

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202/606-8449

For More Information Contact:

James Turner 202/606-8449

Duane DeBruyne 202/606-8449

NEH-93-026-N

ATTENTION: CITY DESK EDITOR
STATE NEWS EDITOR
FEATURES WRITER

FOR IMMEDIATE RELEASE

**NATIONAL ENDOWMENT FOR THE HUMANITIES GRANTS
THWART DECAY, PROVIDE ACCESS TO NATIONAL TREASURES
IN LIBRARIES, ARCHIVES AND MUSEUMS**

Division of Preservation and Access Awards \$13.7 Million in New Grants

WASHINGTON, July 14 -- Thousands of fragile books, historic documents, photographs and artifacts in the nation's research libraries, archives, museums and historical organizations will be spared time's ravages and made available to researchers as a result of 47 grants announced today by the National Endowment for the Humanities (NEH).

Institutions in 18 states across the nation and in the District of Columbia received grants for projects that include microfilming and cataloging U.S. newspapers, preserving newsreels, stabilizing collections of fragile artifacts, conducting preservation training programs and improving access to materials. [See attached list of grantees, project descriptions and media contacts.]

Among the subject areas benefiting from these grants are U.S. state and regional history, Native American studies, art history, ancient Middle Eastern studies, Chinese studies, American social and economic history, and Slavic and East European literatures.

- MORE -

"Acid paper, inadequate climate control and the need for improved cataloging are modern dragons and demons that stalk our libraries and archives," said NEH Acting Chairman Don Gibson. "Addressing these problems is one of the most pressing needs in the humanities if we are to hand down the means of studying the past to our children and our children's children."

Totaling some \$13.7 million, the grants will enable scholars, journalists and other researchers for generations to come to have access to texts, to images and to material culture collections that are currently threatened with oblivion by natural processes of dissolution.

Created by Congress in 1965, the National Endowment for the Humanities is an independent agency that supports education, research, preservation projects and public programs in the humanities.

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NEWS

National Endowment
for the Humanities

A Federal Agency

1100 Pennsylvania Ave., N.W.
Washington, D.C. 20506

202/606-8449

NEH-93-026-L

**NATIONAL ENDOWMENT FOR THE HUMANITIES
Division of Preservation and Access
Preservation and Access Grants - July 1993**

NOTE: Some of the grants below involve matching funds, which supplement the listed outright grant. "Matching" means that NEH will provide one additional dollar for every dollar contributed to the project by a nonfederal funding source, up to the listed matching amount. NEH matching funds help spur private support for humanities projects through their effect of doubling the financial contributions made by nonfederal benefactors.

ALABAMA

Alabama Department of Archives and History, Montgomery.....\$134,000
Media Contact: Alden N. Monroe, (205) 242-4152
Project: Arrangement, description and microfilming of records in the Alabama Department of Archives and History that document the response of Alabama's public officials to the civil rights movement.

CALIFORNIA

University of California, Berkeley.....\$1,321,042
Media Contact: Dorothy Gregor, (510) 642-3773
Project: Microfilming of 10,000 brittle volumes and the repair of 4,000 others from the collections of Slavic and East European studies and Slavic language scholarly publications.

Japanese American National Museum, Los Angeles.....\$5,000
Media Contact: Karen L. Ishizuka, (213) 625-0414
Project: A consultant grant enabling the museum to obtain photographic conservators' advice about preserving and cataloging still and moving images documenting the life and culture of Americans of Japanese ancestry.

University of California, Los Angeles.....\$255,000
Media Contact: Robert Rosen, (310) 206-8013
Project: Preservation of newsreels in the Hearst-Metrotone Newsreel Collection that document world political events worldwide during the 1930s.

Research Libraries Group, Inc., Mountain View.....\$404,536
(Outright) \$229,536
(Matching) \$175,000

Media Contact: Karen Smith-Yoshimura, (415) 691-2270
Project: Cataloging of 4,000 Chinese rare books held in North American libraries and two libraries in China, as part of an effort to create an international union list of Chinese books produced before 1795.

- MORE -

CALIFORNIA (cont.)

Oakland Museum/Museum of California Foundation, Oakland.....\$49,780

Media Contact: L. Thomas Frye, (510) 238-3842

Project: Documentation of 3,700 artifacts in the museum's collection of 20th-century costume and the enhancement of public access to the collection through digitized images of its holdings.

California Academy of Sciences, San Francisco.....\$125,274

Media Contact: Russell P. Hartman, (415) 750-7162

Project: Purchase of storage cabinets and rehousing of 11,000 Native American and Oceanic artifacts, including pottery, baskets, jewelry and textiles from California, the U.S. Southwest, Alaska and Polynesia.

San Francisco State University, San Francisco.....\$54,625

Media Contact: Yoshiko Yamamoto, (415) 338-1642

Project: Documentation of the Treganza Museum's archaeological collection, which contains Coast Miwok Indian bone and stone artifacts excavated in California's Marin County.

COLORADO

Denver Art Museum, Denver.....\$80,791

Media Contact: Debra A. Ashe, (303) 640-2326

Project: Installation of a computerized collections management system for documenting the museum's permanent collection of 43,000 objects, representing all major periods and cultures in the history of art.

CONNECTICUT

Yale University, New Haven.....\$200,000

(Outright) \$180,000

(Matching) \$20,000

Media Contact: William W. Hallo, (203) 432-1840

Project: Cataloging of the Yale Babylonian Collection of 40,000 clay tablets inscribed in cuneiform, which include business records, poetry, religious writings, magic spells and mathematical demonstrations.

DELAWARE

Mid-Atlantic Association of Museums, Newark.....\$145,287

Media Contact: Frank J. McKelvey, (302) 888-4870

Project: An annual collections-care training program held in the summer for staff of small and mid-size museums and historical societies.

Hagley Museum and Library, Wilmington.....\$168,606

Media Contact: Michael H. Nash, (302) 658-2400

Project: Processing of collections documenting the advertising campaigns of E.I. du Pont de Nemours & Co., Remington Rand Corp., Bethlehem Steel Corp., American Iron and Steel Institute, Sun Oil Co., and Quaker Lace Co.

DISTRICT OF COLUMBIA

American Council of Learned Societies.....\$330,760
(Outright) \$220,760
(Matching) \$110,000

Media Contact: Diane E. Perushek, (615) 974-6640
Project: Microfilming and cataloging of 3,000 Chinese-language monographs published between 1937 and 1945 and housed in the Chongqing Municipal Library, Sichuan Province, China.

Association of Research Libraries.....\$205,566
Media Contact: Jutta Reed-Scott, (202) 232-2466
Project: Conversion into machine-readable form of 50,000 manual records for Roman-alphabet monographs from the master file of the National Register of Microform Masters.

ILLINOIS

Newberry Library, Chicago.....\$231,222
Media Contact: Cynthia H. Peters, (312) 943-9090
Project: Arrangement and description of the archives of the Pullman Palace Car Company, 1865-1981.

Campbell Center for Historical Preservation Studies, Mt. Carroll.....\$245,480
Media Contact: Mary W. Lee, (815) 244-1173
Project: Training programs in the care of historical, archaeological, and ethnographic collections for staff of museums and historical organizations.

INDIANA

Indiana Historical Society, Indianapolis.....\$100,000
Media Contact: Raymond L. Shoemaker, (317) 232-1873
Project: Microfilming of 65 Indiana newspaper titles, some 300,000 pages of newsprint, as part of Indiana's participation in the U.S. Newspaper Program.

MASSACHUSETTS

Boston Public Library, Boston.....\$304,057
Media Contact: Mary Beth Dunhouse, (617) 536-5400
Project: Implementation of the U.S. Newspaper Program in Massachusetts, involving cataloging of some 6,800 titles of newspapers in area repositories and making them available in the Online Computer Library Center's database.

Boston Symphony Orchestra, Boston.....\$32,380
Media Contact: Bridget P. Carr, (617) 638-9434
Project: Microfilming of 212 scrapbooks on the history of the Boston Symphony Orchestra from 1881 to 1974.

Isabella Stewart Gardner Museum, Boston.....\$1,000,000
Media Contact: William E. Palk, Jr., (617) 566-1401
Project: Installation of a new climate control system to provide a stable environment for the museum's collections.

MASSACHUSETTS (cont.)

Society for the Preservation of New England Antiquities, Boston.....\$67,220

Media Contact: Nancy C. Carlisle, (617) 227-3956

Project: Creation of written and photographic documentation of the study collection of 2,400 domestic textiles, including bedding, window treatments, floor coverings and furniture coverings.

Society for the Preservation of New England Antiquities, Boston.....\$640,000

Media Contact: Nancy C. Carlisle, (617) 227-3956

Project: Improvement of environmental conditions in eight historic house museums, which display collections ranging from high-style furnishings to utilitarian wares representing the history of domestic life in New England.

Harvard University, Cambridge.....\$62,000

Media Contact: Lawrence E. Dowler, (617) 495-2971

Project: Arrangement and description of the papers of Roscoe Conklin Simmons, 1878-1951, an African-American journalist and politician, and the papers of Caroline Bond Day, 1889-19??, an African-American anthropologist.

Stonehill College, North Easton.....\$18,286

Media Contact: Louise M. Kenneally, (508) 230-1396

Project: Microfilming of five letterbooks containing the correspondence and records, 1864-76, of the O. Ames Company, housed in the Arnold Tofias Industrial Archives.

MICHIGAN

University of Michigan, Ann Arbor.....\$970,502

Media Contact: Donald E. Riggs, (313) 764-9356

Project: Microfilming of 10,350 brittle volumes and the repair of 3,000 additional books from the library's collections of political and intellectual history and Slavic and East European literatures.

Henry Ford Museum & Greenfield Village, Dearborn.....\$125,000

Media Contact: Nancy E. V. Bryk, (313) 271-1620

Project: Documentation of 2,600 items of clothing representing the everyday wear of children and adults from the American Midwest and Northeast during the 19th- and early 20th-century.

Michigan State University Museum, East Lansing.....\$83,600

Media Contact: Marsha MacDowell, (517) 355-2370

Project: Rehousing and relocation of the museum's collection of historic and contemporary quilts.

Library of Michigan, Lansing.....\$32,354

Media Contact: Kathleen Menanteaux, (517) 373-8927

Project: Planning for Michigan's participation in the U.S. Newspaper Program. State repositories will be surveyed for their newspaper holdings, and the staff will develop a plan for cataloging and microfilming them.

MISSOURI

University of Missouri, Columbia.....\$72,327
Media Contact: Ann N. Morris, (314) 553-5144
Project: A one-year project to preserve 43,000 35mm negatives taken by Arthur Witman, a photojournalist who worked for the St. Louis Post Dispatch from 1932 until his retirement in 1969.

Missouri Historical Society, St. Louis.....\$155,000
Media Contact: Magdalyn M. Sebastian, (314) 746-4529
Project: Installation of storage equipment for the costume and textile collections, which document the history of St. Louis and the Midwest from the frontier period to the present.

NEW HAMPSHIRE

New Hampshire State Library, Concord.....\$49,522
Media Contact: Matthew J. Higgins, (603) 271-2393
Project: Preparation of a coordinated statewide plan for the preservation of New Hampshire's library and archival resources.

NEW MEXICO

Museum of New Mexico Foundation, Santa Fe.....\$69,818
Media Contact: Willow Powers, (505) 827-6344
Project: Reformatting of 5,320 endangered nitrate and acetate negatives on New Mexican archaeological and ethnographic subjects and entering the catalog records into a national bibliographic database.

NEW YORK

New York State Education Department, Albany.....\$90,962
Media Contact: James A. Lane, (518) 474-5146
Project: Microfilming of four manuscript collections and 510 volumes relating to the culture and languages of Native Americans of New York state.

Columbia University, New York City.....\$2,298,320
Media Contact: Carol A. Mandel, (212) 854-2226
Project: Microfilming of 15,000 embrittled volumes on the development of global economy over the last two centuries and its impact on the formation of political and social institutions.

Kurt Weill Foundation for Music, New York City.....\$84,674
Media Contact: David P. Farneth, (212)-505-5240
Project: Creation of intellectual access to a multimedia collection of research materials that document the careers of composer Kurt Weill and Lotte Lenya, his wife and artistic collaborator.

New York Public Library, New York City.....\$335,517
Media Contact: Howard Dodson, (212) 491-2263
Project: Cataloging and conversion to machine-readable format of 4,900 titles, cataloging of 170,000 photographic prints in the Austin Hansen Collection at the Schomburg Center for Research in Black Culture, and creation of public-use cassettes of the spoken arts.

NEW YORK (cont.)

New York University Conservation Center, New York City.....\$91,922
Media Contact: Margaret H. Ellis, (212) 772-5849
Project: Training program for conservators of archaeological and ethnographic collections.

Rochester Institute of Technology, Rochester.....\$253,000
(Outright) \$206,000
(Matching) \$47,000

Media Contact: James M. Reilly, (716) 475-5199
Project: A study of the effectiveness of photographic enclosures in preventing the deterioration of images due to air pollution.

Museums at Stony Brook.....\$495,000
Media Contact: Merri M. Ferrell, (516) 751-0066
Project: A three-year project to improve the environmental conditions in three storage buildings, which house the museums' horse-drawn vehicles and related artifact collections.

NORTH CAROLINA

Old Salem, Inc., Winston-Salem.....\$401,700
Media Contact: John C. Larson, (919) 721-7332
Project: Installation of a new climate control system to protect a collection of decorative arts created in the southern United States from the colonial period through 1820.

OHIO

Cleveland Medical Library Association, Cleveland.....\$199,616
Media Contact: Patsy A. Gerstner, (216) 368-3648
Project: Machine-readable cataloging of medical artifacts.

PENNSYLVANIA

Pennsylvania Historical & Museum Commission, Harrisburg.....\$27,590
Media Contact: Linda A. Ries, (717) 787-3023
Project: Preservation of 2,152 glass and nitrate negatives and the stabilization of 1,796 glass lantern slides created by J. Horace McFarland, a prominent figure in the "City Beautiful" movement.

Philadelphia Maritime Museum, Philadelphia.....\$932,800
Media Contact: Charles M. Haines, (215) 925-5439
Project: Installation of environmental and security systems and the rehousing of the maritime collection, comprising art and artifacts that document four centuries of U.S. maritime history.

Pittsburgh Regional Library Center, Pittsburgh.....\$86,882
Media Contact: Christina Russell, (412) 825-0600
Project: A regional preservation services program that will provide educational and information services for libraries and archives in western Pennsylvania, West Virginia, and western Maryland.

VIRGINIA

Valentine Museum, Richmond.....\$52,772

Media Contact: Eryl J. Platzer, (804) 649-0711

Project: Documentation of the museum's extensive collection of costumes and textiles, which date from the late 17th century to the present.

Virginia Historical Society, Richmond.....\$37,880

Media Contact: E. Lee Shepard, (804) 358-4901

Project: Enhancement of catalog entries and other finding aids to collections documenting more than three centuries of African-American history in Virginia.

WYOMING

Buffalo Bill Historical Center, Cody.....\$544,000

Media Contact: Paul Brock, (307) 587-4771

Project: Improvement of environmental conditions, security, fire detection, lighting and storage for the preservation of the center's collections, which focus on the history and art of the American West.

###

NEWS

National Endowment
for the Humanities

A Federal Agency

1100 Pennsylvania Ave., N.W.
Washington, D.C. 20506

202/606-8449

For More Information Contact:

NEH-93-027

Mary Lou Beatty 202/606-8446

Duane J. DeBruyne 202/606-8449

ATTENTION: NATIONAL DESK EDITORS
STATE EDITORS
MUSEUMS/ARTS REPORTERS

FOR IMMEDIATE RELEASE

**NATIONAL ENDOWMENT FOR THE HUMANITIES ESTABLISHES
MILLION DOLLAR EMERGENCY FUND
FOR LIBRARIES, MUSEUMS RAVAGED BY MIDWEST FLOODS**

Affected Institutions Can Apply Immediately for Grants
to Support Protection, Preservation of Threatened Collections

WASHINGTON, July 16 -- The National Endowment for the Humanities (NEH) today announced that it has created an emergency fund of \$1 million for libraries, museums and other cultural institutions ravaged by floods throughout the Midwest.

Affected institutions can apply immediately for emergency grants of up to \$30,000 to support steps necessary to preserve books, records, manuscripts, art and cultural artifacts damaged by the present flooding in the central United States.

"Many libraries, museums and other institutions in the Midwest hold collections that are irreplaceable," NEH Acting Chairman Donald D. Gibson said in making the announcement. "Emergency grants will be provided by the Endowment to help prevent the tremendous loss every American will suffer if these important books and humanities materials are damaged or lost forever."

Applications for these emergency grants will be judged on the basis of the importance of the collections for use in research, education or public programs in the humanities. This special opportunity will extend through July 31, 1994.

Applications should be addressed to the Chairman's Office, National Endowment for the Humanities, 1100 Pennsylvania Ave., N.W., Washington, D.C. 20506. For more information institutions should contact the NEH Division of Preservation and Access at 202/606-8570.

#

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A Federal Agency

1100 Pennsylvania Ave., N.W.
Washington, D.C. 20506

202/606-8449

For More Information Contact:

Mary Lou Beatty 202/606-8446

Duane J. DeBruyne 202/606-8449

NEH-93-028

FOR IMMEDIATE RELEASE

**SHELDON HACKNEY CONFIRMED BY U.S. SENATE
TO BECOME NEXT CHAIRMAN OF
THE NATIONAL ENDOWMENT FOR THE HUMANITIES**

WASHINGTON, Aug. 3 -- Sheldon Hackney, President Clinton's choice to head the National Endowment for the Humanities (NEH), was confirmed today by the U.S. Senate.

Hackney will assume duties as the sixth chairman of the independent agency that supports education, research, preservation projects and public programs in the humanities on August 4. He will be sworn into office by U.S. District Judge Louis H. Pollak.

At the time of his nomination President Clinton said, "The National Endowment for the Humanities plays a vital role in encouraging and enhancing a better understanding of our country's rich heritage. Doing just that has been the work of Sheldon Hackney's life."

"I feel honored by the President's selection and the Senate's confirmation today," Hackney said. "I look forward to the challenges ahead and the opportunity to extend and broaden the agency's long record of accomplishment in all areas of the humanities."

Acting Chairman Donald D. Gibson said today, "Sheldon Hackney is a distinguished scholar and an outstanding university administrator. He will bring great strength and vision to the Endowment."

- MORE -

For the past 12 years, Dr. Hackney has served as the president of the University of Pennsylvania, where he was also a professor of history. Before going to Penn, Dr. Hackney served as the president of Tulane University for five years. He began his academic career by joining the faculty at Princeton University in 1965 and served as provost from 1972 to 1975.

Dr. Hackney is a scholar of the history of the South and author of Populism to Progressivism in Alabama (1969), which won the American Historical Association's 1970 Albert J. Beveridge prize for the best book on American history and the Southern Historical Association's 1970 Charles Sydnor award. He also wrote Populism: The Critical Issues (1971), co-authored Understanding the American Experience: Recent Interpretations (1973), and co-edited Partners in the Research Enterprise: University-Corporate Relations in Science and Technology (1983).

He has served on numerous boards, including those of the American Council on Education, the Carnegie Foundation for the Advancement of Teaching, and the Educational Testing Service. From 1986 to 1988, Dr. Hackney chaired the board of the Consortium on Financing Higher Education, and from 1991 to 1992, the Council of Ivy Group Presidents.

Born in Birmingham, Ala., in 1933, Dr. Hackney earned his B.A. at Vanderbilt University and his M.A. and Ph.D. degrees at Yale University. He served in the U.S. Navy from 1956 to 1961, spending three years at sea and two years teaching at the U.S. Naval Academy.

Sheldon Hackney is married to Lucy Durr Hackney, an attorney. She is founder and president of Pennsylvania Partnerships for

Children, an independent, nonpartisan, statewide advocacy research and resource center. The Hackneys have three grown children: Virginia, Fain and Elizabeth.

Dr. Hackney succeeds Lynne V. Cheney to the NEH chairmanship.

Created by Congress under the National Foundation on the Arts and the Humanities Act of 1965, NEH provides grants to individuals and institutions for projects in the humanities. Grants support research and educational opportunities for humanities professors, independent scholars, and elementary and secondary school teachers; the writing and publishing of scholarly texts; translations of important works in the humanities; and museum exhibitions, television and radio programs, and other public events that offer examination of ideas and themes in the humanities.

For fiscal year 1994, President Clinton has recommended to Congress a budget of \$177.491 million for NEH, which matches the agency's appropriation of program funds for fiscal year 1993.

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NOTE: NEH fact sheet is attached.

FACTS

National Endowment
for the Humanities
A Federal Agency

1100 Pennsylvania Ave., N.W.
Washington, D.C. 20506
202/606-8449

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

The National Endowment for the Humanities (NEH) is an independent federal agency that supports research, education, preservation projects and public programs in the humanities.

What Are the Humanities?

In the act that established the National Endowment for the Humanities, the term "humanities" includes, but is not limited to, the study of the following disciplines: history; philosophy; languages; linguistics; literature; archaeology; jurisprudence; the history, theory, and criticism of the arts; ethics; comparative religion; and those aspects of the social sciences that employ historical or philosophical approaches.

The Endowment's Mission

Created by Congress under the National Foundation on the Arts and the Humanities Act of 1965, NEH provides grants to individuals and institutions for projects in the humanities. Grants support research and educational opportunities for humanities professors, independent scholars, and elementary and secondary school teachers; the writing and publishing of scholarly texts; translations of important works in the humanities; and museum exhibitions, television and radio programs, and other public events that offer examination of ideas and themes in the humanities.

How NEH Is Administered

The Endowment is directed by a Chairman, who is appointed by the President and confirmed by the U.S. Senate for a term of four years. Advising the Chairman is a National Council of 26 distinguished private citizens, also presidentially appointed and confirmed by the U.S. Senate, who serve staggered six-year terms.

Competition and the Review Process

NEH grants are awarded on a competitive basis. In the most recently completed fiscal year, the Endowment funded about one out of every five applications received. Funding decisions are made on the basis of the application's merit and the significance of the project.

Each application is assessed by knowledgeable persons outside the Endowment who are asked for their judgments about the quality and significance of the proposed projects. About 1,200 scholars, professionals in the humanities and other experts serve on approximately 250 panels throughout the course of a year. Panelists represent a diversity of disciplinary,

institutional, regional and cultural backgrounds. In some programs the judgment of panelists is supplemented by individual reviews from specialists who have extensive knowledge of the specific area or technical aspects of the application under review.

The advice of evaluators is assembled by the staff of the Endowment, who comment on matters of fact or on significant issues that would otherwise be missing from the review. These materials are then presented to the National Council on the Humanities, which meets four times a year to advise the Chairman. The Chairman takes into account the advice provided by the review process and, by law, makes the final decision about funding.

The Endowment's Programs

NEH awards grants through six divisions -- Education Programs, Fellowships and Seminars, Preservation and Access, Public Programs, Research Programs and State Programs -- and one office -- the Office of Challenge Grants.

From its creation in 1965 through the end of Fiscal Year 1992, the Endowment awarded approximately \$2.4 billion for more than 47,000 fellowships and grants. Some of these grants have required one-to-one matching funds from private-sector donors and have been matched by more than \$277 million in nonfederal contributions. Grants made by the NEH Challenge Grants Program, requiring \$3 or \$4 in matching funds for each federal dollar, have generated more than \$950 million in nonfederal support for America's libraries, colleges, museums and other eligible humanities institutions since the program began in 1977.

Jefferson Lecture and Charles Frankel Prize

In 1972 NEH established the Jefferson Lecture in the Humanities, the highest honor the federal government bestows for distinguished intellectual and public achievement in the humanities. The 22nd Jefferson Lecturer was historian Robert Conquest, who delivered the lecture on May 5, 1993, in Washington, D.C., and on May 12, 1993, in Stanford, Calif.

In 1988 NEH established the Charles Frankel Prize to recognize persons for outstanding contributions to the public's understanding of the humanities. The 1992 winners of the award were Allan Bloom, Shelby Foote, Richard Rodriguez, Harold K. Skramstad, Jr., and Eudora Welty.

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CHAIRMEN
OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Sept. 29, 1965 -- President Johnson signs the National Foundation on the Arts and the Humanities Act, which establishes the National Endowment for the Humanities and the National Endowment for the Arts.

*

Nov. 18, 1965 -- Henry Allen Moe is appointed Interim Chairman.

July 1, 1966 -- Barnaby C. Keeney, nominated by President Johnson, begins four-year term as first NEH Chairman.

July 1, 1970 -- Wallace B. Edgerton, Deputy NEH Chairman, becomes Acting Chairman.

Dec. 9, 1971 -- Ronald S. Berman, nominated by President Nixon, becomes second NEH Chairman.

Jan. 20, 1977 -- Robert J. Kingston, Deputy NEH Chairman, becomes Acting Chairman.

Oct. 18, 1977 -- Joseph D. Duffey, nominated by President Carter, becomes third NEH Chairman.

Dec. 23, 1981 -- William J. Bennett, appointed by President Reagan, becomes fourth NEH Chairman.

Feb. 7, 1985 -- John T. Agresto, Deputy NEH Chairman, becomes Acting Chairman.

May 23, 1986 -- Lynne V. Cheney, nominated by President Reagan, becomes fifth NEH Chairman.

Jan. 21, 1993 -- Jerry L. Martin, Assistant Chairman for Programs and Policy, becomes Acting Chairman.

April 13, 1993 -- Donald D. Gibson, Director of the Division of Public Programs, becomes Acting Chairman.

Aug. 4, 1993 -- Sheldon Hackney, nominated by President Clinton, becomes sixth NEH Chairman.

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NATIONAL ENDOWMENT FOR THE HUMANITIES

WASHINGTON, D.C. 20506



SHELDON HACKNEY

Chairman, National Endowment for the Humanities

As a scholar, an author, a teacher and a university administrator, Sheldon Hackney has compiled a distinguished record of achievement and leadership during a career that has spanned more than three decades.

For the past 12 years, Dr. Hackney has served as the president of the University of Pennsylvania, which has an enrollment of more than 22,000 students and employs more than 4,200 faculty members. Under Dr. Hackney's leadership, Penn conducted one of the most successful fund-raising campaigns in higher education history -- generating nearly \$1 billion in less than four years. During Dr. Hackney's presidency, minority enrollment at the school grew from 13 percent to 30 percent, international enrollment jumped from 1.2 percent to more than 10 percent, and sponsored research doubled.

An award-winning author on the history of the South, Dr. Hackney regularly taught undergraduate courses at Penn. Among his books is Populism to Progressivism in Alabama (1969), which won the American Historical Association's 1970 Albert J. Beveridge prize for best book on American history and the Southern Historical Association's 1970 Charles Sydnor award. He is the author of Populism: The Critical Issues (1971), co-author of Understanding the American Experience: Recent Interpretations (1973), and co-editor of Partners in the Research Enterprise: University-Corporate Relations in Science and Technology (1983).

His published articles have appeared in Higher Education and National Affairs and the Philadelphia Inquirer.

He has served on numerous boards, including those of the Afro-American Cultural Museum in Philadelphia; the American Council on Education; the Association of American Universities; the Campus Compact Executive Committee; the Carnegie Foundation for the Advancement of Teaching (chairman); the Committee on Rights of Historians of the American Historical Association (chairman); the Committee to Support Philadelphia Public Schools; the Consortium on Financing Higher Education (chairman); the Educational Testing Service; the Journal of Southern History; the NAACP Legal Defense and Education Fund Inc., Philadelphia Committee; the National Collegiate Athletic Association Presidents' Commission; and the Rockefeller Commission on the Humanities. From 1986 to 1988, Dr. Hackney chaired the board of the Consortium on Financing Higher Education, and from 1991 to 1992, the Council of Ivy Group Presidents.

Before coming to Penn, Dr. Hackney served as president of Tulane University for five years. From 1965 to 1975, he was on the faculty of Princeton University, serving as provost from 1972 to 1975.

Born in Birmingham, Alabama, in 1933, Hackney took his B.A. at Vanderbilt University and his M.A. and Ph.D. degrees at Yale. He served in the U.S. Navy from 1956 to 1961, spending three years at sea and two years teaching at the U.S. Naval Academy.

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NEWS

National Endowment
for the Humanities

A Federal Agency

1100 Pennsylvania Ave., N.W.
Washington, D.C. 20506

202/606-8449

For More Information Contact:

Duane J. DeBruyne 202/606-8449

James Turner 202/606-8449

NEH-93-029-N

ATTENTION: NATIONAL DESK EDITORS
STATE EDITORS
MUSEUMS/ARTS REPORTERS

FOR IMMEDIATE RELEASE

NATIONAL ENDOWMENT FOR THE HUMANITIES RESPONDS
TO MIDWESTERN FLOODING BY AWARDED
FIRST TIDE OF EMERGENCY GRANTS

Iowa Department of Cultural Affairs and
Upper Midwest Conservation Association
Will Receive Support for Damage Assessment, Technical Consultation

WASHINGTON, Aug. 11 -- The National Endowment for the Humanities (NEH) today announced that it has awarded the first two grants from a \$1 million emergency fund established by the agency three weeks ago for museums, libraries and other midwestern cultural institutions damaged by flooding.

The Iowa Department of Cultural Affairs -- which encompasses the State Historical Society of Iowa, the Iowa Arts Council, Iowa Public Broadcasting, and the State Library -- received \$27,865 to support damage assessments, technical consultations and assistance.

The Upper Midwest Conservation Association, a regional art and artifact conservation laboratory located on the campus of the Minneapolis Institute of Arts, received \$30,000 to conduct preservation surveys of damaged museums, libraries and other institutions in Wisconsin, Minnesota and North and South Dakota.

- MORE -

"These are just the first grants in response to this disaster," said Sheldon Hackney who assumed duties as NEH Chairman on August 4. "The Endowment will continue to provide assistance in the days and weeks ahead to flood-damaged museums, libraries and other institutions that serve as repositories of learning and knowledge. As a nation, we cannot afford to lose this battle."

NEH will accept applications for emergency grants up to \$30,000 through July 31, 1994, to support steps necessary to preserve books, records, manuscripts, artworks and cultural artifacts damaged or threatened by midwestern floods.

Applications will be judged on the basis of the importance of the collections for use in research, education or public programming in the humanities.

Applications should be addressed to the Chairman's Office, National Endowment for the Humanities, 1100 Pennsylvania Ave., N.W., Washington, D.C. 20506.

For more information, institutions should contact the NEH Division of Preservation and Access at 202/606-8570.

Created by Congress in 1965, the National Endowment for the Humanities is an independent agency that supports education, research, preservation projects and public programs in the humanities.

#

REPORTERS/EDITORS NOTE: Please see the attached fact sheet for contact names and phone numbers of institutions receiving the National Endowment for the Humanities emergency grants. For more information contact the NEH Office of Media Relations at 202/606-8449.

FACTS

National Endowment
for the Humanities

A Federal Agency

1100 Pennsylvania Ave., N.W.
Washington, D.C. 20506

202/606-8449

NEH-93-029-F

NATIONAL ENDOWMENT FOR THE HUMANITIES

Midwestern Floods Emergency Grants
August 11, 1993

Iowa Department of Cultural Affairs
\$27,865

Contact: William Jackson, Director
Phone: Hotline 800/528-5270
Office 515/281-7471

The Iowa Department of Cultural Affairs encompasses the State Historical Society of Iowa, the Iowa Arts Council, Iowa Public Broadcasting and the State Library.

This grant will support a team of trained professionals with disaster recovery experience who, with staff members of the Department of Cultural Affairs, will visit flood ravaged areas for a period of six days to provide damage assessments, workshops, consultations and technical assistance. A disaster services telephone hotline will be made available for ongoing consultation throughout November 15, 1993.

Upper Midwest Conservation Association
\$30,000

Contact: Bill Huebsch, Director
Phone: 612/870-3120

The Upper Midwest Conservation Association is a regional art and artifact conservation laboratory located on the campus of the Minneapolis Institute of Arts.

This grant will support surveys, conducted by preservation experts, of flood-damaged museums, historical societies, libraries and other institutions in Wisconsin, Minnesota and North and South Dakota. The surveys will provide the staffs of these institutions with the information they need to help ensure the survival of their collections.

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For More Information Contact:

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NEH-93-029-N

ATTENTION: NATIONAL DESK EDITORS
STATE EDITORS
MUSEUMS/ARTS REPORTERS

FOR IMMEDIATE RELEASE

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TO MIDWESTERN FLOODING BY AWARDING
FIRST TIDE OF EMERGENCY GRANTS**

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REPORTERS/EDITORS NOTE: Please see the attached fact sheet for contact names and phone numbers of institutions receiving the National Endowment for the Humanities emergency grants. For more information contact the NEH Office of Media Relations at 202/606-8449.

NATIONAL ENDOWMENT FOR THE HUMANITIES

WASHINGTON, D.C. 20506



September 15, 1993

Statement by Sheldon Hackney, Chairman of the National Endowment for the Humanities, regarding the decision at Penn on the confiscation of student newspapers last April.

"When I left Penn in late June, the reins of the school were put into the very capable hands of Claire Fagin. I have known her over the years as a thoughtful and judicious person with a great respect for free speech and First Amendment rights. The decision, I'm certain, was carefully arrived at, and I will not second-guess it. I continue to believe, as I said at the time, that the confiscation of the newspapers was wrong and was a violation of the University's 'Guidelines on Open Expression.'"

#

EVENTS CALENDAR

National Endowment
for the Humanities

A Federal Agency

1100 Pennsylvania Ave., N.W.
Washington, D.C. 20506

202/606-8449

NEH-031-93-F

NATIONAL ARTS AND HUMANITIES MONTH

October 1993

Projects Funded by the
National Endowment for the Humanities

- October 3 PBS children's program "Jazztime Tale," Long Ago and Far Away series, 10:00 a.m.
- Public radio adaptation of Eugene O'Neill's play The Emperor Jones, 9:00 p.m.
- Opening of St. Louis in the Gilded Age, an exhibition on the city's transformation into an industrial giant after the Civil War through the 1890s. Missouri Historical Society, St. Louis, Mo.
- Opening of Swedes in Worcester, 1868-1993 exhibition. Worcester Historical Museum, Worcester, Mass.
- October 5 Opening of Colonial Encounters in the Chesapeake, an exhibition on the ecological history of the Chesapeake Bay. George Peabody Library, Baltimore, Md.
- October 7 Opening of Away, I'm Bound, an exhibition on the cultural effects of emigration from Virginia between 1607 and 1860. Virginia Historical Society, Richmond, Va.
- October 8 Opening of The Last Best Hope of Earth, an exhibition on the evolution of Abraham Lincoln's attitude toward slavery during the Civil War. Huntington Library, San Marino, Calif. Symposium, October 15-17.
- October 9 Opening of From Pasture to Polis: Art in the Age of Homer, an exhibition on the art and culture of preclassical Greece from 1000 to 700 B.C. Museum of Art and Archaeology, University of Missouri, Columbia.
- October 10 PBS children's program "Merlin and the Dragons," Long Ago and Far Away series, 10:00 a.m.
- Public radio adaptation of Eugene O'Neill's play The Hairy Ape, 9:00 p.m.

- MORE -

- October 13 Amiri Baraka, poet, dramatist, essayist, and author (as Leroi Jones) of The Blues People, will speak as part of the Blues Project, an 8-week-long series of lectures, demonstrations and discussions on the American blues tradition. Prince George's Community College, Largo, Md.
- Opening of Visions of the Dharma: Japanese Buddhist Paintings and Prints in the Honolulu Academy of Arts exhibition. University Art Museum, Berkeley, Calif.
- Opening of the Medieval and Renaissance Galleries at the Philadelphia Museum of Art. (The first of four reinstallations of the museum's European collections.)
- October 15-17 Research conference, Causality in Crisis: The New Debate about Causal Structures in the Social Sciences. University of Notre Dame, Notre Dame, Ind.
- October 16-17 Interpretive symposium for performance of "Griot," as part of Perspectives on African American Dance, a series of public programs on the world of African American dance. Toledo Museum of Art, Ohio. Televised African American dance series on WGTE, October 14-15 and October 18-19.
- October 17 PBS children's program "Pegasus," Long Ago and Far Away series, 10:00 a.m.
- Public radio adaptation of Eugene O'Neill's play Hughie, 9:00 p.m.
- Opening of African Zion: The Sacred Art of Ethiopia, an exhibition on Egyptian icons and liturgical art from the 4th through the 18th centuries. Walters Art Gallery, Baltimore, Md.
- October 21 World premiere of Verdi's Stiffelio using the NEH-supported critical edition. (Nearly two-thirds of the score was missing in previous editions.) Metropolitan Opera, New York City.
- N. Scott Momaday, Pulitzer Prize-winning author, will lecture on "Now and Then Voices: The Continuity of Native American Oral Tradition," as part of The American Indian Southwest: Abiding Earth/Restless Sky, a public lecture series with book discussion groups, a film series and an exhibition on the American Indian Southwest. Southwest Texas State University, San Marcos.
- October 22 Opening of Atlanta: Frontier Metropolis, 1830-2000 exhibition. Atlanta Historical Society, Ga.
- Opening of The Herndons: Style and Substance of the Black Upper Class in Atlanta, 1880-1930 exhibition. Herndon Home, Atlanta, Ga.

- October 22-23 Lectures on "Galileo's Universe: Art and Science in Counter-Reformation Florence and Rome," in the Humanities West lecture series Exploration of History, Arts and Ideas. Herbst Theater, San Francisco, Calif.
- October 24 PBS children's program "The Hungarian Folktales," Long Ago and Far Away series, 10:00 a.m.
- Opening of Expressionist Utopias: Paradise, Metropolis and Architectural Fantasy in German Art and Architecture, 1905-1930 exhibition. Los Angeles County Museum of Art, Calif.
- October 25 Opening of 7-part PBS series The Great Depression "A Job at Ford's" (Part 1), 9:00 p.m. A chronicle of American fears, hopes and prejudices in the 15 years before the Depression, from Henry Ford to the average citizen.
- "The Road to Rock Bottom" (Part 2), 10:00 p.m. As America's economic collapse takes its toll, farmers protest, crime increases, and the U.S. army is called in to quell the Veterans' Bonus March on Washington, D.C.
- October 26 Opening of The Floating World Revisited, an exhibition on Japanese ukiyo-e prints, paintings and artifacts in light of the literary and social milieux of Edo (now Tokyo), Japan, from 1780 to 1880. Portland Art Museum, Ore.
- October 31 PBS children's program "Abel's Island," Long Ago and Far Away series, 10:00 a.m.

EVENTS CALENDAR

National Endowment
for the Humanities

A Federal Agency

1100 Pennsylvania Ave., N.W.
Washington, D.C. 20506

202/606-8449

NEH-030-93-F

NATIONAL ARTS AND HUMANITIES MONTH

October 1993

President Clinton has declared October "National Arts and Humanities Month."

Among the many humanities projects that will take place around the nation during October, public television on October 25 will broadcast the opening segments of The Great Depression, an epic seven-part series. Poet, dramatist and essayist Amiri Baraka, author of The Blues People, on October 13 will speak about the blues at Prince George's Community College in Largo, Md. And the world premiere of Verdi's Stiffelio based on the NEH-supported critical edition will open on October 21 at New York's Metropolitan Opera.

The following public humanities projects, made possible by the National Endowment for the Humanities and its affiliated state-based humanities councils, will occur during October on national media and at local settings throughout the country.

"Through the arts and humanities we gain a deeper understanding of ourselves as individuals and as a society," the President stated in his proclamation. "The arts and the humanities remind us that whatever our differences, we share a common heritage that binds us together as a nation."

Public Television Programs

Long Ago and Far Away (children's series)

"Jazztime Tale"	Sunday, October 3, 10:00 a.m.
"Merlin and the Dragons"	Sunday, October 10, 10:00 a.m.
"Pegasus"	Sunday, October 17, 10:00 a.m.
"The Hungarian Folktales"	Sunday, October 24, 10:00 a.m.
"Abel's Island"	Sunday, October 31, 10:00 a.m.

The Great Depression (7-part series)

"A Job at Ford's" (Part 1). Monday, October 25, 9:00 p.m.
A chronicle of American fears, hopes and prejudices in the 15 years before the Depression, from Henry Ford to the average citizen.

"The Road to Rock Bottom" (Part 2) Monday, October 25, 10:00 p.m.
As America's economic collapse takes its toll, farmers protest, crime increases, and the U.S. army is called in to quell the Veterans' Bonus March on Washington, D.C.

- OVER -

Public Radio Programs

Adaptation of Eugene O'Neill's

"The Emperor Jones."

Sunday, October 3, 9:00 p.m.

Adaptation of O'Neill's

"The Hairy Ape."

Sunday, October 10, 9:00 p.m.

Adaptation of O'Neill's "Hughie."

Sunday, October 17, 9:00 p.m.

Research Conferences

University of Notre Dame, Notre Dame, Ind. "Causality in Crisis: The New Debate about Causal Structures in the Social Sciences." October 15-17.

Critical Editions

Metropolitan Opera, New York City. World premiere of Verdi's Stiffelio using the NEH-supported critical edition. October 21.

Exhibitions and Public Programs

ALABAMA

Birmingham

Auburn University Television. From Fields of Promise. A one-hour documentary on Alaba.m.a Public Television exploring the history of the African American community of Gee's Bend, Alabama. (Funded by the Alaba.m.a Humanities Foundation and the Connecticut Humanities Council.) October 13.

University of Alabama. Race and Culture: The Eighth Biennial Southern Labor Studies Conference. A conference on organized labor and the civil rights movement, the black urban experience, and topics in Latin American labor history, including the impact of the North Atlantic Free Trade Agreement. (Funded by the Alabama Humanities Foundation.) October 21-24.

Wynfrey Hotel. Alabama Humanities Award. Honoring of an Alabama citizen who has made exemplary contributions to public humanities programs in Alabama. Dr. Sheldon Hackney, chairman of the National Endowment for the Humanities, will deliver the keynote address. (Funded by the Alabama Humanities Foundation.) October 1.

ARIZONA

Phoenix

Heard Museum. El dia de los muertos (Day of the Dead). A full-day program celebrating this Mexican custom, with activities including arts and crafts, music, food, dance, games, and a lecture by award-winning poet Alberto Rios. (Funded by the Arizona Humanities Council.) October 30.

Tucson

University of Arizona. New World, Ancient Texts. An exhibition on the transforming effects of the Columbian voyages upon European education from 1450 to 1700. Through October 22.

ARKANSAS

Little Rock

Arkansas Arts Center. Bella Pittura: The Art of the Gandolfi. An exhibition on the work of 18th-century Bolognese painters Ubaldo, Gaetano and Mauro Gandolfi. (Funded by the Arkansas Humanities Council.) Opens October 1.

Arkansas Museum of Science and History. Arkansas Indians: Roots, Removal, Rebirth. An exhibition on the history of Arkansas Indians. All month.

CALIFORNIA

Arcata

Reece Bullen Gallery. Cahuilla Voices: We Are Still Here. An exhibition on the Cahuilla Indians. Arrives October 20.

Berkeley

University Art Museum. Visions of the Dharma: Japanese Buddhist Paintings and Prints in the Honolulu Academy of Arts. An exhibition on Japanese Buddhist art. Opens October 13.

Colusa City

Colusa Community Theatre. A performance and discussion about Thomas Jefferson, portrayed by Clay Jenkinson. (Funded by the California Council for the Humanities.) October 7-8.

Los Angeles

California Afro-American Museum. Bridges and Boundaries: African Americans and American Jews. An exhibition on the relationships between African Americans and American Jews in the 20th century. All month.

Fowler Museum of Cultural History, UCLA. The Royal Tombs of Sipan: Moche Art of Ancient Peru. An exhibition on the art and culture of the Moche, a pre-Columbian culture that flourished in ancient Peru. All month.

Japanese American National Museum. Issei Pioneers: Japanese Immigration to Hawaii and the Mainland from 1885 to 1924. An exhibition on the first generation of Japanese immigration to Hawaii and the American mainland. All month.

Los Angeles County Museum of Art. Expressionist Utopias: Paradise, Metropolis and Architectural Fantasy in German Art and Architecture, 1905-1930. An exhibition on utopian images in expressionist art and architecture in Germany from 1905 to 1930. Opens October 24.

Natural History Museum of Los Angeles County. The Times-Mirror Hall of Native American Cultures. An exhibition on American Indian history and cultures. All month.

San Bernadino

Democracy in America: Alexis de Tocqueville, Other Travelers, Other Voices. Three scholar-as-character presentations to engage audiences in discussion about American democracy. The scholar characters will represent de Tocqueville, Frances Wright and David Walker. (Funded by the California Council for the Humanities.) October 13 in San Bernadino. October 14 in Riverside. October 15 in Rancho Cucamonga.

CALIFORNIA (cont.)

San Diego

San Diego Commission for Arts and Culture. A lecture by writer Quincy Troupe on the city as source of inspiration for writers and artists. (Funded by the California Council for the Humanities.) October 6.

San Francisco

Humanities West. Humanities West: Exploration of History, Arts and Ideas. A series of interdisciplinary lectures examining significant ideas from various historical epochs. Lecture, "Galileo's Universe: Art and Science in Counter-Reformation Florence and Rome," Herbst Theater, October 22-23.

San Marino

Huntington Library. The Last Best Hope of Earth. An exhibition on the evolution of Abraham Lincoln's attitude toward slavery during the Civil War. Opens October 8; symposium, October 15-17.

COLORADO

Boulder

University of Colorado. Eating for Victory: American Foodways and World War II. A conference on food production and consumption in America during the Second World War, focusing on the consequences of mandatory government food rationing. (Funded by the Colorado Endowment for the Humanities.) October 8-9.

Colorado Springs

Colorado Springs Senior Center. Changing American Institutions: Humanities Perspectives. A series of lectures and discussions for senior citizens on changes in American institutions during the 20th century. (Funded by the Colorado Endowment for the Humanities.) October 6, 13, 27.

Pikes Peak Library District. Cowboys: Beyond the Myth. A lecture-discussion on the roots of the cowboy culture with emphasis on Hispanic and African American contributions. (Funded by the Colorado Endowment for the Humanities.) October 12.

and

Plains and Pueblo History and Culture from the History Trunk. A presentation for students with hands-on artifacts on the contrast between Plains Indian and Pueblo Indian history and culture. (Funded by the Colorado Endowment for the Humanities.) October 21.

and

Awareness of Multicultural Perspectives in the Classroom. A discussion and presentation on the fundamentals of multicultural education in the classroom. (Funded by the Colorado Endowment for the Humanities.) October 24.

COLORADO (cont.)

Denver

Boulder Public Library. Seeds of Change. A panel exhibition and programs on the impact of the Old World and New World cultures following the voyages of Columbus. October 2-31.

Colorado Center for the Book. Rocky Mountain Book Festival Literary Chautauqua. A festival and chautauqua featuring literary figures. (Funded by the Colorado Endowment for the Humanities.) October 1-2.

Denver Art Museum. The Asian Collection and The Pre-Columbian and Spanish Colonial Collections. Interpretive programs for the museum's newly reinstalled collections. All month.

Greeley

University of Northern Colorado. The Legal Legacy of Columbus. A lecture and discussion by scholar Glenn Morris. (Funded by the Colorado Endowment for the Humanities.) October 7.

Snowmass

Colorado Library Association. Jefferson and Lewis: A Presentation by Clay S. Jenkinson. A historical reenactment and discussion of Thomas Jefferson and Meriwether Lewis. (Funded by the Colorado Endowment for the Humanities.) October 3-4.

CONNECTICUT

Litchfield

Litchfield Historical Society. To Ornament Their Minds: Sarah Pierce's Litchfield Female Academy, 1791-1833. An exhibition on the growth and development of women's education in the early republic, focusing on the Litchfield Female Academy. All month.

New Haven

Jazz as Living History: A Public Program. Panel discussions by scholars and artists and a concert. (Funded by the Connecticut Humanities Council and the Connecticut Commission on the Arts.) October 2-3.

DELAWARE

Winterthur

Winterthur Museum. Perspectives on the Decorative Arts in Early America. An exhibition on the formal and functional development of American decorative arts from 1640 to 1840. All month.

DISTRICT OF COLUMBIA

Corcoran Gallery. Back of the Big House. A lecture by Ira Berlin, editor of Free at Last, a volume of firsthand accounts of African Americans' struggles for freedom during the Civil War. (Funded by the D.C. Community Humanities Council.) October 9.

D.C. Jewish Community Center. From Swastika to Jim Crow: Refugee Scholars at Black Colleges. A lecture by Gabrielle Edgcomb, author of a book about German and Austrian scholars who became faculty at historically black colleges in the U.S. (Funded by the D.C. Community Humanities Council.) October 5.

National Museum of American Art, Renwick Gallery. The Arts and Crafts Movement in California: Living the Good Life. An exhibition on the artistic and social history of the arts and crafts movement in California between the mid-1890s and the Depression. Arrives October 8.

National Museum of Natural History. Chiefly Feasts: The Enduring Kwakiutl Potlatch. An exhibition on the potlatch ceremony of the Kwakiutl people of the Northwest Coast in historical and cultural perspectives. Arrives October 29.

Phillips Collection. Jacob Lawrence: The Migration Series. Programs examining Jacob Lawrence's narrative series of paintings titled "The Migration of the Negro" (1941). All month.

Ripley Center, Smithsonian Institution. Camino Real: Un Sendero Historico. An exhibition and educational programs on the history and cultural diversity of the Royal Road, El Camino Real. Through October 13.

University of the District of Columbia. An Evening with Jacob Lawrence in Conversation with Henry Louis Gates, Jr. A discussion with artist Jacob Lawrence, his artist wife Gwendolyn Knight, and Henry Louis Gates, Jr. (Funded by the D.C. Community Humanities Council.) October 14.

FLORIDA

Jacksonville

University of North Florida. Race Relations in Jacksonville Since Consolidation. A daylong panel discussion about race relations during the last 25 years in Jacksonville. (Funded by the Florida Humanities Council.) October 1.

Orlando

Orange County Historical Museum. Field to Factory: Afro-American Migration, 1915-1940. An exhibition on the migration of southern rural blacks to northern urban areas and the resulting social, economic and cultural changes. All month.

GEORGIA

Atlanta

Atlanta Historical Society. Atlanta: Frontier Metropolis, 1830-2000. An exhibition on the history of Atlanta. Opens October 22.

Atlanta History Museum. Handed On: Folk Crafts in Southern Life. An exhibition highlighting southern craft traditions. (Funded by the Georgia Humanities Council.) Opens October 23.

Emory University. New World, Ancient Texts. An exhibition on the transforming effects of the Columbian voyages upon European education from 1450 to 1700. Through October 22.

Herndon Home. The Herndons: Style and Substance of the Black Upper Class in Atlanta, 1880-1930. An exhibition on the Alonzo Herndon family and black upper-class life in Atlanta from 1880 to 1930. Opens October 22.

IDAHO

Boise

Boise State University. The Chinese in Idaho. A lecture-discussion program on Chinese immigration and culture in Idaho. (Funded by the Idaho Humanities Council.) October 7.

and

The Eye Juggler: The Oral Literature of the Idaho Indian. A lecture-discussion program on American Indian literature. (Funded by the Idaho Humanities Council.) October 7-8.

and

Rural Hispanics: Another America. A lecture-discussion program on the history and culture of Idaho's rural Hispanics. (Funded by the Idaho Humanities Council.) October 8.

and

Chinese Women of the West. A lecture-discussion program on the contributions and accomplishments of Chinese women in the West. (Funded by the Idaho Humanities Council.) October 8.

Challis

Challis Public Library. Wilderness: Heritage and Challenge. A lecture-discussion program on the ideas and practices of the wild and the nature of wilderness. (Funded by the Idaho Humanities Council.) October 15.

Yankee Fork Interpretive Center. "Doing" Community History. A lecture-discussion program on how to research and write local history. (Funded by the Idaho Humanities Council.) October 22.

IDAHO (cont.)

Coeur d'Alene

North Idaho College Library. Her Story: Women in Idaho, 1805-Present. A lecture-discussion program on women in Idaho's history. (Funded by the Idaho Humanities Council.) October 21.

Sun Valley

Sun Valley Center for the Arts and Humanities. Raices Historicas. An exhibition using material from recent oral histories and scholarly research to examine the history of Idaho's Mexican American community from 1800 to 1993. (Funded by the Idaho Humanities Council.) October 8-18.

Twin Falls

Canyon Springs Inn. Her Story: Women in Idaho, 1805-Present. A lecture-discussion program on women in Idaho's history. (Funded by the Idaho Humanities Council.) October 16.

ILLINOIS

Chicago

Area libraries. A festival of teachers' colloquia, public lectures and other events. Featured speakers include David McCullough, William Safire, Paul Kennedy, Asa Briggs, Robert Remini and Michael Gill. (Funded by the Illinois Humanities Council.) All month.

Art Institute of Chicago. The East Asian Galleries. Interpretive programs on Asian art, history and culture in conjunction with the museum's newly reinstalled East Asian art collections. All month.

Chicago Historical Society. Grand Illusions: Chicago's World's Fair of 1893. An exhibition on the history of the World's Columbian Exposition as a defining moment in American civilization, including the visions of the fair's organizers and critics. All month.

Hellenic Museum and Cultural Center. An exhibition on traditional Greek folk art created by immigrant Greek women, as well as pieces dating back to the Byzantine era. (Funded by the Illinois Humanities Council.) All month.

Sulzer Library. Seeds of Change. A panel exhibition and programs on the impact of the Old World and New World cultures following the voyages of Columbus. October 2-31.

Terra Museum of American Art. The Fair View: Representations of the World's Columbian Exposition. An exhibition on visual representations of the 1893 World's Columbian Exposition in the fine arts and popular media. Through October 17.

ILLINOIS (cont.)

Springfield

Illinois State Museum. At Home in the Heartland. An exhibition on the history of domestic life in Illinois over the past 300 years. All month.

INDIANA

Indianapolis

Wordstruck: The Second Indiana Festival of Books. Free public programs at museums, libraries and colleges throughout the city. (Funded by the Indiana Humanities Council.) October 7-10.

IOWA

Council Bluffs

Iowa Western Community College. Pathway to Freedom: The Underground Railroad in Southwest Iowa. A series of public discussions exploring southwest Iowa's role in the underground railroad. (Funded by the Iowa Humanities Board.) October 4-8.

Des Moines

Drake University. In Our Public Interest: Ethics in Government. A roundtable discussion on ethics in state government. (Funded by the Iowa Humanities Board.) October 19.

Iowa City

University of Iowa Museum of Art. Looking for Leonardo: Native and Folk Art Objects. An exhibition of vernacular artifacts produced in America from the 18th to the 20th century. (Funded by the Iowa Humanities Board.) October 30.

KANSAS

Kansas City

West Wyandotte County Public Library. In Pursuit of Freedom and Equality: Kansas and the African American Public School Experience, 1855-1955. A panel discussion on the Brown v. Topeka Board of Education case. (Funded by the Kansas Humanities Council.) October 3.

North Newton

Kauffman Museum. The Archaeology of Mayan History and Culture. A public discussion of the legacies of Central American Indian and Hispanic groups in Kansas. (Funded by the Kansas Humanities Council.) October 24.

KANSAS (cont.)

Salina

Kansas Wesleyan University. Ethical Truth and Factual Fiction: Writing "Miss Evers' Boys." A discussion with author David Feldshuh. (Funded by the Kansas Humanities Council.) October 28.

Wichita

Wichita State University. Crossing the Border with Esperanza's Book. A public discussion on bridge building between women of different cultures. (Funded by the Kansas Humanities Council.) October 2.

KENTUCKY

Carrollton

General Butler State Park. Ohio/Kentucky/Indiana Writers Roundtable. A writers' conference on the role of personal, social and cultural history in the artistic process. (Funded by the Kentucky Humanities Council.) October 1-3.

Highland Heights

Northern Kentucky University. The Evolution of Useful Things. A lecture by Henry Petroski and discussion about the connection between technology, history and culture. (Funded by the Kentucky Humanities Council.) October 10.

Hopkinsville

Hopkinsville Community College. Victory Continues: History Through Song and Story. A narrated concert on the civil rights movement. (Funded by the Kentucky Humanities Council.) October 9.

Lexington

The University of Kentucky. 15th Annual Women Writers Conference. A panel discussion, readings and workshops in which contemporary women writers discuss the craft of writing and the theme of violence against women and its portrayal in contemporary literature and media. (Funded by the Kentucky Humanities Council.) October 20-23.

Louisville

The Kentucky Derby Museum. African Americans in Thoroughbred Racing. Opening of a permanent exhibition that portrays the contributions that African Americans have made to the racing industry. (Funded by the Kentucky Humanities Council.) October 1.

KENTUCKY (cont.)

Louisville

Louisville Museums of History and Science. 1492: Two Worlds of Science. An exhibition on the scientific knowledge underlying Columbus's exploration, the technology that made the voyages possible, and the science and technology of cultures in the Americas at the time. All month.

LOUISIANA

Hammond

Southeastern Louisiana University. Fanfare '93: A Celebration of the Arts and Humanities. A festival featuring exhibits, theatrical presentations, jazz concerts and films. (Funded by the Louisiana Endowment for the Humanities.) All month.

New Orleans

Historic New Orleans Collection. Thomas Jefferson at 250: The Legacy of an American Genius. A lecture on the legacy of Thomas Jefferson. October 13 and 27.

Ruston

Louisiana Tech University. Huey at 100: A Centennial Symposium on Huey P. Long, His Life and Legacy. A symposium on the life and political career of Huey Long. (Funded by the Louisiana Endowment for the Humanities.) October 27-30.

MAINE

Auburn, Cape Elizabeth, Wells, Yarmouth

Reading and discussion programs. Programs at local libraries on topics ranging from women's autobiography to the continuing legacy of the European encounter with the New World. (Funded by the Maine Humanities Council.) All month.

Bar Harbor

College of the Atlantic. Berenice Abbott: A View of the 20th Century. Premiere screening of a film documenting the life and work of American photographer and longtime Maine resident Berenice Abbott. (Funded by the Maine Humanities Council.) October 1.

Portland

Westbrook College. Giving Voice to Place: Ruth Moore's Maine. A panel discussion on the writings of Maine novelist Ruth Moore, who created realistic portraits of people in small coastal communities. (Funded by the Maine Humanities Council.) October 7.

MARYLAND

Baltimore

George Peabody Library. Colonial Encounters in the Chesapeake. An exhibition and educational programs on the ecological history of the Chesapeake Bay. Opens October 5.

Walters Art Gallery. African Zion: The Sacred Art of Ethiopia. An exhibition on Egyptian icons and liturgical art from the 4th through the 18th centuries. Opens October 17.

College Park

Concert Society, University College Conference Center. Perspectives on Early Music. Pre-concert seminars on music history, theory and criticism to be held in conjunction with a series of performances of early music. October 8 and 30.

Largo

Prince George's Community College. The Blues Project. Lectures, demonstrations and discussions on the American blues tradition. Lecture/demonstrations, "The Instruments of the Blues," October 2; "The Blues People," Oct. 13; "Women and the Blues," October 20.

MASSACHUSETTS

Boston

Children's Museum of Boston. Teenage Tokyo: Youth and Popular Culture in Japan. An exhibition on adolescence and cultural borrowing in Japan. All month.

Museum of Fine Arts, Boston. The Age of Rubens. An exhibition on the art of the Flemish baroque period highlighting the work of Peter Paul Rubens (1577-1640.) All month.

Cambridge

Cambridge Public Library. The Haitian Authors Series. Public discussions of Haitian literature. (Funded by the Massachusetts Foundation for the Humanities.) October 2, 23.

Provincetown

Fine Arts Work Center. Authors Andrew Holleran, Carol Anshaw and Randall Kenan read from their works. (Funded by the Massachusetts Foundation for the Humanities.) October 1, 8, 16.

MASSACHUSETTS (cont.)

Somerville

Somerville Public Library. Lecture Series. Discussions of the Ursuline Convent riots from the perspectives of art history, history and literature. (Funded by the Massachusetts Foundation for the Humanities.) October 6, 13, 27.

South Hadley

Canal Street. Dedication of a replica of a historic river flatboat used on America's first navigation canal, built in 1795. (Funded by the Massachusetts Foundation for the Humanities.) October 2.

Worcester

American Antiquarian Society. Thomas Jefferson at 250: The Legacy of an American Genius. A lecture on the legacy of Thomas Jefferson. October 5.

Worcester Art Museum. Judith Levster: A Dutch Master and Her World. An exhibition on the life and works of Dutch artist Judith Leyster (1609-1660.) All month.

Worcester Historical Museum. Swedes in Worcester, 1868-1993. An exhibition on the Swedish community in Worcester, Massachusetts. Opens October 3.

MICHIGAN

Ann Arbor

University of Michigan Museum of Art. The Fair View: Representations of the World's Columbian Exposition. An exhibition on visual representations of the 1893 World's Columbian Exposition in the fine arts and popular media. Arrives October 30.

Dearborn

Henry Ford Museum and Greenfield Village. Made in America: The History of the American Industrial System. An exhibition on the history of American manufacturing and power generating systems from the 18th century to the present. All month.

MINNESOTA

Belle Plain

Scott County Historical Society. Helping Hands in Rural Communities. A public lecture/discussion on the changing nature of community support in the face of economic stress. (Funded by the Minnesota Humanities Commission.) October 10.

MINNESOTA (cont.)

Farmington

Mt. Olivet Retreat Center. Heaven on Earth: Religion in Japan and America. A weeklong seminar for K-12 teachers. (Funded by the Minnesota Humanities Commission.) October 10-15.

Minneapolis

Bethel Church. Portraits of Courage and Movers and Shapers in Minnesota History. A discussion series on the writings of Martin Luther King Jr., Albert Schweitzer, Maya Angelou, and selected historical figures in Minnesota history. (Funded by the Minnesota Humanities Commission.) October 4, 11, 18, 25.

Minneapolis Area Jewish Community Center. Voyages to Freedom: 500 Years of Jewish Life in the Caribbean. A traveling exhibition on the Jews' participation in the age of discovery and on Jewish culture since then. (Funded by the Minnesota Humanities Commission.) All month.

St. Paul

First Trust Center. Anne Frank in the World: An International Exhibition. An international traveling exhibition. (Funded by the Minnesota Humanities Commission.) Through October 8.

Minnesota Historical Society. Manoominikewin: Stories of Wild Ricing in Minnesota. An exhibition on the history of wild ricing in Minnesota, an important form of agriculture for the Ojibwe, Menominee, Dakota, Winnebago and European American people. All month.

Minnesota State Law Library. African American Pioneer Women. A public lecture/discussion on the experiences of black women pioneers of Minnesota. (Funded by the Minnesota Humanities Commission.) October 7.

St. Paul Area Jewish Community Center. Voyages to Freedom: 500 Years of Jewish Life in the Caribbean. A traveling exhibition on the Jews' participation in the age of discovery and on Jewish culture since then. (Funded by the Minnesota Humanities Commission.) All month.

MISSISSIPPI

Jackson

Mississippi Humanities Council. Humanities Achievement Awards. A dinner to honor persons who have contributed to public programming in the humanities. Dr. Sheldon Hackney, chairman of the National Endowment for the Humanities, will present the awards. October 28.

MISSOURI

Columbia

Museum of Art and Archaeology, University of Missouri. From Pasture to Polis: Art in the Age of Homer. An exhibition on the art and culture of preclassical Greece from 1000 to 700 B.C. Opens October 9.

Kansas City

Nelson-Atkins Museum of Art. Gods, Guardians and Lovers: Temple Sculptures from North India, A.D. 700-1200. An exhibition on temple sculptures of North India. Arrives October 8.

St. Louis

Missouri Historical Society. St. Louis in the Gilded Age. An exhibition on changes brought on by industrialization and urban development in St. Louis from the end of the Civil War to the 1890s. Opens October 3.

MONTANA

Billings

Western Heritage Center. Our Place in the West: Places, Past and Images of the Yellowstone Valley, 1880-1940. An exhibition on the history of the Yellowstone Valley region. All month.

NEBRASKA

Lincoln

Nebraska Public Radio. Connections. A radio series including "The World Language of Folk Music," "Stories of the Irish in Nebraska," "The American Indian Movement: Second Wounded Knee," "The Otoe-Missouria: The Forgotten Nebraskans" and "The Nebraska Literature Festival" on Sunday afternoon broadcasts. (Funded by the Nebraska Humanities Council.) All month.

Phelps County Museum. Camp Atlanta Remembered. A fifty-year reunion commemorating the founding of a German POW camp on Nebraska soil and opening of a permanent exhibition at the Phelps County Museum. October 8-10.

Nebraska Humanities Council. Creating a Character. Reading and discussion groups in five Nebraska communities to discuss National Book Award-winning books. (Funded by the Lila Wallace-Reader's Digest Fund.) All month.

NEBRASKA (cont.)

Omaha

Western Heritage Museum. 1492: Two Worlds of Science. An exhibition on the scientific knowledge underlying Columbus's exploration, the technology that made the voyages possible, and the science and technology of cultures in the Americas at the time. All month.

NEW HAMPSHIRE

Antrim

Antrim Baptist Church. New Hampshire's Amy Beach: America's Foremost Woman Composer. A lecture on the life and work of Amy Beach, a child prodigy who began composing at age 4, made her debut with the Boston Symphony Orchestra, and became the first American woman to write a symphony. (Funded by the New Hampshire Humanities Council.) October 12.

Greenfield

Greenfield Townhall. Through the Eye of the Camera: The Changing Rural World of New Hampshire in the Thirties. A documentary film on life in southwestern New Hampshire during the 1920s and 30s as well as the 1980s. (Funded by the New Hampshire Humanities Council.) October 14.

Madbury

Moharimet Elementary School. It Had To Be Done So I Did It. A readers' theater presentation on the daily lives of women living in the rural New Hampshire town of Warner in the first half of this century. (Funded by the New Hampshire Humanities Council.) October 12.

Manchester

Historic Association. Neighborhoods: A History of the Peopling of Manchester. An exhibition on immigration and its impact on Manchester. (Funded by the New Hampshire Humanities Council.) October 1-31.

Nashua

Nashua Public Library. A creative writing workshop using Hemingway's "A Clean, Well-Lighted Place" as a point of departure. (Funded by the New Hampshire Humanities Council.) October 7.

Pinkham Notch

Pinkham Notch Visitors Center. The Legend of Chocorua in Art and Literature. An illustrated lecture on 19th- and 20th-century works of art and literature inspired by the legend of Mt. Chocorua. (Funded by the New Hampshire Humanities Council.) October 2.

NEW HAMPSHIRE (cont.)

Portsmouth

Strawbery Banke Museum. Crossroads of a Neighborhood in Change: The Corner Grocery Store at Strawberry Banke during World War II. An exhibition on the World War II homefront experience in an urban neighborhood. All month.

NEW JERSEY

East Brunswick

Hilton Brunswick Hotel. The Culture of Community: The Importance of Community in American Life. Daylong public conference, with speakers including journalist Mark Shields, sociologist Robert Bellah and historian David McCullough. (Funded by the New Jersey Committee for the Humanities.) October 29.

Princeton

Art Museum, Princeton University. Goddess and Polis: The Panathenaic Festival in Ancient Athens. An exhibition on the panathenaic festival, the major civic and religious event held annually in ancient Athens in honor of the goddess Athena. All month.

NEW MEXICO

Santa Fe

Museum of New Mexico, Museum of International Folk Art. Turkish Traditional Art Today. An exhibition on the spiritual dimensions of Turkish folk art and its place in the context of daily life in Turkey. All month.

Museum of New Mexico, Palace of the Governors. Society Defined: The Hispanic Residents of New Mexico and Another Mexico: Spanish Life on the Upper Rio Grande. Two studies of the history of Spanish culture in New Mexico. All month.

NEW YORK

Albany

New York State Museum. The Iroquois Village. An exhibition on everyday life among the Mohawk on the eve of contact with Europeans, circa 1600. All month.

Liverpool

Onondaga County Parks Department. The Ste. Marie Experience. A living history program at Ste. Marie, a 17th-century mission among the Iroquois. All month.

NEW YORK (cont.)

New York City

Asia Society. Korean Arts of the 18th Century: Splendor and Simplicity. An exhibition on the art and culture of 18th-century Korea. Arrives October 6.

Jewish Museum. Culture and Continuity: The Jewish Journey. An exhibition on Jewish culture from ancient times to the present. All month.

Metropolitan Museum of Art. Elephant: The Animal and Its Ivory in African Culture (traveling version.) An exhibition on the role of the elephant in African art and culture. Arrives October 13.

Museum for African Art. Face of the Gods: Art and Altars of the Black Atlantic World. An exhibition on the transmission of artistic and cultural traditions in altars from Africa to the New World, 1800-1990. All month.

Whitney Museum of American Art. In the Spirit of Fluxus. An exhibition on Fluxus, an international artistic movement most active between 1962 and 1978. Through October 3.

Ossining

Ossining Historical Society. The Old Croton Aqueduct: Rural Resources Meet Urban Needs (traveling version.) An exhibition on the history of Westchester County's Old Croton aqueduct. Through October 17.

Rochester

Strong Museum. Selling the Goods: Origins of American Advertising, 1840-1940. An exhibition on the history of advertising. All month.

NORTH CAROLINA

Charlotte

Museum of the New South. Educating New South Women. An exhibition on the history of women's education and social roles in the southern piedmont from 1880 to 1930. (Funded by the North Carolina Humanities Council.) Opens October 3.

Pinehurst

Sandhills Community College. Anne Frank: Who Besides Me Will Ever Read These Words. A symposium, in conjunction with an exhibition, on holocaust studies. (Funded by the North Carolina Humanities Council.) October 14.

NORTH CAROLINA (cont.)

Raleigh

City Gallery of Contemporary Art. Bridging Cultures: Understanding Multiculturalism. A lecture and discussion, in conjunction with an exhibition, on traditional cultural stereotypes. (Funded by the North Carolina Humanities Council.) October 24.

Southern Pines

Mid Pines Resort. John Tyler Caldwell Award for the Humanities. Honoring of North Carolina poet Sam Ragan for exemplary work in public humanities. (Funded by the North Carolina Humanities Council.) October 1.

NORTH DAKOTA

Bismarck

American Renaissance Chautauqua. Students, selected in a competition from high schools around the state, will present characterizations of Herman Melville, Nathaniel Hawthorne, Frederick Douglass, Walt Whitman, Henry David Thoreau, Louisa May Alcott and Margaret Fuller to their peers, at a student institute during American Renaissance Chautauqua. October 20.

Grand Forks, Fargo, Minot and Jamestown

Poetry reading-discussion. Irish poet Desmond Egan, winner of the National Poetry Foundation of U.S.A. Award, will travel to these four North Dakota university communities to read his poetry and discuss life, poetry, the English language and Irish values. October 15-18.

OHIO

Toledo

The Toledo Museum of Art. Perspectives on African American Dance. Symposium and related programs on the world of African American dance. Interpretive symposium for performance of "Griot," October 16-17; televised African American dance series on WGTE, October 14-15 and October 18-19.

OREGON

Portland

Portland Art Museum. The Floating World Revisited. An exhibition on Japanese ukiyo-e prints, paintings and artifacts in light of the literary and social milieux of Edo (now Tokyo), Japan, from 1780 to 1880. Opens October 26.

PENNSYLVANIA

Philadelphia

Balch Institute for Ethnic Studies. Discovering America: The Peopling of Pennsylvania. An exhibition on the ethnic history of Pennsylvania. All month.

National Museum of American Jewish History. "A Worthy Use of Summer": Jewish Summer Camping in America. An exhibition on the history of American Jewish summer camps from 1900 to 1950. All month.

Philadelphia Museum of Art. Reinstallation of the European Collections. Opening of the Medieval and Renaissance Galleries, including the pictures of the John G. Johnson Collection. Opens October 13.

University Museum of Archaeology and Anthropology, University of Pennsylvania. Ancient Nubia: Egypt's Rival in Africa. An exhibition on Nubia (now southern Egypt and northern Sudan) from 3100 B.C. to A.D. 400. Through October 3.

and
The Gift of Birds: Featherwork of Native South American Peoples. An exhibition on the social and cultural significance of featherwork among South American native peoples. All month.

Pittsburgh

Fulton Theater. Three Rivers Lecture Series. Authors Betty Friedan and John Wideman will speak in a forum that offers citizens an opportunity to discuss ideas with acclaimed writers, commentators and critics. (Funded by the Pennsylvania Humanities Council.) Friedan, October 4; Wideman, October 18.

Scranton

Everhart Museum. Guaman Poma de Ayala: The Colonial Art of an Andean Author (panel exhibition.) An exhibition on an illustrated manuscript written by a native Andean during the years from 1585 to 1615. Arrives October 3.

PUERTO RICO

Guayama

The Evangelization of Puerto Rico and the Formation of a People. A forum on the significance of Christianity in the development of Puerto Rican society. (Funded by the Puerto Rico Foundation of the Humanities.) October 5.

Guaynabo and Rio Piedras

Indian Art Conference Series. Two conferences on the pre-Columbian art in the caves of central Puerto Rico. October 2 in Guaynabo. October 9 in Rio Piedras.

PUERTO RICO (cont.)

San Juan

International Association of Art Critics, XXVII Congress. Fundamental Contributions of the Americas to Western Art. A weeklong program of conferences and forums, with speakers including Mexican novelist Carlos Fuentes, Organization of American States General Secretary Joao Clemente Baena Soares, and UNESCO General Director Federico Mayol. (Funded by the Puerto Rico Foundation of the Humanities.) September 26-October 3.

Retrospective of Painter Arnaldo Roche-Rabell. A series of guided tours for students of different public and private art institutions in Puerto Rico. (Funded by the Puerto Rico Foundation of the Humanities.) September 30-October 21.

Anthropology for Artisans. A seminar series on the origins of the human species and the development of crafts in primitive, rural, urban and industrial societies. (Funded by the Puerto Rico Foundation of the Humanities.) October 5, 12, 19, 26.

RHODE ISLAND

Newport

Newport Historical Society. Hope and Speculation: The Landscape of Newport History. An exhibition on Newport, Rhode Island's 350-year history. All month.

SOUTH CAROLINA

Clemson

Clemson University. Coming Home: A Festival of African-American Literature and the Arts. Four-day program includes readings and discussions by poet Nikki Giovanni and South Carolina novelist Dori Sanders, a film festival, production of a one-act play by Alice Childress, an art exhibition, lectures and workshops. (Funded by the South Carolina Humanities Council.) October 20-24.

Columbia

Marriott Hotel. South Carolina Humanities Council's Eighth Annual Public Meeting. A program highlighting the topic "Religion in South Carolina," the council's recent initiative. (Funded by the South Carolina Humanities Council.) October 8.

McKissick Museum, University of South Carolina. Jubilation!: African American Celebrations in the Southeast since Emancipation. An exhibition on African American celebrations in South Carolina from emancipation to the civil rights movement. All month.

SOUTH CAROLINA (cont.)

Laurens

Laurens County Library. Reading and discussion series on the theme "Remember Everything: The Importance of Heritage in South Carolina Fiction." (Funded by the South Carolina Humanities Council.) All month.

SOUTH DAKOTA

Pierre

South Dakota State Historical Society. The South Dakota Experience. An exhibition on the European Americans and Native Americans in South Dakota from the earliest French explorers to the earliest years of state government. All month.

TENNESSEE

Knoxville

Knox County Public Library. Seeds of Change. A panel exhibition and programs on the impact of the Old World and New World cultures following the voyages of Columbus. October 2-31.

TEXAS

Houston

Museum of Fine Arts, Houston. Interpreting the Material Culture of American Life through the Bayou Bend Collection. Programs elucidating the Bayou Bend collection of American paintings and decorative arts. All month.

San Antonio

Institute of Texan Culture. Camino Real: Un Sendero Historico. An exhibition and educational programs on the history and cultural diversity of the Royal Road, El Camino Real. Arrives October 22.

San Marcos

Southwest Texas State University. The American Indian Southwest: Abiding Earth/Restless Sky. A public lecture series, book discussion groups, a film series and an exhibition on the American Indian Southwest. Lecture, "Now and Then Voices: The Continuity of Native American Oral Tradition," by N. Scott Momaday. October 21.

U.S. VIRGIN ISLANDS

St. Croix

Port Frederick Museum. Seeds of Change. A panel exhibition and programs on the impact of the Old World and New World cultures following the voyages of Columbus. October 2-31.

UTAH

Salt Lake City

Greek Classic Theatre Festival. Aeschylus's The Persians. A statewide tour of the play, which depicts the downfall of the Persian empire during the 5th century B.C, preplay lectures, orientation programs at area high schools, a printed study guide, and a photomural exhibition on display at libraries. (Funded by the Utah Humanities Council.) All month.

VIRGINIA

Charlottesville

Monticello. The Worlds of Thomas Jefferson at Monticello. An exhibition on the universal, public and private worlds of Thomas Jefferson at Monticello. All month.

Richmond

Valentine Museum. Shared Spaces, Separate Lives. An exhibition on the history and people of antebellum Richmond, focusing on the worlds of the white elite and the local African American communities. All month.

Virginia Historical Society. Away, I'm Bound. An exhibition on the cultural effects of emigration from Virginia between 1607 and 1860. Opens October 7.

and

Americans in Motion: Virginia, the South, Mobility and the American Dream. A symposium, book discussion groups, film series and publication on the settlement and mobility in American society from colonial days to the present. Book discussion, Albion's Seed, October 12; film, The Laotian Community of Northern Virginia, October 19.

Washington

Ki Theatre. Crossroads '93: Soil and Soul. A weekend-long series of performances and public discussions designed to encourage dialogue between the farming and artistic communities in Rappahannock County, Virginia. (Funded by the Virginia Foundation for the Humanities.) October 8-10.

WASHINGTON

Seattle

Seattle Art Museum. The Arts of Africa, Oceania and the Americas and The Asian Collections. Interpretive programs in conjunction with the museum's newly reinstalled collections. All month.
and
Readings and awards program honoring 11 Washington state authors and a special award for contributions to the literary culture of the Northwest. (Funded by the Washington Commission for the Humanities.) October 27.

WEST VIRGINIA

Charleston

University of Charleston. Spiritual Dimensions of Good and Evil in Literature Studied and Performed: An Interdisciplinary Symposium. A series of discussions and performances of plays. (Funded by the West Virginia Humanities Council.)
--Discussion of Shakespeare's A Midsummer Night's Dream, October 5; performances, October 14-16 and 21-23.
--Discussions of Marlow's, Goethe's and Gounod's Faust, October 12 and 26; performance of Gounod's opera version, October 30.
--Discussion of Euripides' The Bacchae, October 19; performances, October 28-30.

WISCONSIN

Eau Claire

Chippewa Valley Museum. Settlement and Survival: Building Towns in the Chippewa Valley, 1850-1925. 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. All month.

Madison

Elvehjem Museum of Art. African Reflections: Art from Northeastern Zaire. An exhibition on the art of northeastern Zaire during the beginning of the 20th century. All month.
and
A related symposium on the roots of Zairian culture, a lecture series on "The Arts of Zaire," and two programs on African storytelling. (Funded by the Wisconsin Humanities Committee.)

Native American Center. Lecture series. Lectures related to themes in the Artists of the American West exhibition at the Wisconsin State Historical Society. (Funded by the Wisconsin Humanities Committee.) All month.

WISCONSIN (cont.)

Marshfield

University of Wisconsin, Marshfield. The Storytellers. A reading and discussion series on contemporary American Indian fiction. (Funded by the Wisconsin Humanities Committee.) All month.

Milwaukee

Milwaukee Public Museum. A Tribute to Survival: North American Indians since 1492. Installation of a permanent introductory exhibit for the museum's North American Indian galleries. All month.

Sheboygan

University of Wisconsin, Sheboygan. The Storytellers. A reading and discussion series on contemporary American Indian fiction. (Funded by the Wisconsin Humanities Committee.) All month.

WYOMING

Powell

Northwest College. The Archaeology of Mesopotamia and Israel. A public workshop on the relationship between biblical literature and archaeology. (Funded by the Wyoming Council for the Humanities.) October 1.

Laramie

American Heritage Center, University of Wyoming. The Changing Western Environment: Historical Perspectives on Contemporary Issues. A symposium on the rise of conservation issues and environmental concerns in the West from the mid-19th century to the present. (Funded by the Wyoming Council for the Humanities.) October 7.

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MEDIA ADVISORY

National Endowment
for the Humanities

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MEDIA ADVISORY
Sept. 29, 1993

NEH-93-032-A

**ATTENTION: DAYBOOK EDITORS
ARTS/CULTURE REPORTERS AND WRITERS**

**HISTORIAN, AUTHOR GARRY WILLS TO SPEAK
OCTOBER 5 IN WASHINGTON ON
"DEMOCRACY AND THE ARTS - FRIENDS OR FOES?"**

Garry Wills, Pulitzer Prize-winning historian and author, will speak on "Democracy and the Arts - Friends or Foes?" October 5 at 7:00 p.m. at the Baird Auditorium.

The lecture is sponsored by the National Endowment for the Humanities and the Smithsonian Institution as part of National Arts and Humanities Month.

Wills will examine the critical roles that the arts and humanities play in our society.

The event is free. Members of the public interested in attending the lecture and the reception that follows should RSVP by calling 202/606-8361.

The Baird Auditorium is in the National Museum of Natural History, 10th St. and Constitution Ave., N.W.

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Garry Wills

Garry Wills is adjunct professor of history at Northwestern University. Born in Atlanta (1934), Wills received a B.A. from St. Louis University (1957), an M.A. from Xavier University of Cincinnati (1958), and an M.A. (1959) and Ph.D. (1961) in classics from Yale. He was a junior fellow of the Center for Hellenic Studies (1961-62) and associate professor of classics and adjunct professor of humanities at the Johns Hopkins University (1962-1980). He has been the first Washington Irving Professor of Modern American History and Literature at Union College, Regents Professor at the University of California in Santa Barbara, Silliman Seminarist at Yale, Christian Gauss Lecturer at Princeton, W.W. Cook Lecturer at the University of Michigan Law School, Hubert Humphrey Seminarist at Macalester College, Welch Professor of American Studies at Notre Dame University, and Henry R. Luce Professor of American Culture and Public Policy at Northwestern University (1980-1988).

He is the author of Chesterton, Politics and Catholic Freedom, Roman Culture, Jack Ruby, The Second Civil War, Nixon Agonistes, Bare Ruined Choirs, Inventing America, At Buttons, Explaining America, Confessions of a Conservative, The Kennedy Imprisonment, Lead Time, Cincinnatus, Reagan's America, Under God, and Lincoln at Gettysburg.

He has received the Pulitzer Prize for literature, the National Book Critics Award (twice), the Merle Curti Award of the Organization of American Historians, the Wilbur Cross Medal from Yale Graduate School, the Harold Washington Book Award, and the Peabody Award for excellence in broadcasting (for writing and narrating the 1988 Frontline documentary, "The Candidates"). Honorary doctorates have been given him by the College of the Holy Cross, Columbia College, Beloit College, Union College, Xavier University, and Saint Xavier University. He is a member of the American Academy of Arts and Sciences. His articles appear frequently in the New York Review of Books.

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Transcript--Not for Publication

DEMOCRACY AND THE ARTS - FRIENDS OR FOES?

by Garry Wills

Baird Auditorium, Smithsonian Institution

October 5, 1993

Thank you very much. It's nice to be in sunny Washington, having come from not very sunny Chicago.

The arts, we would all like to believe, thrive on freedom and contribute to it, making democracy and the arts natural partners. This should be true, our instinct tells us, since both democracy and the arts depend on free expression. The citizen must speak his or her political opinion in order to be self-ruling, and the artist must go where inspiration takes him or her. There is a mutual stake, then, in liberty. But history is not very supportive of that claim.

Art has a perverse way of thriving in captivity. One could even make an a priori case for shackling the artist to perfect the art. The highest masterpieces were created in the past under conditions we would consider demeaning and debilitating. This is a side of our history that is not given the attention it deserves. And precisely because it is disturbing to our hope that freedom might animate both democracy and the arts, we should take a close look at the political conditions under which great art has been created in the past.

First: Few, if any, would doubt that the Tudor and Stuart ages in England produced great poetry, music, drama, prose. Shakespeare's plays alone would make that time one of the summits of human expression. Yet every play of Shakespeare was subjected to prior censorship of a strict and, what was probably worse, capricious sort. Not only did each play have to be licensed by the political authorities of the time, so did each troupe of players and each house of performance. The actors wore servants' livery, which put them at the disposal of queen or king or nobleman. No one under the rank of baronet could authorize a troupe of players. We normally call Shakespeare's last company the king's men. They were, more properly called in their day, the king's servants. Laws referred to them as "belonging to the lord." Earlier, Shakespeare's company had been Lord Lester's servants, as the head of the company, Richard Burbage, made clear when he petitioned Lester. He said, "Take us as your household servants and daily wagers," wagers meaning attendants. And he begged to wear the servants' livery. When James came to the throne, Shakespeare wore the king's colors as a groom of the chamber and was expected to perform when his company was at court. Even as late as 1603, when he was composing his own greatest masterpieces, he had to learn a major role in Ben Jonson's Sejanus and perform it at a court revel.

Why did players want to wear servants' clothes? Well, for one thing, it protected them when they went out in public, where they faced a checkerboard of local bans on acting at all. When Richard Tarlton and his players got into trouble in the provinces, it helped them that they wore the red coat of Queen Elizabeth's household. Others were chary of attacking the queen's men. Remember how furious King Lear becomes when someone "dares to strike my man." Puritan criticism of players was inhibited when dealing with authorized troupes. We read from them formulas like, "Saving their livery, these actors would be intolerable."

Now, the legal fiction was that household companies had to give some public performances to keep in practice for their main job of entertaining the king or the queen. Naturally, their patrons, whether noble or royal, had to be responsible for these servants, which meant that the players lived with an understanding that they must not embarrass their lord with any offensive matter. That was especially true of the royal companies. In A Midsummer Night's Dream, Philostrate offers Theseus a menu of possible entertainments for the wedding party, including a play of Pyramus. But he says, "I have heard it over, and you do not want to." Philostrate is the master of the revels. He must see or read every performance before it can be put on before a ruler. The same thing was true of Elizabeth's and James's masters of revels. No play could be performed cold before a royal audience.

Now, the right of the master to prior review of all materials at court was expanded in Elizabeth's day to cover all theatrical performances throughout England. This huge authority was spottily exercised at best in the provinces, but it was thoroughly enforced in London and its environs. Before any play could be put on, it must be submitted to the master, who charged a sizable fee for reading it. Then he might give the play a license or put off licensing until revisions were made, when a second reading would call for a second fee, or simply disallow it. In one case of entire disapproval, the master simply burnt the play, but he still took his fee for reading it. Censors not only suggested revisions, but made them, inflicting unmetrical improvements on the verse.

Now, we might wonder, knowing that there's this tremendous censorship going on, why the texts that we have are so bawdy. Did the master not care that all of this dirty stuff was being performed before the queen? Well, in general he didn't. What he really cared about were theological and political opinions expressed in the plays. Those were strictly policed. The queen, and later the king, did not want players stirring up more religious trouble than they already had, and they didn't want players complicating tricky alliances with foreign rulers by insulting references to them or their subjects. Royalty was not to be attacked in the plays, or even nobility, except in carefully screened ways. And, after plays had gone through this whole licensing process, they could still be quashed if they caused any

trouble. Shakespeare's troupe had to stop performing a drama about the Gowrie plot, and we have consequently lost the play.

The penalties for unlicensed plays, or for tampering with a text after the master had approved it, could be severe. They ran to imprisonment, flogging, and mutilation. Playwrights were obviously inhibited a bit, even before they submitted any text to a censor. They did not want to lose their troupe, they did not want their theater to be dissolved, they did not want to make a patron suspect them of being troublemakers. When the queen's majesty's players were suspended for violating the licensing provisions, they had to beg abjectly to be taken back, with promises never to make such a mistake again.

Not only did plays have to be censored beforehand, but dramatists' books as well when they did publish their plays. The master of revels had extended his lucrative licensing operation to these books early in the reign of King James. And here the authorization process had three steps. Omission of any one of them resulted in what was called a disorderly book, one without license or warrant or entrance. The license was given by the master of the revels, then a warden had to legitimate that license with a warrant for publishing the book, and that warrant then had to be entered into the list of the stationer's company to advertise that this book could now be published. The last entry stood for the whole process, so unauthorized books were said to be published without entrance. That is the tortuous procedure that gave us books like the Shakespeare first folio.

Now, those are hard conditions to write under. Flattery of the queen or king was a condition that had to be met frequently--ingratiation to ensure against harsh judgment on touchy matters if they should arise. It was so easy to offend inadvertently when new situations arose at court that one could not risk conscious offense. It was hard enough to make provision for accidental troubles.

Shakespeare was also under implicit censorship by the fellow shareholders in his company. He did not have a free hand to risk their livelihoods. The company was consulted on economic and artistic matters, which often merged. So before he wrote, he and his fellows would have decided what kinds of story are currently popular, what actors are bringing in audiences, and so forth. Then Shakespeare wrote to those specifications.

How, with all that in mind, did Shakespeare manage to write masterpieces? He did. So did Marlowe and Jonson and Chapman and dozens of others. And what is said here of the playwrights could be said just as easily of a court painter in England like Holbein or court musicians like Byrd and Tallis or court historians like Raleigh.

Well, was Shakespearean England unusual in this tremendous censorship? Not at all. It was typical. Other high periods of art tell much the same story.

A painter in the Italian Renaissance lived under restrictions very close to those of a player in Shakespeare's time. The player could not act except in a licensed troupe. The painter could not accept commissions except as part of a guild, whose rules had dictated his training, whose continuing fees were considerable, and which could discipline him in many ways. If a painter from another city tried to work in Florence, he was either prevented by the guild or forced to pay double the local guild's normal fees while, of course, he was still paying his fees back in his own native town. When Ghiberti was given the contract to cast in bronze his great doors for the Florence baptistery, he was not yet a master in the goldsmith's guild, so his father, who was, had to be a co-signer of the contract to keep it within the guild's authority. A patron of sufficient power could, it is true, take an artist out of the guild's control--Pope Paul III did that with Michelangelo--but the captor's grasp was often tighter than the original group's. Michelangelo's tasks were to glorify the Medici in his greatest sculpture series and to glorify the papacy in his greatest painted series. The papal program is spelled out mystically on the Sistine ceiling, a sublime piece of propaganda for the della Rovere pope, whose oak shows up up there, but just as certainly an act of propaganda as Leni Riefenstahl's movies of the 1930s. And what Michelangelo did for Popes Julius and Clement and Paul, Raphael did for Pope Leo X, whose features tend to show up very frequently on the stanze, on the figures of King David and other saints. The artist, that is, was still an artisan in the Renaissance, as the actor was still a groom of the chamber in Shakespeare's day.

Even the prickly Leonardo had to trail around behind Cesare Borgia as his hired expert on fortifications. Commissions to artists spelled out the subject matter to be treated, the materials to be used and what they will cost, and the right to reject or change the work if it proved unsatisfactory to the patron. In 1436, Paolo Uccello had to efface a fresco he was working on because it did not please the owner of the wall. Payment could be refused, and artists could even be sued and have to pay the patron, instead of vice versa, if he broke the contract, if he delivered something that was not ordered. The patrons could dictate working terms to the artists. The organization that commissioned the baptistery doors from Ghiberti stipulated in a follow-up agreement that he must "work every working day, all day, with his own hands" to prevent him from turning over any significant part of the task to assistants. He would be penalized for any attempt to shirk this requirement, and a commission of three men was appointed to oversee his work and make sure this clause was fulfilled. Those powerful enough to impose such draconian provisions were usually grandees of church estate or influential lay confraternities or religious orders. Not surprisingly, then, most Renaissance art is a glorification of rulers and ruling families and monasteries and churches which had the power to contract for these works.

Now, it would be easy to pursue this theme through the

whole of European life at a time when the church and/or royal families were the principal patrons. Whatever art displeased them tended not to get created or could be destroyed when it did, and books were just as vulnerable as paintings. The humanities were under the same discipline as the arts. Universities and academies had to be authorized by lay or clerical power holders, who could prevent books from being written or published or circulated. In fact, much of European history looks like a passing of the torch back and forth among zealous partisans, Catholics burning Protestant work, Protestants burning Catholic work, Christians burning Jewish works, Massachusetts authorities destroying Quaker books or sometimes Quakers. It was a continual bonfire of the verities.

This repressive tradition comes farther down to us than we tend to remember and reaches farther back. Verdi's operas in the nineteenth century ran a gauntlet of censors and had to be cut, altered, or withdrawn according to the rules of each theater's locale. The licensing of plays in England continued right through the 1960s. All of Shaw's plays were pre-censored, just as Shakespeare's had been. And if we go back to Roman antiquity, Ramsey McMullen tells us how nervously what he calls the enemies of the Roman order were spotted and silenced. Cremutius, for instance, the historian, had his volumes burnt before he was forced to commit suicide.

Art not in service was generally not acceptable. The Emperor Augustus's great program of reform had a propaganda agenda that Virgil conformed to just as closely as Michelangelo did to the della Rovere ideology. Most of the art in Europe's past deferred to reigning dogma.

Now, that's a pretty grim picture, and one looks around hoping there's at least one exception, and one is often offered--what of ancient Athens, the first great democracy and a home of high art?

The Greeks treasured freedom of expression--not only free speech--isegoria--but rash speech--parrhesia--untrammelled in ways that can shock us even today. Aristophanes, the great comic dramatist, buried his day's politicians in avalanches of verbal filth. He mocked the government. He called gods ludicrous. He used obscenities that make Shakespeare's bawdy look amateur, as if the great Elizabethan were not really trying, so that when we read that a comic rival, Cratinus, managed to crowd in even more dirty stuff than Aristophanes, we wonder how on earth he could have done that. And remember that Shakespeare's theater was secular, but Aristophanes flung out his bawdy lines in the middle of a religious ceremony presided over by a priest of Dionysus sitting in the front row right on the edge of the orchestra.

Those plays were part of a ritual that began with the religious procession, with one of those incredibly messy sacrifices of various animals that made Athenian civic life so pungent. The serene Acropolis we visit today was once the site

of sacred butchery on a huge scale, making the rocks slippery with blood. In the theater itself, on a slope of the Acropolis, where Aristophanes' plays were acted, the dancing precinct had just been purified before the plays were put on with the blood of a slaughtered kid. And since the actors were the gods' celebrants, they could not be interfered with during the days of the ceremony. The Athenians did not, that is, regard the Dionysiac contests, dithyrambian in tragedy as well as comedy, as optional entertainments but as necessary rites enjoined on them by divine oracles to be celebrated with flutes and dancing and much blood on specified holy days.

So, holy cow, why all this dirty talk at a religious ceremony? Why, for that matter, those monstrous phalluses worn by some of the choruses and actors?

Religion is itself the reason. Artificial phalluses show up mainly in religious contexts as on the herms that stood by each private residence, phallus projecting outward. The roughhousing, filthy-mouthed activities of comedy were service to Dionysus. As the chorus says in Aristophanes' Frogs, comic mocking takes place in the time-honored rituals of Dionysus. In other words, the scatological irreverence is an act of carnival, which means that it is not simply allowed but required. It also means that it was divorced from everyday life. That explains, in part at least, how the city could elect Cleon to lead it in the same year that a representative panel of judges, chosen by lot from all tribes, gave Aristophanes the first prize for a play, The Nights, that savaged Cleon mercilessly. We may get a distant sense of those two acts occurring together but on different levels of meaning if we think of a modern celebrity roast, where speakers are not only encouraged but required to insult the honoree, the more hyperbolically, the better. In the case of Athenian comedy, then, free speech was less a secular civic right than a religious injunction.

But even outside their theater, Athenians seem very speculative and free to us. They entertain daring hypotheses about the gods in ways that would be considered heretical to most later societies. Yet heresy was impossible in Athens. You cannot have unorthodox opinions when you have no orthodoxy, no creed. Athenians were latitudinarian about religious views because they did not matter much. What mattered was religious practice, the rituals that filled Attic life at all levels. Cult was important, because it had concrete effects. Cult neglected, improperly performed, performed before the wrong audience, revealed to the wrong people, brought divine displeasure. Say what you will of the gods, but do what they enjoin.

The greatest American classicist, Basil Lanneau Gildersleeve, said the fifth-century Athenian did not really have a separately formed set of grammatical categories. Any errors of syntax were simply mispronunciations. In the same way, there was no heresy, just ceremonial defect.

Religious practice, then, had more resemblance to magic than to theology. What was at issue were things like pollution--miasma--and cleansing--katharmos. These were omnipresent in Greek life--for instance, in the rule of the fifth century that murderers could not be tried in the regular courts because that would involve entering the agora and contaminating the whole city. In fact, weapons or dumb animals, say a donkey that stumbled and killed someone, could be put on trial. They were tainted with the unholy deed and could taint others. Found guilty, sword or donkey was cast out from Attic soil. That shows how little opinion or motive had to do with acts of objective piety or impiety.

So, all of Attic life was saturated in the state religion, something we can judge partly from the Panatheniac festival memorialized in the frieze from the Parthenon. Here, all the resources of the city went into song, festival, sacrifice, spectacle, steaming altars, virgins with holy water, naked young men on horseback. It was an orgy of patriotic celebration to make a Nuremberg rally seem like a faculty meeting. And much of the art that we admire so comes down from that and related ceremonies.

So, even Athens did not have freedom of the arts as we, at least, understand that concept. Its art, too, was in service to power. It celebrated gods and the native population, what we would call church and state, but they didn't have those categories yet, just as Shakespeare's troupe celebrated the royal power that held it in economic submission or as Ghiberti, Donatello, and Uccello did the will of their noble ecclesiastic patrons. Nonetheless, great art was produced.

Does that mean that the arts do not need freedom, or that we might be doing a favor to artists by shackling them? I don't resemble Shakespeare in the slightest, but even I could resemble him in one way, by submitting to a constant and intrusive censorship. Is that the real lesson of this quick historical survey? As you may suspect, that's not what I am here to recommend. But neither do I think we should support art as somehow democratic by its very nature.

Against this background of variously fettered arts in the past, I would like to make just four points about support for the arts and the humanities in America.

First, the obvious: The fact that art could be created under repressive conditions is not an argument for repressive conditions. Some individuals have written beautifully from jail cells. That's no reason to throw people into jail, hoping for a masterpiece. Suffering can deepen an artist's work, which does not give us license to inflict suffering. How circumstances affect an artist's creativity will always be a mystery, but there's no mystery about the evil of repression, even for a supposedly good cause.

Second: Why have democracy and the arts so rarely met in history? Because one of them was absent most of the time. Democracy is a rare and late development. Even the apparent exception, Athens, was a limping democracy at best, with a citizenry restricted to native-born male freemen in constant service to a cult state. And even that limited experiment was vilified throughout the succeeding centuries.

Democracy in the modern sense begins in the late eighteenth century with the United States of America. How can I make this patriotic boast? After all, America had slaves, too, at the outset. We, too, denied the vote to women for most of our history. But we did something whose importance to intellectual freedom cannot be overstated. We separated the state from religion, an original move in history, one of the few truly original political acts.

All the regimes I have been considering, including Athens, consecrated art to the celebration of conjoined secular and religious power. That was as true of a Gothic cathedral as of a Greek acropolis. It was true of any Renaissance palazzo pubblico. All of them had their patron saints, their altars, chapels, priests, and their artists celebrating all of the above. Basic agreement was secured by incorporation of the citizens into a religious community which prayed to the official god or cluster of gods. That is something we cannot, by our Constitution, have. Even if we wanted to, we could not give governmental support to arts that celebrate an established religion. Some predicted this would result in disunity and the dissolving of that moral fellowship on which community action depends. But, in fact, religion has flourished in America, and so has the secular state--far more than in countries with state religions. Not that we have lived up even now to the full separation Madison and Jefferson envisaged. The nonestablishment clause was so new, so shocking to some, that Americans have always doubted that the words really mean what they say. Still, we have implemented this part of the Constitution progressively over the years. And the lack of a religious orthodoxy sets the standard for freedom of thought in all areas. This is a radically new situation in the history of governments.

So, third: The question then arises, can art survive without the largely religious state support it had in the past? One answer might be, religion is making it on its own. Why can't art? Nonsupport for religion has worked. Let's try nonsupport for the arts. But the latter restriction is not only not in the Constitution, as the first one was, it was never envisaged by the founders. George Washington, in his first annual message to Congress, urged the legislators to act for "the promotion of science and literature," and suggested as one, but not the only way of doing this, the formation of a national college.

The art of the old regimes, though it was intended primarily to glorify religious and state authority, also gave the people aesthetic satisfaction. The sacred holidays and festivals

were entertaining, relaxing, uplifting, and we do not have to lose those effects of the arts just because we have cut off ideological, theological patronage. Our government works for the good of its citizens in many areas, physical and intellectual and spiritual. Aesthetic satisfaction is an important element in civic pride, intellectual stimulation, mutual enlightenment, the exchange of ideas. The schools the government supports would be inadequate if they did not include aesthetic training. Even good prose is more than correct grammar. It involves artistic elements such as euphony or rhetorical force or refinement. Our cities are meant to reflect more than mere utility, our national parks are sources of aesthetic as well as hygienic benefit. A critic might, I suppose, object that one can encourage aesthetic satisfaction in the schools without paying artists to provide objects of aesthetic satisfaction. That could be done, perhaps, but it would be like hopping on one leg all the time--very strenuous, tiring, and confusing.

Nonetheless, point four: What warrant has our government for supporting the arts? If we turn from Washington, the first president under the Constitution, to the Constitution itself, we find a clause in that document not often given very close attention, which tells us interesting things about the framers' values. Ralph Brown of the Yale Law School pointed this out to me many years ago. In itself, all that this clause does is authorize Congress to issue patents and copyrights. But it does so in an odd way. Section 8 of the first article grants various powers to Congress, listing them in a standard way. Each power is stated in an infinitive: to regulate commerce, to coin money, to establish post offices, to declare war. In the middle of this run of infinitives is the patent and copyright clause, Clause 8, where we expect this: to secure for limited times to authors and inventors the exclusive right to their respective writings and discoveries. That would be clear in its purpose. But the authors did not think it sufficient. The actual power granted in this case, and in this case only, is stated in an instrumental subordinate phrase using the gerund: Congress is to do something "by securing for a limited time to authors and inventors," etc. If the power granted is put in the instrumental phrase, what was important enough to precede it in the infinitive? Not the bestowal of a specific authority matching other items in the list, but this: "To promote the progress of science and the useful arts by securing the rights of authors and discoverers." This is not just a power to act, like the power to declare war; it is the statement of a goal achievable by the specific powers mentioned. This infinitive, in other words, resembles those from the preamble that state the aims of the document: to promote the general welfare or to secure the blessings of liberty. In fact, the copyright clause has a kind of mini-preamble inside the body of the Constitution, and it's the only clause that has that. It follows up and makes specific the general preamble's words, "to promote the general welfare." One way of promoting the general welfare is to promote the progress of the arts. It is interesting as well that in a document devoted to rights and powers, this is the only use in the body of the Constitution

itself of the term "right"--secure the rights of the authors and discoverers.

If it is said that only authors and only useful arts are mentioned in the instrumental phrase, one can make three answers to that. First, the infinitive statement of a goal goes beyond the specification of the means, as Washington's use of language, very like that of the mini-preamble, "promotion of science and literature," recommends the founding of a national college. Second, the fine arts were useful arts in eighteenth-century theory, articulated by Shaftesbury, Hutchinson, Kames, Hume, and others, since the aesthetic sense was closely allied with the moral sense. Third, our courts quickly and uncontroversially decided that copyright covers not only inventions and literature, but music, the graphic arts, dance, and all creative artifacts. So, our government is expressly commissioned to protect the citizens' rights to the benefits of artistic creativity, and to do this by laws protecting the artist. Yet the mini-preamble goes beyond the protection of the individual concerned, to the encouragement of the arts themselves of their progress.

So, if it can encourage the arts in this way, why not in others? The government is not ruled away from this as it is from the support of religion. What the founders did was take the old religious and artistic patronage and split it in two, ruling out government activity for religion but expressly not ruling out support for the arts. That is the meaning of the eighth clause in the eighth section of Article I, to be contrasted with the First Amendment, which guarantees free exercise of religion, but not government encouragement for any progress of it. The arts, in other words, deserve government support, not because there is approved natural interdependence of fine arts and free government. The aim is not to promote democracy but to promote the arts. That's a legitimate goal of the government stated in the Constitution. They are goals in themselves, and a democracy need not deprive people of them just because we have removed regime-boosting forms of patronage.

All kinds of autocratic regimes have had great artistic achievement. That does not mean that a democracy must lack them. In fact, in our relatively new form of government, with its daring disestablishment of religion, it is a challenge for us, and should be a satisfaction, to show just what the new kid on the historical block can do. We can support the arts without imposing a governmental agenda on them. We can break the old rules, including those that made the arts depend on cardinals and princes. It is a task we should welcome, as we welcome the unheard-of, up to then, separation of government from divine sanction of cult.

Art was not free in the past, however great it was. Even if art were to be less great among us, we would still demand that it be free. And we may in the process demonstrate that there's no historical necessity for sacrificing greatness. Some, after all, said religion could not flourish separated from the state.

We have disproved that. We may be doing the same thing with the arts. Our experiment is still young.

Hilton Kramer, in the current issue of his journal New Criterion, deplores the current politicization of art and summons us back to the serene upper air of high art above politics. What? Above politics? Which art: the ideologically programmed Acropolis at Athens? Louis IX's cathedrals? Pope Julius's Vatican with its papal propaganda on the ceiling? Elizabeth's court with her reined-in dramatists? Charles IV's Escorial decorated by the royal painter Goya? Whitehall with its Rubens' paintings to glorify the Stuarts? Napoleon's imperial regime with its director of the arts, Jacques Louis David? High art was born and lived most of its life as the acolyte of political power, as the slave of politics. When in America the artist expresses the humanity of the nonpowerful, of the immigrant, of the aliens who arrived here, of people once enslaved by politics, this is called politicizing art. It is the opposite. It is an art not speaking from the courts of privilege but to them.

Mr. Kramer's complaint reminds me of one made in his magazine by his colleague, Roger Kimball, that modern art has been sullied by the introduction of gender as a concern. No gender was there before, because it was all one gender. For women to speak on their own, not solely to be the subject of male artistry, is not to introduce gender into the arts, but to counter the monopoly of one gender. We have broken a political stranglehold, not imposed one.

So our art, unlike art patronized by kings and cardinals, will not speak with one voice, support one orthodox agenda. Even if that were to mean sacrificing the benefits of order and control, we would be compelled by our own principles to make the sacrifice. We will not have a slave state, even if that means we will have no Phidias. We will not have a papal ideal of government, even if that means we shall have no Raphael. We will not have the government censoring plays, even if that means we must lack a Shakespeare. I do not think that's the case.

I put it as the extreme hypothesis to make it clear that, even if one did grant such an outcome, our choice would be determined by democracy itself. If freedom is by some mysterious chance detrimental to art, then artists will learn to get around that difficulty, as they got around all the other difficulties thrown up before them by repressive regimes in the past. I don't think that outcome is a given. I think we are still engaged in something so new, so unsettling to past connections, that there is no telling what will be accomplished by our arts as by our free religion and our free secular state.

I ask then, at the end, is current art political? Not as it was in the past. Ours is political only as Americans understand the politics of a pluralist and secular society, one that welcomes dissent, free expression, and, yes, turmoil. Only police states need to fear that.

Thank you.

#

Questions and Answers

I'm asked to take questions, which I'm happy to do, but I don't know if I can see you unless the house lights go up a little bit. Good. Well, if anyone will raise their hand, I'll try to repeat the question because there's no mikes out there in the room out there. Any hands?

Question (repeated by Garry Wills): Do I have any problem with the fact that Arthur Miller, who once belonged to the Communist Party, is going to be given a Medal of Art.

Wills: I was down speaking at the University of Virginia earlier this year, and so was Gorbachev, and a number of people said that he should not be allowed to speak at Jefferson's university about freedom, since he had been the enemy of freedom. St. Augustine, who was a Manichaeian and an academic and a sinner of all kinds, did okay when the orthodox church accepted him, so I think we should hope that everybody will repent.

Question (repeated by Garry Wills): What went wrong with the censorship machinery when the Essex plot had Shakespeare's company put on the play Richard the Second?

Wills: That play had been licensed. It involves the deposing of the king, as you know. And the troupe did not submit it for relicensing because the Essex plotters wanted to commission a special performance for them. It was in the public theater, but it was in the nature of a private performance because they were paid a patron's fee rather than the box-office toll. The troupe did not know that it was part of a plot, that they were trying to encourage the idea of deposing royalty, so they were not punished. They were told to keep that damn play off the boards, but they were not punished. A lot depended on your patron. You could get away with certain things if you had a powerful patron. But, even so, you had to be very careful. One of the plays that submitted to the master of revels has a section of it that most people think was written by Shakespeare's own hand to improve the prospects of the play passing by the censor because it had been turned down before. Everybody got censored in one way or another.

Jonson and Chapman got censored especially frequently. Jonson became so subservient, Ben Jonson, to royalty, attacking the Catholics with special vengeance to prove that he was no longer a Catholic--see, he was allowed to repent too--that he was actually in line to become the master of revels and censor all his fellow playwrights, but he died before he could take office. So, it was a very tricky thing, what was acceptable and what was unacceptable in the climate of the moment.

And Shakespeare's troupe got into trouble at least several times. One is the Gowrie plot time that I mentioned, and the other is Richard the Second. But they were very cautious. There is very little in Shakespeare that a censor would get upset at, which makes it very strange, it seems to me, that the talk now among literary analysts of Shakespeare is all about subversion

and how he's secretly carrying on a war with power, and he's mocking the queen and the king. Well, if that's the case, you have to assume that the master of revels was uniformly stupid, and there's nothing that would indicate that. It's people wanting Shakespeare to be freer of power than he was.

Question: (Inaudible.)

Wills: No. What the government cannot do is support established religion or promote religion. But in the granting of freedom of free speech to people, obviously, if people want to be free to speak about religion, then that's part of the First Amendment, too. Nat Hentoff is very good on this, it seems to me, whatever his other views. He has uniformly attacked people who tried to say that, because there is no established religion, people can't talk about religion in the schools or read the Bible or anything of that sort. And he said they forget there are a lot of things in that First Amendment, and free speech is one of them, free opinion. If you think... One of the cases he gave was of a student who got up and gave a commencement address and said the most important thing in life is her religion. Well, some people wanted to censure her and say this was the introduction, this was the protection of religion. What was she supposed to do? Lie? Say, "The most important thing in my life is my tennis shoes"? Freedom of expression allows you to have opinions about religion as about everything.

Question (repeated by Garry Wills): The question was, doesn't art make people more moral in the sense of more sensitive and humane?

Wills: Then the Marquis de Sade was not an artist, I guess. I know a lot of moral people who are not artists, and vice versa. Ideally, of course, in a platonic world in which human excellence is a single thing and advances uniformly on all fronts, intellectual excellence would also be moral excellence. In fact, Plato tried to argue that that was the case. But I think you and I come up against many experiences of brilliant scoundrels that seem to undermine that. There are certain spiritual qualities, I think, that art brings into people's lives. Whether that results in a net improvement in their morals is problematic. At any rate, people who have tried to advance art as a way of improving people's morals have not been very successful, and that's why I would not want us to try to advance arts in order to make democracy more strong and powerful. Those are kind of tenuously connected things. Either the arts are good and should be supported, or they're not. That should be the question. They shouldn't be good because, if we expose people to the arts, they will become saints or become model democrats or anything of that sort. They will be better people because they will be open to one part of life.

Question (repeated by Garry Wills): She would like to know more about the eighteenth-century notion of the useful arts.

Wills: The eighteenth century had a kind of mechanics of human psychology. Diderot and the encyclopedists were leaders in this--so were the Scots, so, in some measure, was Locke--that the

human mechanism vibrates in response to other human mechanisms. And we do this through compassion and fellow feeling, which in one sense is the moral sense, in another sense is the aesthetic sense. Cocteau had a wonderful metaphor. He said that artists and human beings in general are like the famed Stradivarius in a certain town. Whenever any other Stradivarius played in that town, it would resonate and give out the ghostly tune. Well, that's the way many people in the eighteenth century conceived morality, that by empathy with each other, we learn to treat each other well. And there was usually a kind of physical basis for this, which is what made it attractive to Jefferson, who was a committed materialist. As you know, he did not believe there was such a thing as spirit, so everything was based in the body. And this body resonating in sympathy to other bodies was a concept that was very important to him.

Question (repeated by Garry Wills): The question is, if federal funds go to arts that upset the community, that's criticized, whereas in journalism, if the government tried to support journalism, it would be considered a co-optive move, buying off the community.

Wills: Well, that in a way does put the problem. If the only art that the government can support is government-supported art, we've circled back into the old kind of patronage that existed in the past. We have not lived up to the originality of our Constitution, it seems to me. If the government support of arts has to have some qualitative measure, it can't be governmental, it seems to me. We should not be buying artists to boost the regime, for all kinds of reasons. It's very hard in a democracy because the regime shifts all the time. If you go down that line, you would end up saying a Democratic administration will hire artists to boost the Democratic administration, Republican will do it for Republican, and that's the way it was always done in the past. Cardinal Riario bought his artist to celebrate himself and to promote his career and get him into the papacy, along with other acts, like bribery.

But it seems to me the only thing you can do to support the arts in a free community in which you're not buying regime boosting, is to let qualified artists, those who are credentialed by their fellows, by some record, by some standing, decide what are worthy projects. And, of course, that's what we do in the academy, for instance. People are credentialed in the academy, more formally, perhaps, than in the arts, but in a way that's not much different, especially since now the arts and the academy and the humanities all overlap so terribly. But in general, for instance, when the government is accrediting schools and it says, we will not accredit schools that teach creationism because accredited scientists, ones who are respected by their peers for their knowledge of science, who have a track record, who have produced scientific work which works--I know people who have come up with concepts that have been proved--those people will decide it. It's not that the government should decide that, it seems to me. You should not elect a president who will become the arbiter of what is good science, whether evolution or creationism. So, whenever you have an arts that has a certain integrity of its

own, as opposed, say, to journalism, which is reporting on the government, which is perhaps an adversary, but nonetheless a dancing partner to the government, that's an entirely different situation.

I don't know if that's an adequate answer because it's a complex and interesting question. Is there some other angle I should try? I know it's hard to argue with Jim.

Anyone else?

Question (repeated by Garry Wills): To what extent was abstract expressionism influenced by the rise in democracy in America?

Wills: Well, they were not chronologically very close, for one thing, for democracy arose a long time before that. Art reflects all of the society, but it also reflects oppositional strains within the society. We can do that in a way that Shakespeare couldn't. He couldn't get away with being critical of the parts of society that the authorities of society would rather have accepted without criticism. I don't know. I don't want to go into any one school of art. As I say, all art reflects the society around it in various ways, but I don't think there's a deterministic pattern that democracy must produce abstract expressionism. It doesn't work that way, I don't think, but I'm not an artist.

Question (repeated by Garry Wills): Yes. Did you get that? I gave many male examples of artists, and isn't there a revisionist view that would try to find some female artists back in the past, too?

Wills: Of course there is, and that reflects the more important thing, that now women are free in the arts world in a measure that never existed before in anything like the current scale. I used male artists because generally it was impossible for a female to become an artist. They were not admitted in the guilds; they were not admitted in the religious companies in Athens which produced most of the arts; they were not admitted in most academies. It was considered evil to have a woman looking at a male nude in the academic studio. So it's true that there were exceptions--Angelica Kaufman and others--and they deserve a special credit because they went so much against the grain, but they were mainly male in the past because their patrons were mainly male. It was the church, it was the royal succession. A lot of the church art had to be done by people who went into cloisters and painted there, and women couldn't do that, not even nuns. So, it was a repressive regime. That's what I was trying to emphasize.

Question: You said that plays were still being licensed in the '60s in England. "Banned in Boston" is a relatively recent phrase also. What's the difference?

Wills: Banned in Boston was something that was brought against specific works of art. The city council... It was not a general censorship. Every play that went on in Boston was not read ahead of time by a censor and passed. Things that acquired an evil reputation were banned in Boston--Mencken's magazine, in

one famous instance--not every issue of it, but one issue which had a specific article that was considered immoral. But in England, every play had to be licensed by the censor, in the most restrictive way. I was talking just recently to Jules Pfeiffer, who put on his play--"Little Murders," is it?--in 1967, and the licenser, the government official, took out every use of the word "shit"--that cut the play in half, you know--and all kinds of things. And Pfeiffer went and tried to defend this, saying, "Well, it's played everywhere. It's played in Boston," but he couldn't do it. So, as recently as 1967, every play had this prior censorship, so that plays about homosexuality, for instance, were not allowed, simply not allowed. And language, dirty language was simply not allowed. England has a puritan tradition that has survived extraordinarily energetically in, for instance, something like the licensing hours of their pubs being closed off and on and off and on all day long. But that's an interesting thing. There certainly was censorship in Boston and in other cities. Baltimore had a censors' board for movies and that kind of thing. But England, the censorship of the theater went from Henry VIII to Queen Elizabeth II. That's a pretty long time to have one regime last, one discipline.

Thank you.

NEWS

National Endowment
for the Humanities

A Federal Agency

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NEH-93-033-10

ATTENTION: CITY DESK EDITOR
EDUCATION REPORTER
FEATURE WRITERS

FOR IMMEDIATE RELEASE

**FAYETTEVILLE EDUCATOR WINS \$30,000 FELLOWSHIP FROM
THE NATIONAL ENDOWMENT FOR THE HUMANITIES**

Program Assists Doctoral Candidates at
Historically Black Colleges and Universities

WASHINGTON, Oct. 1 -- Liliana Wendorff, an instructor at Fayetteville State University, has been awarded a \$30,000 fellowship from the National Endowment for the Humanities (NEH). Wendorff was one of only 11 faculty members at historically black colleges and universities (HBCUs) and other predominately black colleges across the United States to receive a grant through the Endowment's Faculty Graduate Study Program.

"It is very exciting to see college faculty members who are committed to broadening their knowledge in the subjects they teach," said NEH Chairman Sheldon Hackney. "We are pleased to offer support to these individuals and to the study of the humanities at our nation's historically black colleges and universities."

Wendorff is a doctoral candidate in Spanish language and Spanish American literature at the University of North Carolina, Chapel Hill. She is presently researching and writing a dissertation that will examine selected works by Peruvian writer Mario Vargas Llosa.

The Faculty Graduate Study Program was established in 1983 as part of an NEH response to a presidential initiative aimed at encouraging expanded private and public support for the nation's HBCUs. Under this program, fellowships of up to \$30,000 each are awarded to selected HBCU faculty members

- MORE -

who are doctoral candidates in history, literature or other humanities disciplines.

This year, fellowship applications were reviewed and judged by humanities scholars who considered the quality of the applicant's work and the significance of the proposed study. The grants replace the academic-year salary and enable the recipients to undertake a continuous period of study from nine to 12 months in duration. Faculty Graduate Study Grants are made through the recipient's college or university, which is responsible for administering the funds.

Since 1983, NEH has awarded 106 Faculty Graduate Study grants. Of this total, 39 grantees have received a doctoral degree in the humanities and approximately 20 grantees are currently on tenure.

[A list of this year's recipients is attached].

The application deadline for the 1994 HBCU Faculty Graduate Study Program fellowships is March 15, 1994. For more information, contact: National Endowment for the Humanities/Division of Fellowships and Seminars, Attention: Faculty Graduate Study Program for HBCUs, Room 316, 1100 Pennsylvania Avenue, N.W., Washington, DC, 20506. The telephone number is 202/606-8466.

Created by Congress in 1965, the National Endowment for the Humanities is an independent agency that supports education, research, preservation projects and public programs in the humanities.

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NOTE TO REPORTERS/WRITERS: Liliana Wendorff can be reached at 919/483-4574.

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National Endowment
for the Humanities

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1100 Pennsylvania Ave., N.W.
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NEH-93-033-L

NATIONAL ENDOWMENT FOR THE HUMANITIES

Faculty Graduate Study Program for
Historically Black Colleges and Universities
September 1993
[All awards are for \$30,000]

- ARKANSAS** Hsin Y. Chi, Philander Smith College [501/329-4065]
A study titled "Artist and Attic: A Study of Poetic Space in
19-Century Women's Writing."
- FLORIDA** Titus Brown, Florida A&M University [904/576-5577]
A study on the history of the Ballard Normal School, Macon, Ga.
- Leila Walker, Florida A&M University [904/656-5912]
A study on the poetry of Maya Angelou. (This grant
administered by NEH; funded by the East-West Center.)
- GEORGIA** Akinyele K. Umoja, Morehouse College [404/987-4132]
A study on armed self-defense during the civil rights movement
in the Mississippi Delta.
- LOUISIANA** Mona Lisa Saloy, Dillard University [504/944-9985]
A study on Bob Kaufman, African America poet.
- MASSACHUSETTS** Angel A. Amy-Moreno, Roxbury Community College [617/524-8841]
A study titled "The Treatment of Spanish Moriscos as a Model
for the Treatment of New World Natives: The Case of Peru."
- MISSOURI** Theodora Glitsky-Lodato, Harris-Stowe College [314/842-5821]
A study on the philosophies of Plato.
- NEW YORK** Rebecca Weiner, Manhattan Community College [212/473-2439]
A study on the father-daughter relationships in selected novels
by Henry James.
- NORTH CAROLINA** Liliana E. Wendorff, Fayetteville State University
[919/483-4574]
A study on the literary works of Mario Vargas Llosa.
- TEXAS** Lisa M. Aubrey, Prairie View A&M University [318/845-4157]
A study titled "The Politics of Development Cooperation:
Indigenous Non-governmental Organizations -- The Case Study of
Maendeleo Ya Wanawake in Kenya."
- Shirley W. Moore, Texas Southern University [713/733-4401]
A study on the narratives and lifestyles of African American
women writers and other female writers of the 19th-century.

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202/786-0449

NEH-93-033-L

NATIONAL ENDOWMENT FOR THE HUMANITIES

Faculty Graduate Study Program for
Historically Black Colleges and Universities
September 1993
[All awards are for \$30,000]

- ARKANSAS** Hsin Y. Chi, Philander Smith College [501/329-4065]
A study titled "Artist and Attic: A Study of Poetic Space in
19-Century Women's Writing."
- FLORIDA** Titus Brown, Florida A&M University [904/576-5577]
A study on the history of the Ballard Normal School, Macon, Ga.
- Leila Walker, Florida A&M University [904/656-5912]
A study on the poetry of Maya Angelou. (This grant
administered by NEH; funded by the East-West Center.)
- GEORGIA** Akinvele K. Umoja, Morehouse College [404/987-4132]
A study on armed self-defense during the civil rights movement
in the Mississippi Delta.
- LOUISIANA** Mona Lisa Saloy, Dillard University [504/944-9985]
A study on Bob Kaufman, African America poet.
- MASSACHUSETTS** Angel A. Amy-Moreno, Roxbury Community College [617/524-8841]
A study titled "The Treatment of Spanish Moriscos as a Model
for the Treatment of New World Natives: The Case of Peru."
- MISSOURI** Theodora Glitsky-Lodato, Harris-Stowe College [314/842-5821]
A study on the philosophies of Plato.
- NEW YORK** Rebecca Weiner, Manhattan Community College [212/473-2439]
A study on the father-daughter relationships in selected novels
by Henry James.
- NORTH CAROLINA** Liliana E. Wendorff, Fayetteville State University
[919/483-4574]
A study on the literary works of Mario Vargas Llosa.
- TEXAS** Lisa M. Aubrey, Prairie View A&M University [318/845-4157]
A study titled "The Politics of Development Cooperation:
Indigenous Non-governmental Organizations -- The Case Study of
Maendeleo Ya Wanawake in Kenya."
- Shirley W. Moore, Texas Southern University [713/733-4401]
A study on the narratives and lifestyles of African American
women writers and other female writers of the 19th-century.

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NEWS

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202/606-8449

For More Information Contact:

NEH-93-033-11

(NEH) Kelly Porter, 202/606-8449

(East-West Center) Dr. Elizabeth Buck, 808/944-7315

ATTENTION: EDUCATION REPORTER
CITY DESK EDITOR
FEATURE WRITERS

FOR IMMEDIATE RELEASE

**FLORIDA EDUCATOR WINS FELLOWSHIP OFFERED BY THE
NATIONAL ENDOWMENT FOR THE HUMANITIES AND EAST-WEST CENTER**

Program Assists Doctoral Candidates at
Historically Black Colleges and Universities

WASHINGTON, Oct. 1 -- Leila Walker, an instructor at Florida A&M University, is the first recipient of a \$30,000 fellowship offered by the National Endowment for the Humanities (NEH) and Hawaii's East-West Center. Announced last year, the fellowship is a result of a cooperative initiative between NEH and the Center.

NEH administers the new fellowship as an extension of the agency's Faculty Graduate Study Program for scholars at historically black colleges and universities (HBCUs) and other predominately black colleges. Funding is being provided by the East-West Center, an institution dedicated to the study of Asia, the Pacific Island region, the United States and various cultures worldwide. This month, Walker will travel to Hawaii to study and participate in cross-cultural activities at the Center.

"We are pleased to join the East-West Center in this exciting fellowship opportunity," said NEH Chairman Sheldon Hackney. "It is rewarding to see college faculty members who are committed to broadening their knowledge of the humanities."

Walker is a doctoral candidate in American literature at Florida State University. She will be researching and writing a dissertation focusing on the poetry of Maya Angelou.

"This opportunity will allow Ms. Walker to share her knowledge of African American literature, particularly Maya Angelou's poetry, with the Asian scholars at the Center," said Dr. Elizabeth Buck of the East-West Center. "Our institution is dedicated to cross-cultural education and research, and we encourage the participation of African Americans. Having Ms. Walker at the Center will benefit our programs as well as our students and fellows."

- MORE -

During her year of study, Walker will work on her dissertation and participate in the East-West Center's educational and research programs. She will also have access to resources at the adjacent University of Hawaii at Manoa.

The Faculty Graduate Study Program was established in 1983 as part of an NEH response to a presidential initiative aimed at encouraging expanded private and public support for the nation's HBCUs. Under this program, fellowships of up to \$30,000 each are awarded to selected HBCU faculty members who are doctoral candidates in history, literature or other humanities disciplines.

This year, fellowship applications were reviewed and judged by humanities scholars who considered the quality of the applicant's work and the significance of the proposed study. The grants replace the academic-year salary and enable the recipients to undertake a continuous period of study from nine to 12 months in duration. Faculty Graduate Study Grants are awarded to the recipient's college or university, which is responsible for administering the funds.

Since 1983, NEH has awarded 106 Faculty Graduate Study Grants. Of this total, 39 grantees have received a doctoral degree in the humanities and approximately 20 grantees are currently on tenure.

[A list of this year's recipients is attached].

The application deadline for the 1994 NEH/East-West Center fellowship is March 15, 1994. For more information, contact: National Endowment for the Humanities/Division of Fellowships and Seminars, Attention: Faculty Graduate Study Program for HBCUs, Room 316, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. The telephone number is 202/4606-8466.

Created by Congress in 1965, the National Endowment for the Humanities is an independent agency that supports education, research, preservation projects and public programs in the humanities.

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NOTE TO REPORTERS/WRITERS: Leila Walker can be reached at 808/944-7315.

FACTS

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1100 Pennsylvania Ave., N.W.
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NEH-93-034-N-01

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Mary Hanson, National Science Foundation 202/357-9498

Alexa Henderson, Georgia Humanities Council 404/880-8184

ATTENTION: CITY DESK
CULTURE DESK

FOR IMMEDIATE RELEASE

**NEW FEDERAL PROGRAM WEDS SCIENCE AND HUMANITIES
FOR GEORGIA AUDIENCES**

National Endowment for the Humanities, National Science Foundation
Join Forces to Foster Public Discussion of Contemporary Issues

WASHINGTON, Oct. 4 -- A series of public lectures and discussion sessions on "Technology and the African American Experience," co-sponsored by the National Endowment for the Humanities (NEH) and the National Science Foundation (NSF), will be held during 1993-94 in Atlanta, Ga.

Through a joint initiative of NEH and NSF titled "Nature, Technology and Human Understanding," the Georgia Humanities Council received a \$40,000 grant to conduct a project that will reappraise the role of African Americans in the development of technology in America as well as the impact of technology on the lives of African Americans.

Beginning with a two-day symposium in Atlanta for scholars, museum educators and public school teachers, the project will reach a broad audience through four public lectures, each to be held at a different cultural institution in Atlanta. Educational materials for museums and public schools will result from the project.

- MORE -

The lecture topics will cover George Washington Carver's contributions to agricultural science and technology, and the role of African Americans in the development of mechanical technology, in aviation history, and in the development of aviation and aerospace technology.

"This project is a prime example of how the humanities can shed light on the impact of science and technology in our lives," said NEH Chairman Sheldon Hackney. "By encouraging connections between these disciplines, the Endowment can help raise questions and focus public discussion on issues that have profound local, national and even global implications."

The Georgia Humanities Council is one of five state humanities councils that received support through the NEH/NSF "Nature, Technology and Human Understanding" initiative, which is designed to promote public programs examining areas of intersection among the humanities, science and engineering.

The Kentucky, Massachusetts, New Hampshire and Vermont humanities councils also received grants in this inaugural round of the collaborative program.

"The diversity and ingenuity of these programs demonstrate the natural and pervasive connections between science and the humanities," said NSF's Assistant Director for Social, Behavioral and Economic Sciences, Cora Marrett. "We can't fully understand the impact of science on our lives without a grasp of the social and cultural context in which it occurs. These programs will help provide that context."

The National Endowment for the Humanities is an independent federal agency that supports research, education, preservation projects and public programs in the humanities.

The National Science Foundation is an independent federal agency that supports research and education in the sciences, mathematics and engineering.

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NEH-93-034-N-02

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Mary Hanson, National Science Foundation 202/357-9498

Richard Weigel, Kentucky Humanities Council 502/745-5731

ATTENTION: CITY DESK
CULTURE DESK

FOR IMMEDIATE RELEASE

**NEW FEDERAL PROGRAM WEDS SCIENCE AND HUMANITIES
FOR KENTUCKY AUDIENCES**

National Endowment for the Humanities, National Science Foundation
Join Forces to Foster Public Discussion of Contemporary Issues

WASHINGTON, Oct. 4 -- Kentucky's transition from an agrarian lifestyle and an economy based on tobacco farming and coal mining to technologically sophisticated alternatives will be the focus of an upcoming statewide public program co-sponsored by the National Endowment for the Humanities (NEH) and the National Science Foundation (NSF).

Through a joint initiative of NEH and NSF titled "Nature, Technology and Human Understanding," the Kentucky Humanities Council received a \$40,000 grant to conduct a series of public lectures and discussion sessions on the theme "Science in Our Lives." The programs will take place in the state throughout 1993-94.

The project will reach a broad audience through three public lectures, each to be held at a different location in Kentucky. Broadcast and videotapes of the lectures, publication of the lectures, and a reading and discussion series will result from the project.

The lecture topics will cover the role of scientific inquiry and scientific education in ordinary citizens' lives, the evolution of technology through trial and error, and the impact of garbage disposal on the environment and on people's lives.

"This project is a prime example of how the humanities can shed light on the impact of science and technology in our lives," said NEH Chairman Sheldon Hackney. "By encouraging connections between these disciplines, the Endowment can help raise questions and focus public discussion on issues that have profound local, national and even global implications."

The Kentucky Humanities Council is one of five state humanities councils that received support through the NEH/NSF "Nature, Technology and Human Understanding" initiative, which is designed to promote public programs examining areas of intersection among the humanities, science and engineering.

The Georgia, Massachusetts, New Hampshire and Vermont humanities councils also received grants in this inaugural round of the collaborative program.

"The diversity and ingenuity of these programs demonstrate the natural and pervasive connections between science and the humanities," said NSF's Assistant Director for Social, Behavioral and Economic Sciences, Cora Marrett. "We can't fully understand the impact of science on our lives without a grasp of the social and cultural context in which it occurs. These programs will help provide that context."

The National Endowment for the Humanities is an independent federal agency that supports research, education, preservation projects and public programs in the humanities.

The National Science Foundation is an independent federal agency that supports scientific research, engineering and science education.

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NEH-93-034-N-03

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Mary Hanson, National Science Foundation 202/357-9498

Bernard Rodgers, Jr., Massachusetts Foundation for the Humanities
413/536-1385

ATTENTION: CITY DESK
CULTURE DESK

FOR IMMEDIATE RELEASE

**NEW FEDERAL PROGRAM WEDS SCIENCE AND HUMANITIES
FOR MASSACHUSETTS AUDIENCES**

National Endowment for the Humanities, National Science Foundation
Join Forces to Foster Public Discussion of Contemporary Issues

WASHINGTON, Oct. 4 -- A series of five interactive teleconferences on the theme of "Knowing Our Place: Humanistic Aspects of Environmental Policy Making," co-sponsored by the National Endowment for the Humanities (NEH) and the National Science Foundation (NSF), will be broadcast during 1993-94 in Massachusetts.

Through a joint initiative of NEH and NSF titled "Nature, Technology and Human Understanding," the Massachusetts Foundation for the Humanities, in collaboration with the Massachusetts Corporation for Educational Telecommunications, received a \$50,000 grant from NEH and NSF to conduct a project that will examine whether and to what extent issues of environmental policy requiring a high level of scientific and technological understanding can or should be determined by democratic discussion.

The project will reach a broad audience throughout Massachusetts by means of the television broadcasts, in which a group of humanities

scholars, scientists and engineers will discuss the issues with live and call-in audiences of interested citizens.

The program topics will cover the role of expert and public participation in the nuclear-power debate; risk assessment and public perception of risk; the social, political and economic contexts of nuclear power; toxic waste and other environmental aspects of nuclear power; and the scientist as citizen and the citizen as scientist.

"This project is a prime example of how the humanities can shed light on the impact of science and technology in our lives," said NEH Chairman Sheldon Hackney. "By encouraging connections between these disciplines, the Endowment can help raise questions and focus public discussion on issues that have profound local, national and even global implications."

The Massachusetts Foundation for the Humanities is one of five state humanities councils that received support through the NEH/NSF "Nature, Technology and Human Understanding" initiative, which is designed to promote public programs examining areas of intersection among the humanities, science and engineering.

The Georgia, Kentucky, New Hampshire and Vermont humanities councils also received grants in this inaugural round of the collaborative program.

"The diversity and ingenuity of these programs demonstrate the natural and pervasive connections between science and the humanities," said NSF's Assistant Director for Social, Behavioral and Economic Sciences, Cora Marrett. "We can't fully understand the

impact of science on our lives without a grasp of the social and cultural context in which it occurs. These programs will help provide that context."

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NEH-93-034-N-04

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Mary Hanson, National Science Foundation 202/357-9498
Anne Zachos, New Hampshire Humanities Council 603/224-4071

ATTENTION: CITY DESK
CULTURE DESK

FOR IMMEDIATE RELEASE

**NEW FEDERAL PROGRAM WEDS SCIENCE AND HUMANITIES
FOR NEW HAMPSHIRE AUDIENCES**

National Endowment for the Humanities, National Science Foundation
Join Forces to Foster Public Discussion of Contemporary Issues

WASHINGTON, Oct. 4 -- Public lectures and discussion sessions on the theme "Of Apples and Origins: Stories of Life on Earth," co-sponsored by the National Endowment for the Humanities (NEH) and the National Science Foundation (NSF), will be held during 1993-94 in New Hampshire.

Through a joint initiative of NEH and NSF titled "Nature, Technology and Human Understanding," the New Hampshire Humanities Council received a \$45,000 grant to conduct a project that will provide New Hampshire citizens with opportunities to discuss how seminal ideas in the history of science have come to shape modern understanding of the human condition.

The project will reach a broad audience through two public lectures in Concord; reading and discussion programs in Portsmouth, Nashua and Concord; and a culminating daylong conference in Durham.

The lectures will provide an overview of the mutual influence that science and culture have on each other and will trace

- MORE -

breakthroughs in scientific thought through time. The conference will focus on computer technology, artificial intelligence and the nature of scientific creativity.

"This project is a prime example of how the humanities can shed light on the impact of science and technology in our lives," said NEH Chairman Sheldon Hackney. "By encouraging connections between these disciplines, the Endowment can help raise questions and focus public discussion on issues that have profound local, national and even global implications."

The New Hampshire Humanities Council is one of five state humanities councils that received support through the NEH/NSF "Nature, Technology and Human Understanding" initiative, which is designed to promote public programs examining areas of intersection among the humanities, science and engineering.

The Georgia, Kentucky, Massachusetts and Vermont humanities councils also received grants in this inaugural round of the collaborative program.

"The diversity and ingenuity of these programs demonstrate the natural and pervasive connections between science and the humanities," said NSF's Assistant Director for Social, Behavioral and Economic Sciences, Cora Marrett. "We can't fully understand the impact of science on our lives without a grasp of the social and cultural context in which it occurs. These programs will help provide that context."

NEH News -- New Hampshire Humanities Council
Oct. 4, 1993
Page 2

The National Endowment for the Humanities is an independent federal agency that supports research, education, preservation projects and public programs in the humanities.

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NEH-93-034-N-05

For More Information Contact:

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Mary Hanson, National Science Foundation 202/357-9498

Barbara Mieder, Vermont Council on the Humanities 802/893-3230

ATTENTION: CITY DESK
CULTURE DESK

FOR IMMEDIATE RELEASE

**NEW FEDERAL PROGRAM WEDS SCIENCE AND HUMANITIES
FOR VERMONT AUDIENCES**

National Endowment for the Humanities, National Science Foundation
Join Forces to Foster Public Discussion of Contemporary Issues

WASHINGTON, Oct. 4 -- A 12-part reading and discussion series for new adult readers in Vermont on the theme "Mother Goose Asks Why," co-sponsored by the National Endowment for the Humanities (NEH) and the National Science Foundation (NSF), will be held during 1993-94 in Vermont.

Through a joint initiative of NEH and NSF titled "Nature, Technology and Human Understanding," the Vermont Council on the Humanities received a \$45,000 grant to conduct a project that will introduce parents to children's books illustrating scientific ideas and humanities themes.

As part of the Vermont council's commitment to bringing literacy to all adults in the state by the year 2000, the project will introduce some 240 newly literate adults to scientific concepts and themes in exemplary children's literature and help them teach their pre-school children to observe, communicate, compare, order and hypothesize -- powers at the heart of both scientific and humanistic

- MORE -

endeavor.

The audience will be Vermonters who are working to better their own education and prospects for their children through Adult Basic Education, Head Start and other programs. Parents will be given books and scientific materials to integrate into their family life.

"This project is a prime example of how the humanities can shed light on the impact of science and technology in our lives," said NEH Chairman Sheldon Hackney. "By encouraging connections between these disciplines, the Endowment can help raise questions and focus public discussion on issues that have profound local, national and even global implications."

The Vermont Council on the Humanities is one of five state humanities councils that received support through the NEH/NSF "Nature, Technology and Human Understanding" initiative, which is designed to promote public programs examining areas of intersection among the humanities, science and engineering.

The Georgia, Kentucky, Massachusetts and New Hampshire humanities councils also received grants in this inaugural round of the collaborative program.

"The diversity and ingenuity of these programs demonstrate the natural and pervasive connections between science and the humanities," said NSF's Assistant Director for Social, Behavioral and Economic Sciences, Cora Marrett. "We can't fully understand the impact of science on our lives without a grasp of the social and cultural context in which it occurs. These programs will help provide that context."

NEH News -- Vermont Council on the Humanities
Oct. 4, 1993
Page 3

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NEH-93-034-N-06

For More Information Contact:

James Turner, National Endowment for the Humanities 202/606-8449

Mary Hanson, National Science Foundation 202/357-9498

**ATTENTION: CITY DESK EDITOR
ARTS/CULTURE REPORTERS
SCIENCE/TECHNOLOGY WRITERS**

FOR IMMEDIATE RELEASE

**NEW FEDERAL PROGRAM WEDS SCIENCE AND HUMANITIES
FOR PUBLIC AUDIENCES**

National Endowment for the Humanities, National Science Foundation
Join Forces to Foster Public Discussion of Contemporary Issues

WASHINGTON, Oct. 4 -- In a joint initiative titled "Nature, Technology and Human Understanding," the National Endowment for the Humanities (NEH) and the National Science Foundation (NSF) today announced grants to five state humanities councils for public programs examining areas of intersection between the humanities, science and engineering.

"These programs are prime examples of how the humanities can shed light on the impact of science and technology in our lives," said NEH Chairman Sheldon Hackney. "By encouraging connections between the humanities and science, the Endowment can help raise questions and focus public discussion on issues that have profound local, national and even global implications."

"The diversity and ingenuity of these programs demonstrate the natural and pervasive connections between science and the humanities," said NSF's Assistant Director for Social, Behavioral

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and Economic Sciences, Cora Marrett. "We can't fully understand the impact of science on our lives without a grasp of the social and cultural context in which it occurs. These programs will help provide that context."

The Georgia Humanities Council will sponsor a series of public lectures and discussion sessions on "Technology and the African American Experience," which will reappraise both the role of African Americans in the development of technology in America and the impact of technology on the lives of African Americans.

The Kentucky Humanities Council will sponsor a series of public lectures and discussion sessions on the theme of "Science in Our Lives," which will examine Kentucky's transition from an agrarian lifestyle and an economy based on tobacco farming and coal mining to technologically sophisticated alternatives.

The Massachusetts Foundation for the Humanities will sponsor a series of five interactive teleconferences on the theme of "Knowing Our Place: Humanistic Aspects of Environmental Policy Making," which will examine whether and to what extent issues of environmental policy requiring a high level of scientific and technological understanding can or should be determined by democratic discussion.

The New Hampshire Humanities Council will sponsor public lectures and discussion sessions on the theme "Of Apples and Origins: Stories of Life on Earth," which will examine how seminal ideas in the history of science have come to shape modern understanding of the human condition.

The Vermont Council on the Humanities will sponsor a 12-part

reading and discussion series for new adult readers in Vermont on the theme "Mother Goose Asks Why," which will introduce parents to children's books illustrating scientific ideas and humanities themes.

All five projects will take place during 1993-94. The five grants constitute the inaugural round of the collaborative program.

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The National Science Foundation is an independent federal agency that supports research and education in the sciences, mathematics and engineering.

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NEH-93-035-N

ATTENTION: CITY DESK EDITORS
SCIENCE/TECHNOLOGY REPORTERS

FOR IMMEDIATE RELEASE

EDUCATION FOR A COMPLEX WORLD

Colleges and Universities Explore Relationships
Between Science and Humanities

WASHINGTON, Oct. 8 -- Assisted reproduction. Biodiversity. Biological Evolution. These are complex topics that require complex study. Thanks to almost \$1.68 million in grants awarded jointly by three federal agencies -- the National Endowment for the Humanities (NEH), the National Science Foundation (NSF), and the Department of Education's Fund for the Improvement of Postsecondary Education (FIPSE) -- college students will address these and other subjects in courses that cross disciplinary boundaries by integrating the sciences and humanities.

"Since today's students will be tomorrow's leaders, it is essential that they sharpen their critical judgment as well as develop their scientific and technological skills in our global environment," said NEH Chairman Sheldon Hackney in making the announcement. "What may appear to be a chiefly scientific problem, in fact, may depend on ethics, traditions and values to reach a solution. We at the NEH are pleased to join NSF and FIPSE in granting these awards."

Based on the premise that knowledge of both science and

- MORE -

humanities increases understanding, the 15 grants announced today promise to improve core curricula, develop integrated course sequences, create new majors and minors and have the potential to become national models. [A detailed list of grant recipients follows this release.]

Grants were awarded to institutions in ten states from New Hampshire to Washington and were given to nine colleges, five universities and one community college.

Eighty-six applications were received and reviewed by panels representing specialists in various fields of the sciences and humanities.

Now in the program's second of a three-year special competition, Leadership Opportunity in Science and Humanities Education rewards original efforts to link the humanities, social sciences and sciences.

The deadline for the next round of applications for Leadership Opportunity in Science and Humanities Education program is March 15, 1994. Application materials are available through NEH by contacting: Leadership Opportunity in Science and Humanities Education, NEH, Division of Education Programs, Room 302, 1100 Pennsylvania Ave., N.W., Washington, D.C. 20506.

The National Endowment for the Humanities is an independent federal agency that supports education, research, preservation projects and public programs in the humanities.

The National Science Foundation is an independent federal agency that supports scientific research, engineering and science education.

The Fund for the Improvement of Postsecondary Education, a program within the U.S. Department of Education's Office of Postsecondary Education, supports campus reforms aimed at improving the quality and accessibility of postsecondary education.

NATIONAL ENDOWMENT FOR THE HUMANITIES
Leadership Opportunity in Science and Humanities Education
October 1993

CALIFORNIA

Occidental College, Los Angeles **\$73,000**
Media Contact: Elizabeth Braker, 213/259-2645
Title: The Border: A Multidisciplinary Approach to Critical Issues
Description: A 14-month project for the design and implementation of a multidisciplinary course on cultural, economic and environmental issues critical to the U.S.-Mexico border, emphasizing the southern California and northern California Baja region.

KENTUCKY

Eastern Kentucky University, Richmond **\$178,200**
Media Contact: Bonnie J. Gray, 606/622-1403
Title: Integrating for Excellence: Linking Science and Humanities Honors Courses
Description: A project to design and implement two honors natural science seminars and modify the existing humanities and social science core courses over the next two-and-a-half years.

MASSACHUSETTS

Boston College, Chestnut Hill **\$90,000**
Media Contact: Richard Cobb-Stevens, 617/552-3877
Title: New Perspectives: Humanities and Sciences
Description: A two-year project for 16 faculty members from eight different disciplines who will develop four new core courses designed to integrate themes from the humanities and sciences.

Holyoke Community College, Holyoke **\$106,954**
Media Contact: David Ram, 413/538-7000 ext. 270
Title: Learning Communities in Humanities, Social Sciences and Natural Science
Description: A three-year project for 15 faculty members who will implement five general education interdisciplinary learning communities and develop new interdisciplinary courses.

NEW HAMPSHIRE

Dartmouth College, Hanover **\$95,000**
Media Contact: Ronald M. Green, 603/646-1263
Title: The Scientific, Ethical and Social Challenge of Assisted Reproduction
Description: A three-year project that will develop a two-course sequence on assisted reproduction including two faculty workshops and released time for seven faculty members.

NEW JERSEY

Trenton State College, Trenton \$55,382
Media Contact: Morton E. Winston, 609/771-2398
Title: Society, Ethics, and Technology
Description: A one-year development project for fifteen faculty members who will implement a multidisciplinary course in a core curriculum.

NEW YORK

CUNY/Bernard Baruch College, New York City \$235,000
Media Contact: Norman Fainstein, 212/387-1400
Title: Darwin and Darwinism: Scientific Theory and Social Construction
Description: A three-year faculty study and curriculum development project to encourage coherence in the curriculum and intellectual community among the faculty.

Cornell University, Ithaca \$136,500
Media Contact: Sheila S. Jasanoff, 607/255-6049
Title: Curriculum Development in Science & Technology Studies
Description: A three-year project to develop curriculum for a new major in science and technology studies incorporating perspectives and methodologies from the humanities and sciences.

SUNY/College at Potsdam, Potsdam \$109,565
Media Contact: John T. Omohundro, 315/267-2050
Title: The Adirondacks: An Interdisciplinary Coordinated Studies Program in Environmental Studies
Description: A one-year project for a multidisciplinary faculty team to develop and pilot a semester-long program of coordinated studies for first- and second-year students.

OKLAHOMA

University of Oklahoma, Norman \$157,000
Media Contact: Gregg A. Mitman, 405/325-2213
Title: Conceiving the Commons: An Interdisciplinary Approach to Environmental Literacy
Description: A three-year project that will develop and implement a set of courses for a minor and a potential major on the historical, philosophical, political and scientific aspects of environmental issues.

PENNSYLVANIA

Franklin and Marshall College, Lancaster \$62,837

Media Contact: Edward S. Reed, 717/399-4426

Title: The Study of Mind Program: An Interdisciplinary Major

Description: A two-year project that will enable faculty members to assess curriculum, revise current courses and design additional courses for a new interdisciplinary major on the nature of mind.

Susquehanna University, Selinsgrove \$42,644

Media Contact: Patricia A. Nelson, 717/372-4158

Title: Integrated Course in Science and Humanities

Description: A two-year project for faculty in the humanities, the sciences and education who will develop and pilot an integrated course in science and the humanities for elementary education majors.

Thiel College, Greenville \$135,000

Media Contact: Curtis Thompson, 412/589-2106

Title: Global Heritage: A Multidisciplinary Focus on Sustainable Development

Description: A three-year project that will develop and implement a two-semester required core course examining humanistic and scientific issues related to industrial development in Nigeria, Brazil, China and India.

VIRGINIA

Hollins College, Roanoke \$63,574

Media Contact: Allie M. Frazier, 703/362-6625

Title: Core Seminars in Environmental Studies

Description: A project with teams of four faculty members each who will conduct six-week workshops in the next two summers to develop four foundation seminars for an elective program in environmental studies.

WASHINGTON

University of Puget Sound, Tacoma \$143,915

Media Contact: Terry A. Cooney, 206/756-3207

Title: "Sciences in Context" Seminars

Description: Six summer seminars for faculty members to create a series of interdisciplinary courses for the university's core curriculum.

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NEWS

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NEH-93-036-N

**EMBARGOED: HOLD FOR RELEASE UNTIL
5:00 P.M.
MONDAY, OCTOBER 4, 1993**

**NATIONAL ENDOWMENT FOR THE HUMANITIES
ANNOUNCES WINNERS OF
CHARLES FRANKEL PRIZE FOR 1993**

**Annual Prize Recognizes Outstanding Achievements
in Expanding Public Understanding of the Humanities;
President Clinton to Bestow Awards at White House Ceremony October 7**

WASHINGTON, Oct. 4 -- The five winners of the prestigious Charles Frankel Prize were announced today by Sheldon Hackney, Chairman of the National Endowment for the Humanities (NEH). President Clinton will bestow the awards on the honorees at a White House ceremony October 7.

This annual award honors the outstanding achievements of Americans who have helped expand the public's understanding of history, literature, philosophy or other subjects in the humanities.

The recipients for 1993 are:

- * Ricardo E. Alegría, a noted Puerto Rican historian and anthropologist dedicated to the study and public appreciation of Caribbean culture.
- * John Hope Franklin, a distinguished historian who in a 50-year career has been a leading scholar of African-American studies.
- * Hanna Holborn Gray, recently retired president of the University of Chicago who has long been an advocate of excellence in higher education.
- * Andrew Heiskell, founding chairman of the President's Committee on the Arts and the Humanities and former chief executive officer of Time Inc.
- * Laurel T. Ulrich, a historian and author of the Pulitzer Prize-winning A Midwife's Tale: The Life of Martha Ballard, Based on Her Diary, 1785-1812.

Recently, President Clinton declared October as National Arts and Humanities Month. "History, literature and philosophy allow us to explore and understand ourselves and others through collective reflection and learning," the President said in his proclamation.

"National Arts and Humanities Month is a time when we recognize the contributions of artists, scholars, museums, theaters, libraries, schools, foundations, government agencies, and other organizations and individuals who work to keep the arts and humanities a vital part of our lives," the President said, adding, "Let us reflect on the breadth of artistic and humanistic endeavors that blossom freely across our nation, and let us rejoice in the eloquence and meaning they give to our ideas, hopes and dreams as American citizens."

"The Frankel Prize honors the achievements of a broad array of individuals who have been able to stimulate and expand public understanding of the humanities," said NEH Chairman Sheldon Hackney in announcing the awards.

"Through their scholarship, their writing, their academic and philanthropic leadership, we as a nation are incalculably richer. I feel honored that one of my first tasks as NEH chairman is to recognize the outstanding contributions of these five distinguished Americans by announcing their names as recipients of the Charles Frankel Prize for 1993."

The award, which carries a stipend of \$5,000 for each of the honorees, commemorates the late Charles Frankel (1917-1979), whose varied career included service as professor of philosophy at Columbia University, assistant secretary of state for educational and cultural affairs, and first director of the National Humanities Center in North Carolina. Frankel's life and work exemplify the integration of scholarship and public service.

This is the fifth year that the Frankel Prize has been awarded. Past recipients include author Eudora Welty, filmmaker Ken Burns, classics scholar Bernard M.W. Knox and Librarian of Congress Emeritus Daniel J. Boorstin.

This year's Frankel Prize recipients were chosen from nominations received by NEH from state humanities councils, museums, libraries, historical societies, public television and radio stations, colleges and universities. The National Council on the Humanities, the group of 26 citizens appointed by the President to advise the Endowment, reviewed the nominations and made recommendations to the NEH chairman, who made the final selections.

The presentation at the White House on October 7 is part of a monthlong series of educational and cultural events marking National Arts and Humanities Month. Some of the other NEH-supported activities occurring in October are:

- Oct. 8 Opening of The Last Best Hope of Earth, an exhibition on the evolution of Abraham Lincoln's attitude toward slavery during the Civil War, at the Huntington Library, San Marino, Calif.
- Oct. 9 Opening of an exhibition on the art and culture of preclassical Greece, at the University of Missouri, Columbia.
- Oct. 13 Public lecture by poet and dramatist Amiri Baraka as part of the Blues Project, an eight-week-long series on the American blues tradition, at Prince George's Community College, Largo, Md.
- Oct. 22 Opening of Atlanta: Frontier Metropolis 1830-2000 exhibition, at the Atlanta Historical Society.
- Oct. 25 Nationwide premiere of the first two episodes of the seven-part PBS documentary titled The Great Depression.
- Oct. 26 Opening of the Japanese art exhibition titled The Floating World Revisited, at the Portland Art Museum, Portland, Ore.

Created by Congress in 1965, the National Endowment for the Humanities is an independent grant-making agency that supports research, education, preservation projects and public programs in the humanities.

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NOTE TO EDITORS AND WRITERS: Camera-ready photo slicks and brief biographies of each of the 1993 Charles Frankel Prize recipients, as well as a calendar of NEH-supported events across the country in October, accompanies this release.

For more information, contact NEH Media Relations at 202/606-8449.

FACTS

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NEH-93-036-F1

Ricardo E. Alegría

Ricardo Alegría is a distinguished Puerto Rican historian and anthropologist dedicated to the study and public appreciation of Caribbean culture, both before and after Columbus. A Harvard-educated anthropologist specializing in the indigenous peoples of the West Indies, he has published numerous books and articles on the archaeology, history and folklore of Puerto Rico and the Caribbean.

Dr. Alegría is known as a cultural hero in Puerto Rico for his tireless efforts to bring an appreciation of the humanities to the residents of the island. He is founder and executive director of the Center for Advanced Studies on Puerto Rico and the Caribbean, and founding director of the Institute of Puerto Rican Culture. Under his leadership, the historical zone of old San Juan was restored, and the restored Spanish and American military barracks have been converted into the Museum of the Americas, which opened in 1992 as part of the Columbian quincentenary commemoration.

He was named Humanist of the Year in 1991 by the Puerto Rico Foundation for the Humanities. That same year, he delivered the second annual Daniel L. Heftel Humanities Lecture, in the Virgin Islands, speaking on black migration patterns and the pre-Columbian Indian cultures of the Caribbean.

Among Dr. Alegría's books are The Three Wishes: A Collection of Folktales (1968), History of the Indians of Puerto Rico (1970), The Discovery, Conquest and Colonization of Puerto Rico, 1493-1599 (1971), The Fort of San Jeronimo Del Boqueron (1979), Ball Courts and Ceremonial Plazas in the West Indies (1983), The First Graphic Images of the American Indian (1986), and Juan Garrido, the Black Conquistador (1990).

Dr. Alegría has received the Crowninshield Award from the National Trust for Historic Preservation for superlative achievement in restoration of historic buildings, and the George McAneny Award from the American Historical Preservation Society. A former Guggenheim fellow, he has received honorary doctorates from New York University, Hunter College, Catholic University of Puerto Rico, the University of Puerto Rico, Inter American University and Turabo University. He has also received awards from the Puerto Rico Academy of Arts and Sciences, the Institute of Puerto Rican Literature, the Institute of Puerto Rican Culture, the Puerto Rican legislature, and the Spanish and Dominican governments.

Born in San Juan, Puerto Rico, in 1921, Dr. Alegría received a B.A. from the University of Puerto Rico, an M.A. in anthropology and history from the University of Chicago and a Ph.D. in anthropology from Harvard University. He lives in San Juan with his wife.

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NEH-93-036-F2

John Hope Franklin

In a teaching and writing career of fifty years, distinguished historian John Hope Franklin has been a leading scholar in African-American studies and an active voice in the social transformation of America.

Born in Oklahoma in 1915, Professor Franklin received his B.A. from Fisk University and his M.A and Ph.D. degrees in history from Harvard University. Among the institutions at which he has taught are Howard University (1947-1956); Brooklyn College (chairman of the history department, 1956-1964); the University of Chicago (professor of history, 1964-1967; chairman of the history department, 1967-1970; and John Matthews Manly Distinguished Service Professor, 1969-1982); and Duke University (James B. Duke Professor of History, 1982-1985), where he was also professor of legal history in the law school. He is now the James B. Duke Professor Emeritus of History at Duke University.

Professor Franklin has written a number of books, including The Free Negro in North Carolina, 1790-1860 (1943), The Militant South, 1800-1860 (1956), Reconstruction after the Civil War (1961), The Emancipation Proclamation (1963), A Southern Odyssey: Travelers in the Antebellum North (1976), George Washington Williams: A Biography (1985), Race and History: Selected Essays, 1938-1988 (1990), and The Color Line: Legacy for the Twenty-First Century (1993). Perhaps his best known book is From Slavery to Freedom: A History of Negro Americans (1947), the first systematic account of African-American contributions to the nation's development. The fortieth anniversary edition of the book appeared in 1987. His current research deals with "Dissidents on the Plantation: Runaway Slaves."

The recipient of nearly 100 honorary degrees, Professor Franklin has served as president of the American Studies Association, the Southern Historical Association, the United Chapters of Phi Beta Kappa, the Organization of American Historians, and the American Historical Association. In 1976 he became the fifth Jefferson Lecturer in the Humanities, the highest honor the federal government bestows for distinguished achievement in the humanities.

Professor Franklin has served on the National Council on the Humanities, the President's Commission on Public Diplomacy, and the President's Advisory Commission on Ambassadorial Appointments. He was a U.S. delegate to the 21st general conference of UNESCO, Pitt Professor of American History and Institutions at Cambridge University, consultant on American education in the Soviet Union, Fulbright professor in Australia, and lecturer in American history in the People's Republic of China.

In recent years he has been a trustee of Fisk University, the Chicago Public Library, and the Chicago Symphony Orchestra Association.

Professor Franklin lives with his wife in Durham, North Carolina.

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Hanna Holborn Gray

Hanna Holborn Gray has set academic standards of excellence for 15 years as president of the University of Chicago, one of the most intellectually rigorous universities in the nation. Appointed to that post in 1978, she retired in 1993 to return to the teaching of history at the university. Her special interests are the history of humanism, political and historical thought, and politics in the Renaissance and Reformation era.

Dr. Gray was a professor of history at the University of Chicago from 1961 to 1972. She served as dean of the College of Arts and Sciences at Northwestern University from 1972 to 1974, as provost at Yale University from 1974 to 1977, and as acting president at Yale during the 1977-78 academic year before becoming president at Chicago. From 1972 to 1978 she was a member of the National Council on the Humanities, the presidentially appointed advisory body of the National Endowment for the Humanities.

As president of the University of Chicago, Dr. Gray became a highly visible spokesperson for higher education. She has served as president of both the American Council on Education and the Association of American Universities. Currently she is a member of Harvard University's Board of Overseers, a member of the Smithsonian Institution's Board of Regents, and a trustee of Bryn Mawr College, the Andrew W. Mellon Foundation, the Field Foundation of Illinois, the Howard Hughes Medical Institute, and the Marlboro School of Music. She is also a member of the Council on Foreign Relations in New York.

The recipient of the Medal of Liberty and of the Presidential Medal of Freedom, the nation's highest civilian award, Dr. Gray has honorary degrees from some 55 universities, including Brown, Princeton, Columbia, Duke, Oxford, and the University of Michigan. She has been an honorary fellow of St. Anne's College at Oxford University, a Phi Beta Kappa visiting scholar, a University of Chicago Newberry Library fellow, and a Fulbright scholar.

Dr. Gray is a member of the Renaissance Society of America, the American Philosophical Society, and the National Academy of Education. She was co-editor of the Journal of Modern History.

Born in Heidelberg, Germany, in 1930, Dr. Gray received her B.A. from Bryn Mawr College and her Ph.D. in history from Harvard. She lives in Chicago with her husband, who is also a professor of history at the University of Chicago.

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Andrew Heiskell

Andrew Heiskell has long provided exemplary leadership, advocacy and fundraising skill in promoting the arts and the humanities nationally. After a career at Time Inc., from 1937 to 1980, during which he progressed from science and medical editor of Life magazine to chairman of the board and chief executive officer, he was appointed founding chairman of the President's Committee on the Arts and the Humanities in 1982 and served as chairman until 1989.

As chairman of the President's Committee, Mr. Heiskell offered valued counsel to cultural leaders, persuaded numerous business executives to support cultural institutions and activities, and promoted understanding among diverse groups. Through his efforts, the National Medal of Arts was established to honor outstanding American artists and art patrons. In cooperation with the Rockefeller Foundation, the President's Committee under Mr. Heiskell's leadership helped initiate CHART (Collaboratives for Humanities and Arts Teaching). This is a model project enabling teachers in public school systems across the country to improve inclusion of the world's cultures, past and present, into their curricula. CHART has grown to encompass a network of programs in ten major urban and public school systems and two statewide systems.

Mr. Heiskell has been a tireless fundraiser for the humanities. As chairman of the New York Public Library from 1981 to 1990, he reversed the library's desperate financial situation by raising more than \$307 million, which is being used to rebuild the New York public library system, restore its main building, revive its conservation system, expand the Schomburg Center for Research in Black Culture, and strengthen the endowment for the library's Performing Arts Research Center at the Lincoln Center.

Mr. Heiskell was founder and co-chairperson of the National Urban Coalition from its inception in 1967 until 1979. He has served as chairman of the executive committee of the American Academy in Rome, as vice chairman of the Vivian Beaumont Theater at the Lincoln Center, as a trustee of the Trust for Cultural Resources of the City of New York, and as a trustee of the Institute of International Education. He was chairman of the Harvard Board of Overseers and from 1980 to 1989 a fellow of the Harvard Corporation. In 1986 he was inducted into the Publishing Hall of Fame, and in 1989 he received the John W. Gardner Leadership Award presented by the Independent Sector.

Born in Naples, Italy, in 1915, Mr. Heiskell was educated in Germany, Switzerland and France, where he taught at l'Ecole du Montcel while studying at the University of Paris. He and his wife have homes in New York City and Darien, Connecticut.

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NEH-93-036-F5

Laurel Thatcher Ulrich

Laurel Thatcher Ulrich, a professor of history at the University of New Hampshire, has made a resounding career of introducing both scholarly and public audiences to the lives of ordinary people in New England's past.

The honors she has won for her recent book, A Midwife's Tale: The Life of Martha Ballard, Based on Her Diary, 1785-1812 (1990), confirm her appeal as both a scholar and a popular writer of history. The book won the 1991 Pulitzer Prize for history, Columbia University's 1991 Bancroft Prize for American history, and the American Historical Association's 1990 Joan Kelly Memorial Prize and 1990 John S. Dunning Prize, among other awards. In her first book, Good Wives: Image and Reality in the Lives of Women in Northern New England, 1650-1750 (1982), she portrayed the "important but invisible" role played by women in colonial New England.

Professor Ulrich for a decade has worked with the state humanities councils as a participating scholar. She was one of the principal scholars in a project sponsored by the Maine Humanities Council, "Maine at Statehood," which created new scholarship on Maine's colonial history. She also consulted on a project for the New Hampshire Council for the Humanities, "It Had To Be Done So I Did It," which explored the history of women in the town of Warner, New Hampshire.

Other projects for which she has served as a consultant or participating scholar have been sponsored by the Strawberry Banke Museum, Historic Deerfield, Canterbury Shaker Village, Plimoth Plantation, the New Hampshire Farm Museum, the Old York Historical Society, the Society for the Preservation of New England Antiquities, the Wadsworth Athenaeum, the Porter-Phelps-Huntington Foundation and the New England Foundation for the Humanities.

Professor Ulrich has received recognition as a researcher, as a teacher, and as a public scholar. She has received Guggenheim and MacArthur fellowships, the University of New Hampshire's 1991 Gary Lindbergh Award for Outstanding Teacher-Scholar, and the New Hampshire Council for the Humanities' 1991 John S. Dunfey Award.

Born in Idaho in 1938, Professor Ulrich received a B.A. in English from the University of Utah, an M.A. in English from Simmons College and a Ph.D. in history from the University of New Hampshire. She lives in Durham, New Hampshire, with her husband, also a professor at the University of New Hampshire.

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THE CHARLES FRANKEL PRIZE

The Charles Frankel Prize, originated by the National Endowment for the Humanities (NEH) in 1989, honors individuals who have made outstanding contributions to the public's understanding of history, literature, philosophy and other humanities disciplines. The award, which carries a stipend of \$5,000, goes to each of up to five Americans selected annually for their achievements in stimulating public reflection about ideas and themes in the humanities through museum, library or classroom programs; scholarship; documentary filmmaking; philanthropy; or other means.

About Charles Frankel

Charles Frankel (1917-1979), in a varied career as philosophy professor, cultural diplomat and humanities administrator, ardently advocated a civic role for scholars. Frankel's ideal was the humanist as citizen -- the scholar willing and able to participate in "the effort to find coherence, to restore a sense of continuity and direction," as he put it, in a modern world that lacks "connectedness." In bringing alive the insights of the humanities in the public arena, humanist-citizens, Frankel wrote, can make a difference:

It is in the difference in people's experience if they know the background of what is happening to them, if they can place what they are doing in a deeper and broader context, if they have the metaphors and symbols that can give their experience a shape.

Frankel was a professor of philosophy at Columbia University (1939-1979), assistant secretary of state for educational and cultural affairs (1965-1967) and the first director of the National Humanities Center at Research Triangle Park, N.C. (1977-1979). He hosted the CBS-TV series The World of Ideas (1959), wrote and narrated the film In Pursuit of Liberty (1979), and authored 12 books including The Case for Modern Man (1956), The Love of Anxiety and Other Essays (1965), A Stubborn Case: A Novel (1972) and Human Rights and Foreign Policy (1978). He edited or contributed to several other volumes and wrote scores of articles for scholarly journals and general interest publications such as Harper's and The New York Times Magazine.

Who Is Eligible

Eligible nominees for the Frankel Prize include teachers or administrators in elementary or secondary schools, colleges or universities; those involved with museums, historical societies, radio or television stations, film production companies, libraries or other institutions; independent scholars; and benefactors of the humanities. Nominations are reviewed by members of the National Council on the Humanities, NEH's presidentially appointed board of 26 advisors.

Past and Present Frankel Prize Recipients

1993

Richardo E. Alegría, historian of Caribbean culture and leader in public humanities programming in his native Puerto Rico.
John Hope Franklin, distinguished historian of the American South and leading scholar of African-American studies.
Hanna Holborn Gray, recently retired University of Chicago president and longtime spokesperson for excellence in liberal arts curricula in higher education.
Andrew Heiskell, founding chairman of the President's Commission on the Arts and Humanities, benefactor of the humanities, and former CEO of Time Inc.
Laurel T. Ulrich, pioneering historian of women in New England's past and Pulitzer Prize-winning author.

1992

Allan Bloom, philosopher, educator and author of the best-selling The Closing of the American Mind, an influential critique of American higher education.
Shelby Foote, novelist, Civil War historian and principal commentator in the PBS film series "The Civil War."
Richard Rodriguez, writer-journalist and author of Hunger for Memory, a widely read book about American cultural diversity.
Harold K. Skramstad, Jr., president of the Henry Ford Museum & Greenfield Village in Dearborn, Mich., and innovator in presenting history in museums.
Eudora Welty, Pulitzer Prize-winning author whose work has illuminated life in America.

1991

Winton Blount, major benefactor of the humanities in Alabama, including the Alabama Shakespeare Festival.
Ken Burns, independent filmmaker and creator of "The Civil War" documentary series.
Louise Cowan, co-founder of the Dallas Institute of Humanities and Culture, where she created and leads summer academies on literature for teachers and principals.
Karl Haas, host of public radio's "Adventures in Good Music" program.
John Tchen, historian and co-founder of New York's Chinatown History Museum.

1990

Mortimer J. Adler, director of the Institute for Philosophical Research in Chicago and author of numerous works on education and philosophy.
Henry Hampton, independent filmmaker and creator of the "Eyes on the Prize" documentary series.
Bernard M.W. Knox, director emeritus of Harvard's Center for Hellenic Studies and author of several scholarly books on classical culture for the general reader.
David Van Tassel, historian and founder of National History Day, an annual national competition recognizing high school students for excellence in historical research and analysis.
Ethyle R. Wolfe, architect of Brooklyn College's innovative core curriculum and spokeswoman for liberal arts education.

1989

Patricia L. Bates, reading program specialist who developed a model for scholar-led reading and discussion groups now used in libraries across the United States.
Daniel J. Boorstin, Librarian of Congress Emeritus and author of several scholarly books on American history and culture for a general audience.
Willard L. Boyd, president of Chicago's Field Museum of Natural History and a leader in developing innovative museum programs for the public.
Clay S. Jenkinson, a leader in the revival of chautauqua, a forum for public discussion about the ideas and lives of key figures in American history.
Americo Paredes, author and creator of numerous public programs on folklore and Mexican-American culture.



Ricardo E. Alegria
1993 Charles Frankel Prize Recipient
National Endowment for the Humanities

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Photo by Les Todd

John Hope Franklin
1993 Charles Frankel Prize Recipient
National Endowment for the Humanities



Photo by Will Crocket

Hanna Holborn Gray
1993 Charles Frankel Prize Recipient
National Endowment for the Humanities



Andrew Heiskell
1993 Charles Frankel Prize Recipient
National Endowment for the Humanities



Laurel Thatcher Ulrich
1993 Charles Frankel Prize Recipient
National Endowment for the Humanities

John Hope Franklin
NEH Brown Bag Lunch, Old Post Office Pavilion
October 6, 1993

Sheldon Hackney: I want to say only a brief word by way of appreciation to Professor Franklin for coming to share some of his ideas with us today. This is the first of these occasions that I have had a chance to attend. I think there are going to be many more in which we learn a bit more about the humanities. And it is a great pleasure to me and, I think, appropriate that John Hope Franklin be the first guest at one of these. If you've been following the writings of George Frederickson and others trying to figure out why he is such a major figure in the world of history, you will live a real pleasure. I will not repeat any of that.

I happen to share professional interests with Dr. Franklin, so have known his work for a long, long time. We have a lot of friends in common and an acquaintanceship that goes back a long way. I will say merely that he is... There are two people in the profession of history that I respect absolutely ultimately, and that is C. Van Woodward and John Hope Franklin, and it is no surprise that they are close friends themselves. John Hope Franklin represents what is absolutely best about the community of scholars. He is the embodiment of the ethos of the community of scholars, not only because he has contributed so much through his own work to American history and the history of African Americans and the history of the South, which is, I suppose, his major field, but in teaching us all how to do that with grace, how to disagree with others in a way that advances the cause of truth, and how to keep the community of scholars working together. So it is a real pleasure for me to be here with Professor Franklin.

Michael Lanza: John Hope Franklin is a distinguished man. He's internationally recognized as a distinguished scholar of American history. In his highly regarded work, he has written about people who have been neglected in the past, primarily Americans from the southern part of the United States, both black and white. Among his path-breaking works are The Free Negro of North Carolina, The Militant South, George Washington Williams, and Reconstruction After the Civil War, which began a complete revision of the history of that period. From Slavery to Freedom: The History of Negro Americans is still the standard work in the field. First published over 45 years ago, it is now in its sixth edition and has been translated into several languages. Professor Franklin just told me that the seventh edition is well on its way. In 1990, Race and History appeared, a collection of Professor Franklin's essays over the past 50 years. His most recent work is The Color Line: Legacy for the 21st Century. His current research on runaway slaves, which he will discuss today, was supported by a grant from the Endowment.

Professor Franklin's contributions to scholarship have been recognized in many ways. He holds nearly 100 honorary degrees and has been president of the United Chapters of Phi Beta Kappa and all the major historical organizations.

John Hope Franklin's scholarly achievements have not been detached from his commitments to the American people. He worked on the historic Brown v. Board of Education decision, served on the National Council on the Humanities, and in the bicentennial year of 1976, he was chosen the Jefferson Lecturer in the humanities. Tomorrow, he will be honored once again by the Endowment with the Frankel Award.

John Hope Franklin is also a distinguished teacher. He has taught at North Carolina Central University, Howard University, Brooklyn College, the University of Chicago, and Duke University. He has also lectured around the world--in England, the former Soviet Union, Australia, India, Africa, and China. I happen to know that John Hope Franklin is a distinguished teacher; I was one of his students. His model for scholarship and teaching is enviable and sets the standard.

John Hope Franklin always had two phrases to pound into my head. He used to say to me, "You haven't lived," when referring to something wonderful he had done and I hadn't. For example, he would ask, "Have you had Chef Austin Leslie's red beans and rice in New Orleans?" "No." "You haven't lived." The other phrase was, "You should treat me with more respect."

I don't know why Professor Franklin thought that I was a precocious, sometimes troublesome graduate student and research assistant. But this opportunity to introduce him today allows me to pay him the respect he deserves. May I present a distinguished scholar, public servant, and teacher, John Hope Franklin.

John Hope Franklin: Thank you very much to both the Chairman and Michael.

I was afraid that Michael was going to tell you something else that he used to insist upon when he was my research assistant, and I was doing research on George Washington Williams, and I suggested the title of it. He said, "Why don't you call that George Washington Williams by Michael Lanza as told to John Hope Franklin?" I resisted that, but I must publicly acknowledge my great indebtedness to him not only in the work he did in connection with George Washington Williams, but in connection with one or two of those revisions in From Slavery to Freedom, which I now call The New Slavery, anyway, and in so many other ways he was a kind of an ideal research assistant.

I'm thinking of a story that Henry Mencken wrote some years ago. It had to do with trying to organize a group of beggars who were in great need of a real meal, and the story goes he invited them all to a Christmas dinner. But after they straggled in off the streets--these homeless men--and sat down to the meal, then he forced them to confess their sins and to tell how laggard they'd been, how derelict they were, and he made them feel so humble that they had been brought to their senses and perhaps then were worthy of the meal.

As a former Jefferson Lecturer and a former recipient of very generous research fellowships from the National Endowment for the Humanities, and a former member of the Council, I feel now to drag me in here and to make me sing for my lunch is not unlike those hapless chaps in Mencken's story.

I do want to talk to you a little about the sort of thing I've been working on even before the NEH was so generous in support of this research, that is about what I call dissidents on the plantation, runaway slaves. I was always troubled as I read histories of slavery, histories of the South--I was always troubled by the way in which slaves were depicted by essayists, novelists, and, yes, even historians. They described them as impervious, indifferent, to the most precious thing that this country was offering, and that was freedom. The patriots were fighting for freedom, Patrick Henry was jumping up saying, "Give me liberty or give me death." Thomas Jefferson was speaking of it in the Declaration of Independence, so that particular provision or statement was drawn before it was issued. There were in later years the rewards held out to people who were slaves if they promised that they would do better or if they had performed some meritorious service, they were set free. And so freedom was held up as the ideal, most cherished gift that one could have in this country. Those blacks that were free were not allowed to associate with slaves, suggesting once more that somehow slaves would be contaminated with the virus of freedom if they so much as associated with blacks who were not slaves. And there were a whole variety of experiences and activities that people went through from day to day which indicated how very important and how wonderful slavery was. But in the face of this, so many of our historians and novelists and essayists were describing slaves as happy and content and obsequious and servile and stupid. Their desire to remain slaves was proof of their denseness and their stupidity.

I never could quite understand that, especially in view of the fact that there was this tension between slavery and freedom, and it was acknowledged by all. I couldn't understand it, either, because at specific moments when white Americans felt that they could celebrate freedom and exalt it, blacks reminded them that, if it's so good, it ought to be for everybody. The blacks told the patriots in the 1770s that very thing, and all through the nineteenth century down to the Civil War, blacks, in their conventions and their various utterances and in their newspapers and in their all-too-seldom revolts, they told them that freedom was for them as well as for others.

And, so, I wanted to know more about this tension, this contradiction, and I wanted to test the validity, indeed the veracity, of those who claimed that slaves were happy in slavery. And one of the things that compelled me to do this was that, as I did research on the northern South and southern odyssey books--not about blacks but about white people--one thing that struck me as I read the newspapers of the antebellum period was that the newspapers were crammed full of advertisements for runaway slaves, and I had to take notice of that in view of my earlier skepticism. And it became clear to me that this was an important

manifestation of a conduct that was not commonly and universally admitted by historians and others.

The most honest statement and description of what slaves were about can be found in the advertisements after they had absconded. It's in these that one can find the most graphic and accurate physical descriptions. Now, if a slave runs away, a man is not going to be romantic about his appearance. He's going to tell you precisely how he looked as well as he can remember it. He will tell you what complexion he was, he will tell you what height he was, what was his weight. He will give you clues regarding his personality--"He had a hang-down look," or "He wouldn't look you in the eye," or "He was aggressive," or "He was evasive," "He was cunning," or "He was clever," "He was sly," or "He was quick to answer questions," or "He was slow to answer questions"--all of these things. One can find also a great deal about his abilities or her personal resources, their occupation, the level of literacy--amazing how many could read and write--what their duties were on the plantation, what skills they had acquired, the kinds of things they might do, the kinds of trade they might try if they were able to pass themselves off as free persons, and those who were likely to have forged free passes and were making their way across the country posing as free people.

One also found speculations on the part of the owner as to what the motives were that impelled the slave to run away. There was the fear of being sold. The owner had found, even after the slave ran away, that the slave had been stealing, and therefore that might be a motive for his, the fear of being punished. And perhaps even more important was the desire to find their loved ones that had been sold away from them. It might be a husband, it might be a wife, it might be a child, but of course gentlemen slaves did not separate families, they said. And I found stacks in the county records, in various parts of the country--I found stacks of bills of sale of children, six, eight, ten years old, sold away from their parents. And this was frequently a cause of slaves running away, or at least in the advertisements the planters speculated that a reason for their running away perhaps was that their children had been sold down the river or somewhere else.

One also found that they were following the examples of those blacks who were free. They were running away into free black communities, and one necessarily did not run from Richmond, Virginia, to Philadelphia. One might run from Richmond, Virginia, to Fredericksburg, Virginia, or vice versa. Or one might run from Raleigh, North Carolina, to Greensboro, North Carolina, but these were considerable free black communities. And if you ran hard enough and fast enough and you got to that community, you'd slow down and act like you had always been there, and you could be free just by your conduct, and with the cooperation of those who would surround you.

So, running away becomes an important activity, too important to the runaway himself to defend or to trust others to

carry it on for him. Now, one gets into rather shaky ground here, and no one admires Harriet Tubman more than I do. But for every Harriet Tubman who theoretically organized groups of slaves and conducted them to freedom, there was that single slave who didn't know anybody, didn't know anywhere to go, but knew he didn't want to be where he was, and he left. He did not follow the gourd vine, he did not know about the underground railroad, he did not even know about the North Star, but he knew that if he left Montgomery and followed the Alabama River, the direction in which his wife had gone, he might get to Mobile or even New Orleans and find her. And so, this becomes an important activity, and it's a reflection on the stability or the instability of the plantation organization.

So they ran in any and all directions. They ran from one village to another, from one county to another, and from one city to another. The substantial increase in the numbers of free blacks between, say, 1800 and 1860 can be accounted for to a large extent through their running away. And that number was increasing in the South very significantly, as indeed it was in the North. Don't think that Philadelphia or New York City are the only communities where free blacks are increasing in number. They're increasing in New Orleans and Richmond and Montgomery and Raleigh and Richmond and even Fredericksburg, increasing all over.

Now, the likelihood of their going North is, I will argue, rather slight. They were not familiar with the North, and the North was unknown except to a relatively small number to whom had been communicated the promises of the North by conductors of the underground railroad, but those themselves were few in numbers. So I would argue that the likelihood of going South was at least as great as the likelihood of going North. And it was in the southern direction that slaves came to be known as habitual runaways. The state of Virginia that was selling its slaves south more than it was selling them in any other direction, obviously, had a printed form to assure the prospective buyers that the slaves were (1) in good health, (2) in good faith and in good mind and sound mind, and (3) that they were not habitual runaways. That was printed on the form, which suggests at least some frequency with which that problem might have arisen and, as a result, the state of Virginia was prepared to prove that these were good slaves who didn't run away every time they were purchased. Of course, as you certainly well know, if you went to the market to buy a slave or slaves and you woke up the next morning and you couldn't find the slave, that was \$1,500 or \$2,000 or \$2,500 which had gone down the drain. One had to guard against such dire eventualities.

Another thing I would argue is that slaves left the plantation to a large extent because of the unsatisfactory conditions which existed there and which they themselves understood and appreciated. The physical descriptions that one finds in runaway advertisements, for example, tell us so much about the level of violence on the plantation itself: She has so many marks on her back, or he has a brand on his arm or face; he walks with a limp; her ears are cropped; she has the marks of one

who has recovered from smallpox. But if the violence was visited upon the slave, it was also visited upon the owner. And if one can't get that in these advertisements in the newspapers, one can get it in the records of the courts, and one can get it in the plantation records as well. Slaves poisoned their owners and didn't wait to see whether the owner recovered. Slaves got into fights with their owners or overseers. One of the best examples that I know is a mistress of a slave walked up and slapped the slave for not obeying her quickly, promptly, and the slave turned around and threw her mistress on the ground and beat her to the point that she was unconscious. She was in the hospital for three weeks recovering from her wounds, and the slave, of course, ran away, but was recaptured and was put on trial. And her strongest witness, and the one that secured her acquittal, was her mistress, who on the one hand had lost face greatly as a result of being laid low by her lowly maid, and, secondly, was about to lose the services of this maid. And she assured the court that there was nothing wrong between her and her maid that she could not fix. And so she was discharged from jail in the custody of the woman who owned her.

Then there were always the vindictive slaves who just had more than they could take and were going to do something about it. At times, they visited violence on the owner or the overseer. In one instance, they decided to commit the perfect crime. They had reached the point that they could not bear the presence of the overseer, for whom slaves generally had no respect, and the view was that if you were white, you ought to be higher than an overseer, and therefore they had no respect for them. And for the overseer then to take so much authority in his own hands and to mistreat slaves was something that slaves could not stand. In this one instance in Louisiana, slaves decided that they would get this overseer and they would do it under cover of darkness, at night. And he lived alone in a cottage, and they went to the cottage and they weren't sure how far they were going to go in the punishment, but when he woke up, they said, "We've got to go all the way," and they murdered the overseer. "There's no problem. We can cover it up." And they dressed the overseer, put him on his own horse, then took him out into the woods and let him fall from the horse, then made a lot of marks all around, knocked the bushes down and everything to show the horse had gone wild, and they went on back. The next day they went to find the overseer and finally someone discovered him, and he had been thrown from his horse. They brought the coroner out and the coroner said, "Accidental death, was thrown from his horse." And there were two slaves at the plantation who said, "This is too good to be true and I don't believe, we don't think we should stay here." So they ran away.

The leaving of two of the slaves was one of the first ways in which the case was broken. The other was the brother of the overseer came to his funeral, then he stayed around a while and said, "I don't believe my brother--my brother is a good horseman--I simply don't believe he got thrown off the horse." And so he spoke to the cook in the kitchen one day and he said, "You know, I know just about all there is to know about my

brother's murder. And if you would just answer one or two questions for me, then this will be solved." Well, then she assumed that he did know, and she began to tell him what she knew about it, and then he asked more questions and he was able to piece the story together. So when the slaves who had committed this crime came in at the end of the work day, sad because so and so had been killed, to be sure, but they were making it, surviving--they were charged with murder, and, of course, they received the ultimate punishment.

But the point that I'm suggesting is that the violence is two-way, and it shows me the extent to which there was a breakdown in what I call the labor-management relations. And, of course, a real serious problem in management. Maintaining discipline, therefore, was the major task of every planter, and his whole operation would be made or broken, depending upon his success in this regard. But he might remain successful in keeping his slaves working, he was not successful, we know, in keeping them happy. He was not ever successful to the point of resting on his laurels, as it were. The very elaborate patrol system throughout the South would indicate the extent to which the slaves were suspect, the extent to which they could not be trusted, and trying to control the slaves, to discipline them, to punish them, and at times to cajole them or even to reward them, was something that tested the resources and ingenuities of the owner.

And the problem of labor-management relations became so highly refined at one point that slaves developed a practice of what they called lying out. They would go for a little trek three miles, five miles away, and simply lie out. Then they would send word back that "we will return under the following conditions. We want better food, we want better hours of work, we want better clothing, and we want to be off on Saturdays and Sundays." One plantation mistress who received this ultimatum from the slave wrote her husband, who was away at the time, and described to him the demands that they were making. This is at the height of the harvest season. And he wrote back, "Promise them anything. We've got to get the crop in. Tell the women I'll bring them new dresses, tell the men I'll bring them new pants and that we will give them better food from here on." Not every negotiation ended so happily so far as the slaves were concerned, but this lying out was widespread in practice, even if it was uneven in results.

I think it can be said, then, that running away was one of the most common and most dramatic manifestations of displeasure on the part of slaves for their lot. They did not have much in the way of arms and ammunition; they did not have even the assurances that a few personal resources would provide--for instance, money or food, animals, and so forth, although frequently they stole these items from their owner when they ran away. But they took whatever they had, sometimes only their courage and their determination, and made their run for freedom.

Some of you know Toni Morrison's Beloved in which the mother ran away with a little baby. That was all too common in various parts of the South. Some of you know too of the many songs that

were sung having to do with stealing away, that sort of thing, the dissatisfaction with the institution was widespread, and we who work in these records don't have to have much in the way of subtle sensitivities to understand that they were doing what they could to undermine the institution of slavery, even as they put on the face of satisfaction for the more naive of their owners, and even as they plotted to leave the institution, either by force or by stealth. But what is important for us to recognize is the fact that we need to take the romance out of the institution, and we can do so by looking at it for what it was--a gruesome, inhuman, unkind, savage type of pursuit of life. And if slaves were doing anything, they were trying to balance the books by destroying the institutions to the extent that they could and to the degree that they could.

Thank you very much.

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1993 NEH Charles Frankel Prize Forum
Ricardo Alegria, John Hope Franklin, Hanna Holborn Gray,
Andrew Heiskell, Laurel Thatcher Ulrich

October 7, 1993

Sheldon Hackney: This is a pleasure for me as one of my first acts here at the NEH to be able to preside over the awarding of these prizes. Actually, the president will give them this afternoon at the White House. But I wanted to be able to introduce them to you this morning.

As we all know, the Charles Frankel Award is the highest award offered by the National Endowment for the Humanities for advancing public understanding of the humanities, of scholarly work. The awards are also, of course, an affirmation of the fundamental importance of the humanities to the functioning of a democratic society. We had a little instruction in that the other night from Garry Wills and I will not go through his argument, but I will assert it anyway. They are important.

These awards commemorate Charles Frankel, scholar and statesman, and eloquent spokesman for the humanities. He was professor of philosophy and law at Columbia University, he served as assistant secretary of state for educational and cultural affairs, and was the founder and the first president of the National Humanities Center in North Carolina. Charles Frankel believed passionately that the study of history and literature and philosophy and the other humanistic disciplines were too important to leave merely to academics, for the humanities, of course, deal with the essential subjects of human life: the human condition, human experience, community, the meaning of individualism, duty, responsibility, justice, happiness--all those big, big questions.

I'm fond of one of Charles Frankel's definitions of the humanities: "The humanities," he wrote, "are society's efforts to place itself in the sequence of history, to examine its ideas and ideals, to study its language and its forms of behavior, to come to a critical assessment of the myths, symbols, stories, and rules by which it gives shape and direction to its life. And they are something more. They are its effort to look beyond its own parochial frontiers and to see itself against that much larger human drama and all the varieties of human nature and experience."

Or at another place--he actually said quite a lot about the humanities over a long period of time, and it's all quite eloquent. "Why should we say, with no qualifications, that the humanities teach values? What values? Whose values? Plato's or Aristotle's? John Bunyan's or Baudelaire's? Voltaire's or D. H. Lawrence's? Literature, philosophy, history do indeed expose students to a wide variety of human perspectives, but they teach no single lesson and they exemplify not a consensus on values,

but, rather, great disagreement. I think the humanities do not teach, really. They do something deeper: They exercise our emotions, they discipline them, they give us patterns of excellence against which we can measure our own achievements. They do not teach except in the deepest sense of teaching. They ask questions."

So today I am honored to present awards to five great questioners who, like Charles Frankel, have helped to bring the essential discussions of human values into the civic arena and have encouraged the public, not just students on university campuses or in our schools, though they're important, but the public to read, think, feel more deeply about the important questions that confront us as human beings.

Later today the president of the United States will recognize these five individuals. At this ceremony, we welcome them to the NEH, and we want to share some conversation with them. And what I will do is ask them each to say maybe just a word by way of letting you hear their voices and letting them hear their voices in this room, and then we will open the floor to a conversation--maybe not the big conversation, but a good conversation about whatever is on your mind.

Let us begin with Ricardo Alegria, an eminent historian and anthropologist of Caribbean culture, a particularly strong leader in the humanities in Puerto Rico, and one of the founders there of two institutes that carry forth his work. Ricardo.

Ricardo Alegria: During the last forty years, I have been involved in developing national pride in my country, Puerto Rico, in which we have suffered five hundred years of colonialism. And in order to try to reverse that situation, a sort of complex of inferiority of many Puerto Ricans because of the lack of knowledge they have of their own culture and roots, I have been working with the humanities. By way of archaeology I have been able to restore and excavate several archaeological sites and give to our people a better knowledge of the aboriginal culture of Puerto Rico. I have used history to obtain, by researching the Spanish archives, to obtain better information about the Spanish history and the African roots of the Puerto Rican people, and also, they have given me a lot of help in order to restore the old city of San Juan and to use it again as a very important residential and cultural area where I have developed small museums to transmit all that information on our history and culture.

Hackney: Thank you very much.

To his left, John Hope Franklin, from whom we heard yesterday at noon: James B. Duke Professor of History, the dean of American historians, especially history of the South, who spent some of his career at an institution called the University of Chicago.

Hanna Holborn Gray: That's where all the important work was done.

Hackney: John Hope, do you want to pass or say a word?

John Hope Franklin: When I was a member of the National Council on the Humanities, perhaps during the time that Hanna was also a member--we've been members of so many boards together as well as colleagues at the University of Chicago, where I was her chairman for some time--we had a saying, a few of us had a saying, that even if society isn't broke we can do a lot to improve it, and we felt that it was the humanities that could do that--not merely because we could raise questions about the nature of our society and, by raising those questions, offer ways of improving it, but also of bringing to our society the humbling as well as the reforming positions that the humanities could bring. It could bring to our society some understanding and appreciation for those things which, even if they were not a part of the rubric and discipline with which we are associated, they could nevertheless leaven and improve and strengthen the relationships of human beings with each other, whether that be in literature or in history or in philosophy, or what have you.

One of the best examples I can think of that is that my plumber in Durham, North Carolina, is a graduate in the liberal arts of the University of North Carolina. It might make him a better plumber to be such a graduate. It certainly makes him a better citizen, a better person, and one who understands the relationship between what he does every day, all day, and the larger life which, I assure you, he lives.

While I have the floor, I just want to say that one of the great influences of my life was Charles Frankel. We were friends for many years. I contributed to one of his earlier books, Issues in University Education. I gave the dedication address when he was the chair of the National Humanities Center, when he became the chair of the National Humanities Center. And it was he, I publicly confess now, who persuaded me finally to leave the University of Chicago. He called me and beseeched me and told me that I had paid my dues and that what I ought to do now was to relax, to relax by coming to the National Humanities Center and working there at my leisure, as he said, for as long as I wished. And he had some help. It was the winter of 1979 in Chicago that contributed to my decision.

Once when Charles called me, he said, "John Hope, I have one final appeal to make to you." He said, "If I get the money that I think I might be able to get to support you, will you come?" And feeling that perhaps it was way out of the question, that he didn't have any hope of getting the money, I, in a weak moment, said, "Yes." Two or three days later, he called me and said, "I've got the money." And I always had the feeling he perhaps had his hands on the money from the beginning. He said, "Let's shake hands over the phone, and then when you come down to Chapel Hill to receive an honorary degree next week, we can put everything in writing." So I went to Chapel Hill, and I did not know until I got off the plane and was about to go to the National Humanities Center, that Charles and Helen had been murdered the night before in their home in Bedford Village, New York.

And so, from that moment on, the two years I spent there and the years that I've spent since leaving there, I've always felt that what I was doing was as a result of the stimulation and inspiration which Charles Frankel gave to me and the push that he gave to me that focused more and more of my attention on my research and writing. So I'm sort of a living Charles Frankel disciple, and to the extent that I am, I believe in promoting the humanities in much the way he did. Thank you.

Hackney: Thank you very much.

Hanna Holborn Gray is also a historian--though a historian of Europe, a Europeanist--was provost of Yale and then president of the University of Chicago for fifteen years, has just left that position. I am avoiding the word "retired" because I suspect that's not in her agenda. Beyond that, she served on the National Humanities Council and has been a spokesperson for the humanities, both institutionally and sort of in public, for a long time. We served together on the Rockefeller Commission, did we not, or...

Hanna Gray: We did.

Hackney: A commission which spent almost half of its time trying to define what the humanities were, but wrote a good report anyway. So she has been long a laborer in these vineyards, and it's really a delight to have her back here at NEH.

Gray: Thank you very much. I also knew Charles Frankel, obviously not as well as John Hope Franklin did, and I have always revered Charles Frankel. I was a little astonished to learn of this underside of that fine man's character, but I really cannot improve on what Sheldon quoted him as saying and what my distinguished colleagues here have said about the humanities. So let me just make a couple of comments.

I have an odd history. When I was in college and decided to major in history, I came home and my mother said, "What are you going to major in?" and I said, "History." And she said, "Oh, no." And she said, "What kind of history?" and I said, "Intellectual history," and she said, "Oh, well, thank God, at least that's useless." As you can tell, my mother was a romantic humanist. She and my father had, in fact, met in a Sanskrit seminar, and my mother was a purist when it came to the life of learning, of scholarship, and of humanistic appreciation. And, of course, I spent an awful lot of my time trying to reassure worried parents that their children who were studying the history of art, or whatever humanistic subject in college, were indeed preparing themselves for the great game of life, if not to meet a payroll. In short, most parents are not the way my mother was, and that's why one has to spend a lot of time justifying and talking about the humanities.

I had another brief time of trying to do that when, as you may recall, in 1981, there was some question of the Endowments being eliminated, and I found myself in the extraordinary position of

being co-chair with Charlton Heston. It meant that wherever you went with your co-chair, there was a lot of attention. I was, of course, always the unidentified woman. And the issue was how to save the Endowments for the arts and the humanities after there had come into being an administration which had pledged to get rid of the Endowments of the arts and humanities. And you will recognize in the peculiarity of placing such two chairs side by side that this was in fact a nonpartisan issue, and that the importance of the Endowments was one that was recognized, then it needed some rhetoric, it needed some justification to surround it.

In thinking about the importance of the humanities, the role of the humanities, why the humanities matter, I've always been struck by a wonderful passage in, of all people, Cicero, who described his visit to Athens, and who was moved when he found himself walking on the paths which had been trod by Aristotle and Plato, by Socrates and Isocrates, by Xenophon and others. And he was overcome with the thought that he was walking those paths. And he wrote a very simple sentence to describe that. He said, "Not to know what happened before you were born is to remain always a child."

And there are two things about this passage: One, that sense not only of creating a link to the past, but of intersecting in a genuine way with the minds of the past and the notion of paths that intersect, and walking those paths as that of intellectual and emotional intersection. And, secondly, that sense that not to know what happened before you were born is to be always a child is to speak not of simply the importance of knowledge of the past, of its literature, of its artistic production, of its philosophy, of its history, but to see it as a living past which is part of the inheritance and legacy of the present, and which will go on beyond one's time, and therefore to intersect within one's generation with a much larger movement of generations, and to participate in what is the essential dialogue of civilized life, which has to do with a dialogue that goes on not only with one's contemporaries about the important questions of meaning and value, but to locate oneself within a moving tradition of thinking, with the critical understanding of that, with its reinterpretation, with gaining the kind of perspective, of judgment, of critical but also empathetic faculties that allows for that.

So, it has always seemed to me that, in taking up Renaissance studies, which is my particular field, I was similarly struck by Petrarch standing at the beginning of what was to be a new tradition of humanism, who set out by writing a letter to Cicero, and said, "Dear Cicero, here I am and I'm writing to you," which was yet another way, in that humanistic way, of reaching across what was felt to be a chasm of centuries, and of reaching into, into that same conception of a living dialogue that understands that past time is past time, and that at the same time understands how to make that past time both present and meaningful over a longer period of time. And that's why the work of this Endowment is so important. Thank you.

Hackney: Yeah, wonderful.

Andrew Heiskell spent a long career in Time, Inc., and I am not speaking lightly of that organization to say that he's not here this morning because of that distinguished career in business, but because he spent a good part of his creative energies in the last fifteen or so years on the humanities in very useful ways. He and Vartan Gregorian double-handedly saved the New York Public Library, one of the great treasures of the country. He was also the founding president and long-term president or chairman, I guess, of the President's Committee on the Arts and Humanities, serving through the decade of the '80s, most of that decade in that position getting public support for the arts and humanities. And he's done other great work in promoting educational reform throughout the country. So he comes to us as a great spokesperson also, and a laborer. Andrew.

Andrew Heiskell: Thank you. I'm not an academic. In case you didn't know it, you'll know it within the next five seconds if you listen to me. But I am a great believer in the humanities, and I have spent quite a lot of time trying to strengthen institutions that deal with the humanities, for some fairly simple reasons.

Of course, the first and most easy argument to be made for the humanities is that it is one of the best ways that we have of distinguishing ourselves from our forebears, and, goodness gracious, and we always try to make sure that that distinction is clearly made to everybody.

The other thing that always struck me about the humanities is that, on balance, it has to be the strongest force for understanding other people and for having a tolerance for people who are different from each other. I had the good fortune of being brought up in a number of different countries, where I was always the outsider, the foreigner. But, also, that experience gave me much more flexibility in terms of realizing that people are different and that that's a great thing, not a bad thing. And if you are brought up in one place, it's much more difficult to understand that, unless the humanities have really helped you to understand about other people, and I think that's what the humanities can do for our society, and should do. They're not always good, but then, as Dr. Hackney was saying, values are many and different. But, on balance, they do make for a more tolerant society. Thank you.

Hackney: Good.

Laurel Ulrich is another historian, from the University of New Hampshire, and her book, A Midwife's Tale, won the Pulitzer Prize, and it's a great honor to have her here.

Laurel Ulrich: Well, I'm very honored to be here and a little bit awed at the company that I'm in, kind of wondering how it happens that I'm here. I had a very different background from Hanna Gray, and that perhaps accounts for my response to my own work.

You can think about a snowy New Hampshire day, a historian still in her bathrobe in the top of the house, in front of a word processor, nice heat from the wood stove coming up there, with some leisure provided by a nice stipend from the National Endowment for the Humanities, writing about a seventy-year-old woman who lived two hundred years before who's out wading through snowdrifts, crossing a frozen river to bring babies into the world. You can imagine my feelings--this little voice that every once in a while would interrupt my scholarly solitariness and would say, "Ha! Living life vicariously. There she is, life of privilege, somehow writing about this marvelous heroine, Martha Ballard." And I have sometimes felt that my work as a writer and scholar was just a tremendous indulgence, kind of personal indulgence, and have had twinges of guilt once in a while when people challenge federal funds to support such activities.

But that voice speaks to me less often now because of the response to Martha Ballard's story, and I'm not talking about prizes and I'm not talking about reviews in academic journals; I'm talking about the sort of amazing experience that I've had as an academic of having my work grabbed by all sorts of people who might not normally read scholarly history, and I don't think A Midwife's Tale is an easily accessible book. It makes certain demands on people.

One of the highlights of my experience was giving a keynote address at the American College of Nurse Midwives at a convention in Phoenix, Arizona, where there were three or four thousand women. Talk about the spirit in the room! You've got all those midwives in one room. It was really tremendous. It's probably the closest thing I've ever come to giving a political speech. It's never happened. I was talking about Martha Ballard, and they would interrupt with applause. And, you know, it did something for me.

It made me realize that my work is an important work. I knew that in the classroom setting, but I know it in a better way now. That is the thing that we do as scholars and writers, and particularly those of us who work in social history. Sometimes we wonder about this. But we're providing meaning to ordinary lives. And I now am thinking about that as not living vicariously at all, but living richly and deeply, and doing very real work. And I'm very, very grateful to NEH for giving me the opportunity to make that connection to that larger world.

Hackney: Great. And how is the scripting for the documentary coming? Pretty good.

The floor is open.

Question directed to Heiskell about being a nonacademic among academics: (Inaudible.)

Heiskell: I'm absolutely terrified.

Question: I wonder if Dr. Alegria can give us an idea of

what pre-Columbian civilizations and migrations can tell us about life today in the Caribbean, how can it inform us about the Americas?

Alegria: The Indians who were living in Puerto Rico and the rest of the Greater Antilles were the Taino Indians that were the first Indians to establish contact with the Europeans, and that's why they were the first ones to be totally annihilated by the invaders, by the Spaniards, and their civilization disappeared very rapidly. We have still in Spanish and in English many words of the Tainos, words that you use commonly like hammock, manioc, tobacco, canoe, hurricane--all those words are the heritage of the Taino Indians. And we in Puerto Rico maintain some elements of their food habits and language, especially words, and that's the Taino importance.

In the Lesser Antilles world, the Carib Indians, but they never reached the Greater Antilles.

Question about where the humanities are headed: (Inaudible.)

Hackney: This is the acid test.

Gray: What is the president's question?

Question: (Inaudible.)

Gray: I think I'd tell him to talk to John Hope Franklin.

Franklin: If the president should ask about the state of the humanities and where it should go from here, I think it would depend on how the president would pose the question. If he posed it, as one president did some twelve years ago, and made a place in his state of the union address about how dispensable the humanities were, then my reply to him would be, as it was at that time, when he invited me to the White House, I said I wouldn't come because I didn't think that he would understand anything I had to say.

But in a larger arena where the question is a reasonable one, and where I think the president might expect a reasonable answer, I would say that, first of all, the humanities is alive and well. It not only needs but deserves the generous support of our federal establishment so that it can flourish throughout the land and do what it needs to do, namely, to make these connections between life and our institutions and our various, diverse population that it can make, and that with all of the ideas that flourish among the humanists, institutions like this can sort them out and point to those that are most deserving support, realizing all the time that perhaps it, too, makes mistakes and, either because of lack of funds or the lack of wisdom, does not always support every worthy enterprise.

Hackney: He passed the test, didn't he? Even an A, I think.

Question about core curricula: (Inaudible.)

Gray: Well, I think it's one of the most difficult questions, clearly, in higher education. And, of course, core curricula don't exist in that many places, either, although there are now repentance grants being given to institutions that dissolved their curricula in an earlier time. This has always annoyed me a great deal because, if you happen to be an institution that has maintained them, you can't get a big grant of the sort that I characterize as a repentance grant.

And there is clearly an emerging interest, has been over the past decade, in restoring something more like coherence to the curriculum, and that, in turn, has led to some of the educational battles that we have. That is, if you have a total free elective system, you don't really have much argument about education because everyone does their thing. The minute you begin to talk about cores and requirements, it becomes a life-and-death question. Are you going to teach this text or that text? Are you going to do this problem or that problem? Are you gearing the course toward some contemporary concern or something else? And that's been surrounded by a good deal of politicization, which has been very unfortunate as well, both internal to the campus and externally from other pressures, but that come from off campus--not that that is new in the history of educational thinking, either. And the passion to discern what education will, in fact, mean to individual and social lives probably means not that politicization of it is a good thing, but that the commitment, actually, to thinking about it in some form is a very good thing.

I think that there has been too much mere pressure in some of this curricular discussion. I think that it is a poor thing to believe, A, that the consumer should decide on the curriculum, purely and simply, B, that the curriculum should follow simply shifts of taste or fashion.

On the other hand, there are obviously whole new bodies of knowledge and of scholarship associated with that knowledge, as, for example, in the history of women; as, for example, in the history that looks to the disadvantaged, to those without a public voice for a very long time in the world; to the patterns that Dr. Alegria is talking about; to the slaves whom John Hope Franklin has written about. And I would say that test number one for introducing into core curricula the questions that are related to a whole range of contemporary subjects ought to have to do with whether there is some body of scholarship so that there is a grounding. And there's always a little gap, I think, between the development of that and its readiness to become part of the curriculum. And I think what is sometimes lost sight of nowadays is that, in the zeal to recognize and represent topics and whole groups of people that are very well worth representing in the curriculum, there also has to be genuine knowledge. And however great the commitment to some larger outcomes of such study, that it have academic quality associated with it as well.

That, I think, would make it a lot easier to make the evaluations that you're talking about. I think core curricula have always to be reevaluated. As new subjects and new people come into that kind of teaching, they should be.

I do think it's a mistake, and I think that was the problem that existed, for example, at Stanford. They had a single course, and so every question of educational and moral and political philosophy got tied to one course. What it says is that a core curriculum shouldn't be a course--a core curriculum should consist of some grouping of approaches--and that it doesn't make a whole lot of sense to give up a thorough grounding in the traditional. You don't have to if you're also going to bring into that curriculum subjects that are newer and very well worth pursuing.

Hackney: Terrific answer. Does anybody else want to

comment on that? That really is a big question, interesting. There was great wisdom in that answer.

Question about involving scholars in precollegiate education (Billie Gaines): (First part inaudible.) . . . But what I'm concerned about is that the young people of this country, below the college level, never get a chance to even get embroiled in the curricular or academic connections that have to do with the concrete problems of the humanities because they're lost to us before they even get there. They may now, because their teachers and parents are concerned about their standardized test scores, their grades--they may understand the humanities from that standpoint, but this larger connection that we talk about to one's life, to one's intellect, to one's history is lost upon them. And I wonder, would you today be able to feel that you could recommend to scholars to continue to go into the schools and work with teachers and children and help get past just the academic content and the control of subject matter, and how do you feel today about recommending in today's educational milieux, whether suburban, urban, or rural, having these people help high school and elementary school teachers reconnect children to the humanities?

Gray: I would certainly be very much for it. And the fact that it's always imperfect and that the victories are few makes it no less worth doing, in my view. And it's not a kind of activity that one engages in once and then somehow something is changed. It's over and over. It's for each child, for each young person, for each of us needs to acquire on his or her own what it is that we can acquire. And I do think that people who are members of university and college faculties can help, and I think that the current attention is almost entirely to the crisis of science teaching in the schools and why are there not enough scientists. There needs to be a renewed attention, not just to reading and writing, however, which obviously are absolutely necessary, but what you do with reading and writing, and that means the kind of attention you're talking about, I think. Even though you're not going to win that many victories, every victory is precious.

Ulrich: This may be a place where I could come in with a half thought I was working on earlier, and that is, you can talk about curricula and defining cores and so on, but the delivery is the issue. And some of the discussions I've heard of this, particularly on the state level, where they decide a social studies curricula, and then, you know, what's really happening in the classroom can be tremendous variation, from something far better to hardly anything at all, and so I really like your statement.

I think scholars can go into schools and become involved with teachers and students, but that, again, sort of suggests carrying the gold from on high down into the trenches. I think that's the wrong model. I think what we need to be doing is inspiring and empowering people at whatever level of education they're working with to really be able to do their best, to pull from their resources, educational and personal, and get people excited about teaching, and I don't know that that can be handled at a bureaucratic level, but it seems to me we could sure do a lot more to support and sustain and to enrich the lives of the people who are trying to deliver this at the local level. I don't know

whether you need a scholar there to do it, but I'd really like to see us think hard about how to build those kinds of networks and those sustaining networks to people in the public schools.

We're trying in a very small way at the University of New Hampshire. It's just a tiny thing. But we had an extra teaching assistant assigned to our department, and we could have created another section of Gen. Ed. or whatever, and this was a very... We had a wonderful graduate student who'd been a public school teacher and actually had won an award from the American Association of State and Local History for an oral history project in New Hampshire. We said, what would happen if Judith had a whole year of her T.A. time to think about outreach? And she's doing such interesting things. We'll see what happens. I mean, she's trying to help us get our act together.

Franklin: I'd like to say, if I could, that I feel very heartened that we have a member of the Council with such sensitivity to this problem, and I'm not going to fret too much if there are many members of the Council like you who have this understanding of what the problem is. For one of the major achievements, it seems to me, of this Endowment is not that it finances the research of me and my runaway slaves, or even Professor Ulrich with her midwives, but that it finances institutes for high school teachers and for those members of that level of educational enterprise to become not, first, more acquainted, but, secondly, more understanding of the canon at that level and of communicating the importance of study at that level to their students. And I've been to a number of those institutes, and it is not really bringing the word from on high so much as it is reaching these people who already are in the trenches, as it were...

GAP--flip to side 2

...does more like that all over the country. What we need also are similar programs in other areas, such as in the sciences. So that I'm heartened that we still have on the Council that kind of sensitivity, and I'm heartened by what the Council is doing in this area.

Question to Ulrich about participation of scholars in public programs: (Inaudible..)

Hackney: Other than money?

Ulrich: Yeah. I mean, money. I've done a lot of that, as you probably know. And it's been some of the best and some of the worst experiences that I've had. I think what happens is a particular institution--a museum, a historical society, whatever it might be--has a really good idea, and they decide what it is they want to do. Or maybe they have just a mediocre idea, but they have to get money to support that. And in order to get money, they have to write a grant, and in order to get the grant, they have to have somebody with a Ph.D. on the grant, and they build in some consulting days. And, believe me, you said no holds barred here, I've been in some of those experiences where you know you're there just as a rubber stamp to get the money to do what they already know they're going to do, and I hate doing that. I mean, \$200, that is not going to be incentive.

In contrast, and I'm thinking of the experience right now of working on this documentary, it's a little unusual because it's my

research, although I know people who've had documentaries made on the basis of their research where quite the opposite has occurred. But in my case, there has been intimate knocking of heads together, discussing, refining, rethinking from the very beginning of the project. It's exhausting and draining, but remarkably satisfying and truly interdisciplinary to work at that level with a gifted filmmaker and a number of scholars, a panel of scholars. It's one of the most exciting things intellectually I've ever done. Now, I don't know if the film will be any good, but the consulting part of it has been quite wonderful. And I've had other experiences that way, where you really are more collaborating. You're more in on the ground floor, on the planning stages, rather than just validating. Those are projects that I think scholars can get very excited about, and it might earn their money if they're involved in those projects.

Question about providing incentives for scholars to participate in public programs: (First part inaudible.) . . . What about the reward system for faculty in the university so that there is some payoff, spiritual or promotional, so that that work would be encouraged?

Hackney: Lunch at the president's house.

Gray: That's an old saw about the distortions of the reward system in universities, and I'm going to fight you on this one in the sense that I think that universities exist for the purposes that they exist for, and research universities should perform research and scholarship as well as teaching. The question is the balance and not whether they should be doing both and whether the balance moves too far in one direction or another. And then the question of people's contribution to the public understanding and appreciation of the humanities and of the fruits of scholarship, that's something which not a whole lot of research university faculty I think can do very well, but they can do it. And when they do it, I don't think that they are made victims of the university system for doing it. I can think of a number of colleagues at my university who do it brilliantly and well, and where that is certainly a part of their entire record, but where in the end they do have to be judged on their teaching and scholarship.

The writing of textbooks is a great contribution to public understanding, and I think what has happened with the newer technologies and opportunities is that that whole range of possibility has expanded for intellectuals, who I think are very much interested in doing it when they have the opportunity, and I think more scientists are into it now, and so forth. But if you want to argue with me that there ought to be a numerical quotient in the tenure case for that, I don't think that's right. But I think it's great when people do it, and I think that there can be an encouragement and an atmosphere within the institution that encourages it, and in doing so, is in effect giving it a certain kind of weight, is expressing the fact that it has value, just as we do also, I think, with the involvement with the schools in our neighborhood or in teachers' institutes, of which we have an extensive program. There are all kinds of ways in which I think those things are valued. I don't think, at the same time, that what I take to be your implicit point is one I will accept.

Hackney: One last question.

Question to Alegria about multiculturalism in Puerto Rico:
(Inaudible.)

Alegria: Well, in some cases, but we have to depart from the point of view that Puerto Rico has been a colony for five hundred years, first under Spain and then under the United States, and because of that--the education there that the people receive--they omitted, in many ways, aspects of our national culture. So it was rather recently, 1955, when we established the Institute of Puerto Rican Culture, that we began to bring to our people more information about our history and culture. Before that, everyone used to talk about only the Spanish heritage and they knew nothing about the aboriginal or the African elements, and there was in a certain way prejudice toward that type of study.

So in those experiences maybe--although here in the United States have been some changes. It was here in the United States when they initiated the study of black culture and Chicano culture that there was developed some interest in Puerto Rican culture among the hundreds of thousands--or 2 million--Puerto Ricans who live here in the United States that they began to claim in their colleges study of the Puerto Rican culture, because it is really incredible that people are in the university and they talk about the Greek civilization or Roman civilization, and they don't know anything about their African roots or their aboriginal roots, and that's what we have been doing in Puerto Rico during the last twenty years, more or less, and by way of museums to try to show the people better knowledge of themselves. We also have used documentary films, and, by way of the Institute of Puerto Rican Culture, we were able to establish about eighty cultural centers scattered all through the island at which we present lecturers and documentary films. They sponsor activities among the people, also the preservation of historical monuments.

For example, I was looking at Washington now, some of the buildings that we consider historical that are being demolished. In Puerto Rico, they used to demolish buildings because of progress. I mean, to destroy a seventeenth-century church, that was progress. And even some people wanted to demolish the whole historical section of San Juan in order to make it a small New York, and that was considered progress, too. Now we have reversed that situation in which people feel pride for their historical monuments, and they see them as part of their own national culture. At the same time, it has been good for the economy of the island because it's also a tourist attraction. So in those respects...

For example, our laws to protect historical monuments has been used here in the United States. We were the first country in which we initiated to grant tax exemption to the people who restore a building according to the regulations of the Institute of Puerto Rican Culture, and that has been used now, and I have served as an advisor in several Latin American countries to follow that situation. And here in the United States, too, a law to preserve historical monuments goes back to 1955, and we were able in that way to save many buildings that we have already restored. So, some of those experiences on a very small scale that we have

done in Puerto Rico could serve as an experience in other places.

The fact that now Puerto Ricans are very proud of their own cultural tradition--even in politics, a few years ago, the people who defend annexation to the United States used to claim that there was no such thing as a Puerto Rican culture, so they don't have to worry about that. Now they have to claim that Puerto Rico become a state, it will be a state with Spanish and Puerto Rican culture, and they have to tell that to the senators there in Congress.

Hackney: Brief as this conversation has been, it has left me, at least, feeling much more glad that I am doing what I'm doing. I hope that you feel the same way about doing what you're doing. And I want to thank our award recipients for bringing a bit more inspiration to us this morning, and congratulate them again on the awards and thank them for being here.

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THE WHITE HOUSE
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REMARKS BY THE PRESIDENT
IN WHITE HOUSE PRESIDENTIAL ARTS MEDAL CEREMONY

The South Lawn

2:26 P.M. EDT

THE PRESIDENT: Thank you very much. To our distinguished honorees and all of you in the audience. I want to say a special word of thanks to Jane Alexander and to Dr. Sheldon Hackney for their leadership of our administration's efforts in the arts and humanities. (Applause.)

As a person who at various times in his life has been a frustrated writer and a frustrated musician, this is an extremely humbling event for me today. (Laughter.) But I've been getting a lot of training in humility lately. (Laughter.) I have a Vice President who humbles me all the time by all the things he teaches me about things great and insignificant -- (laughter) -- and who unlike me actually got to go on David Letterman to prove how funny he was. (Laughter.)

And I have a wife who swept the television ratings last week talking about the arcana of health care with a passion and an eloquence -- (applause). As if that weren't bad enough, USA Today had the bad grace to go out and poll the American people, and 40 percent of them said she was smarter than I am. (Laughter.) To which I reply, of course, what kind of dummy do you think I am. (Laughter.) How else would I have gotten elected President.

And just to drive this humility home -- this is the actual true part of this wonderful story -- I went to southern California last week, or the first of this week, and I was looking forward to staying in the Beverly Hilton -- it seemed like an exotic sort of place. And I showed up, and Merv Griffin, who owns it, shook hands with me, and took me up to the floor where I was staying -- there is only one person who is a permanent resident of the floor where I stayed in the Beverly Hilton -- Rodney Dangerfield -- (laughter) -- who said they had put me there because we seem to belong together. (Laughter.) And gave me 12 roses with a little respect on a gift card. (Laughter.)

I am delighted to be here to honor this year's winners of the National Medal of the Arts and the Charles Frankel Prize -- men and women whose achievements represent the enduring power of the arts and humanities and, in a larger sense, of the creative spirit in all of our lives.

Throughout history, the arts and humanities have been the cultural signature of this great nation. They have enabled Americans of all backgrounds and walks of life to gain a deeper appreciation of who they are as individuals and who we all are as a society, stirring our minds and our senses, stimulating learning and collective discourse, the arts and humanities teach us in ways that nothing else can about the vastness and the depth of human experience. They are our great equalizers. We inherit them, and we can all participate in them.

Whether or not one plays an instrument, reads poetry, learns to pirouette, or spends hours alone in a local art gallery, we all have the capacity to be moved by a song, a poem, a story, a dance, a painting. We can feel our spirit soar when we see an intriguing film, or the sudden illumination of a new idea, or an old idea put in a new way.

At a time when our society faces new and profound challenges, at a time when we are losing so many of our children, at a time when so many of our people feel insecure in the face of change, the arts and humanities must remain a vital part of our lives -- as individuals and as a nation.

For 200 years, the freedom of our artistic and intellectual imagination has contributed to the quality of our civic life. It has helped to shape American ideas of democracy, of pluralism, of tolerance. Three decades ago, President Kennedy said this: "There's a connection, hard to explain logically but easy to feel, between achievement and public life, and progress in the arts." The Jeffersonian era gave birth not only to the Declaration of Independence, but also to beautiful Monticello. The age of Lincoln produced the Emancipation Proclamation, along with the Hudson River School of Painting and the writings of Ralph Waldo Emerson, Henry David Thoreau and Harriet Beecher Stowe.

The first half of this century gave us universal suffrage and the empowerment of American workers, as well as Charlie Chaplin, Frank Lloyd Wright, William Faulkner, Marian Anderson and Duke Ellington.

The same unbridled energy and potent imagination that took Americans to the moon inspired rock and roll, Motown, modern dance and a new emphasis on civil and human rights.

Those of you gathered with us today are reminders that the human imagination is still the most powerful tool we have in moving forward as a civilization. You provoke our minds, you enliven our senses, endow our souls, help us to give our lives meaning. That's why public support for the arts and humanities remains essential today and for generations to come. (Applause.)

Today, we are indeed fortunate to have inspiring new leaders working in government to expand our artistic and humanistic endeavors, to carry on our heritage to future generations. I'm very proud of the work and the life that Sheldon Hackney and that Jane Alexander have lived before they came to this work. I thank them for their work here. And I tell you that we welcome all of you to give us your ideas, your suggestions and your energy as we try to move forward together.

Now it is a privilege to call forward the following recipients of the National Medal of Arts.

First, the contributions of Walter and Leonore Annenberg to American culture can literally not be overstated. The Annenbergs have enriched our appreciation of the arts through public service, publishing, and as board members of major arts institutions. They have given generously of their time and their money. And they provided among other things the magnificent portrait of Benjamin Franklin, which hangs in the Green Room at the White House -- one of the most prized possessions of this, your American home. (Applause.)

(Medal is presented.)

The legendary vocalist and bandleader Cab Calloway has had indeed a remarkable career -- one of the originators of American jazz. An enduring figure in popular music, Cab Calloway added "Hi-dee-ho" and the "scat" sound to our musical vocabulary.

And for those of us who have lived a while, we can enjoy seeing the brightness of his smile in our memories going back for decades. He is an American original, and I am deeply honored that he's here with us today. (Applause.)

(Medal is presented.)

MR. CALLOWAY: Hi-dee-ho! (Applause.) Thank you very, very much. This comes on a very, very beautiful day for me. This is my 49th wedding anniversary. (Applause.) My wife is here --. (Applause.)

Literally for decades, Ray Charles has been one of America's favorite singers. From his roots in Georgia, he became one of the first great truly American singers, one of the first to combine the dynamic energy of gospel music with rhythm and blues. His songs are indelibly etched in the hearts of millions of Americans.

I can tell you that it's a particular honor for me to give him this award today, because I suppose no singer ever had a bigger impact on my musical life than Ray Charles. I still remember over there in Constitution Hall a concert I attended on June the 24th, 1967. I was notable for being one of a few members of my race in the audience. And Ray Charles electrified that crowd so much that that night, I literally could not go to sleep until 5 a.m. in the morning -- I went out and ran three miles to get the energy out. And I still remember to this day the date of the concert. That is testament to the enduring impact of this phenomenal American original. (Applause.)

(Medal is presented.)

Our next honoree, I believe, is part of the only brother-sister team ever to receive this great award. Bess Lomax Hawes has played a major role in the American folk movement since the 1940s as a singer, a teacher, a composer, an author of articles and books that help bring the folk arts into the lives of countless Americans. At a time when our native folk arts are largely lost to millions of our younger people, she has performed an invaluable service to our nation in helping us to remember who we are and how we got here. (Applause.)

(Medal is presented.)

You know what she said? She said, I wish all the beautiful artists I've recorded and seen across the years in this country were here to receive this award for me. They were the inspiration for what I did. Thank you. (Applause.)

Poet and educator, Stanley Kunitz has spent a life opening America's eyes and ears to poetry. He makes the ordinary become extraordinary, the everyday become timeless and significant. He was awarded the Pulitzer Prize for Poetry in 1959, and his works grace us still.

Welcome, Stanley Kunitz. (Applause.)

Robert Merrill has been acclaimed by critics as one of the great natural baritones of the century. He's appeared in 787 performances at the Metropolitan Opera over a 31-year operatic career. He's also sung on Broadway and many solo recitals and on television. And all of us who have ever heard him sing wish, as I tried to persuade him to do today, that this would be the 787th performance. (Laughter.) He turned me down, but I still think we should give him the medal.

Mr. Robert Merrill. (Applause.)

(Medal is presented.)

Arthur Miller has given our nation some of the finest plays of this century. His character, Willy Loman in "Death of a Salesman," caught the public's imagination by conveying the tension and drama of a common man's life. In "The Crucible," he focused on issues of conscience by probing the Salem witch trials of the late 17th century. He won the Pulitzer Prize for Drama in 1949. The thing that has always impressed me about him was the continuing energy he has brought to his work over such a long period of time, seeming forever young with something always new to say. Please welcome Arthur Miller. (Applause.)

(Medal is presented.)

Robert Rauschenberg is one of America's most innovative artists whose remarkable works have been displayed in museums and galleries around the world, and who has really helped to transform our notions of contemporary art. Modern art is often inaccessible to a lot of people who don't go to art galleries and often don't understand it. I have personally been impressed by how many people I know who don't count themselves as connoisseurs, who have seen and been moved by the works of our next honoree, Robert Rauschenberg. (Applause.)

(Medal is presented.)

He's also a pretty good comic. I said it's great to see you here today. He said, oh, I'll show up for this anytime. (Laughter.)

Lloyd Richards has devoted his career to promoting theater in America. As Dean of the Yale School of Drama and Artistic Director of the Yale Repertory Theater, he has trained some of our nation's finest young talents, many of whom have turned into our finest, not so young talents, helping to make for him a remarkable legacy for which we are all grateful, Lloyd Richards. (Applause.)

(Medal is presented.)

Well, I got another little lesson in humility back there. He said, you both have said some nice things today; and then he looked at me and he said, and you did something for stand-up comedy also. (Laughter.) And then he said, well, at least you didn't set it back. (Laughter.)

William Styron's haunting works, including "Lie Down in Darkness," "The Confessions of Nat Turner," and "Sophie's Choice" capture our history and character with a passion and insight few others have ever achieved. His compelling prose as a fiction writer and essayist has won him readers around the world -- those of us who anxiously await each new word.

I can tell you that as a young southerner, the impact of "The Confessions of Nat Turner" on me was truly stunning. And I can say that for a whole generation of us who had never quite found words to give expression to many of the things we had imagined until we read the works of William Styron. (Applause.)

(Medal is presented.)

Paul Taylor has been one of our nation's preeminent dancers and choreographers for more than three decades. And I might say, he looks as if he could outdance most of us in this country still today. His more than 80 works explore the richness, the complexity of the American character, and graphically demonstrate the

deep undercurrents of human relations in a way few other choreographers have ever been able to do. Please join me in welcoming Paul Taylor. (Applause.)

(Medal is presented.)

Since coming to this country in the 1930s, Billy Wilder has helped to transform the American motion picture industry. As a writer, director and producer, his name attached to many classics of American film. He's won six Academy Awards and millions of fans. And, perhaps most important, he's given us a lot of moving movie moments. If you've never laughed at a funny Billy Wilder picture, you have never laughed. (Laughter.) Mr. Billy Wilder. (Applause.)

(Medal is presented.)

Now, it is my great honor to introduce the winners of the Charles Frankel Prize. Ricardo E. Alegria is an historian and anthropologist who has dedicated his career to the study and public appreciation of Caribbean culture. I'm glad to see so many of his supporters from his native Puerto Rico today, and I thank him for coming this long way to be with us. Mr. Alegria. (Applause.)

(Award is presented.)

In a 50-year career as a writer and a teacher, historian John Hope Franklin has been a leading scholar of African-American studies and an active voice in the social transformation of America. He's won nearly 100 honorary degrees. He's served on the National Council of Humanities. His writings have illuminated his subject for a whole generation after generation of young readers. I was once one of them -- a reader, and young -- reading John Hope Franklin.

And I'd like to say that one of the great moments of our 1992 campaign was when John Hope Franklin came on one of our bus trips with us; and Al Gore and Tipper and Hillary and I sat and had a chance to visit with him, and really learn something from a man who has mastered the mystery of America. John Hope Franklin. (Applause.)

(Award is presented.)

Hanna Holborn Gray has had a truly remarkable career. She served for 15 years as President of the University of Chicago, where she became a highly visible and widely acclaimed advocate for higher education. She has been honored for her scholarship, her words and her work in many ways, especially in receiving the Presidential Medal of Freedom, our country's highest civilian award. She deserves greatly the award she receives today. Hanna Gray. (Applause.)

(Award is presented.)

After a distinguished career as Chairman and Chief Executive Officer of Time Incorporated, Andrew Heiskell was appointed founding chairman of the President's Committee on Arts and Humanities in 1982. As a leader in promoting the Arts and Humanities, he energetically, and I echo energetically, persuaded cultural leaders and business executives to support cultural activities and institutions. He filled a void in American life at a time when we need him. And today we thank him for that. Andrew Heiskell. (Applause.)

(Award is presented.)

There are a lot of funny people. He said, all this and dinner, too? (Laughter.)

Historian Laurel T. Ulrich has introduced both scholarly and public audiences to the lives of ordinary people in New England's past. Her recent book "A Midwife's Tale: The Life of Martha Ballard, Based on Her Diary," won the 1991 Pulitzer Prize for History, among other honors.

Now that I have become President, perhaps I can say this with greater authority than would otherwise be the case -- we often times tend to see our history too much through the lives and works of the famous and not enough through the remarkable lives of the people who are not famous. She has made a truly significant contribution to our understanding of our roots. And for that we thank her.
(Applause.)

(Award is presented.)

And now I have one last special honor, and that is to present to Congressman Sidney Yates the Presidential Citizens Medal for his exemplary deeds of service in the area of arts and humanities. The last time Congressman Yates was here for an occasion at the White House, it happened to be on the day he and his wife were celebrating their 58th wedding anniversary. And today, we honor him for that many years, and more, of dedication to our common cause. Congressman Yates, please come forward. (Applause.)

(Medal is awarded.)

Again, let me thank the honorees for being here today, thank all of you in the audience who have come to support them and to support the arts.

Before we go, I just can't resist saying this. Just before I came out here, I learned today that a great American writer and a friend of Hillary's and mine's, Tony Morrison was awarded the Nobel Prize for Literature today. (Applause.) I hope that in the years and struggles ahead we will work hard together to keep the arts and humanities alive and flourishing -- not just here in the nation's capital or in the cultural capitals of this great land, but in every community and in every neighborhood.

Remember, all the people we honor today were once in an ordinary community in an ordinary neighborhood living only with the imagination they had that brought them to this day and this honor. We have to find that imagination and fire it in the children all over America.

Thank you all and God bless you. (Applause.)

END

2:55 P.M. EDT

NEWS

National Endowment
for the Humanities

A Federal Agency

1100 Pennsylvania Ave., N.W.
Washington, D.C. 20506

202/606-8449

For More Information Contact:
Mary Lou Beatty 202/606-8446
Duane J. DeBruyne 202/606-8449

NEH-93-037-N

FOR IMMEDIATE RELEASE

ANN S. YOUNG NAMED DIRECTOR OF CONGRESSIONAL LIAISON AT NATIONAL ENDOWMENT FOR THE HUMANITIES

WASHINGTON, Oct. 12 -- Ann S. Young, a longtime staff member for the U.S. Senate Subcommittee on Education, Arts and Humanities, and former congressional liaison and education specialist for America's Public Television Stations, has been named director of congressional liaison for the National Endowment for the Humanities (NEH).

NEH Chairman Sheldon Hackney said, "Ann Young brings an impressive breadth of experience and talent to the Endowment. During her ten years of service working for the Senate subcommittee, Ann received high praise for her work from both sides of the aisle. She will be a valuable addition to the NEH staff."

From 1982 to 1992, Young worked for the Subcommittee on Education, Arts and Humanities, which is under the U.S. Senate Committee on Labor and Human Resources.

America's Public Television Stations, where Young worked before coming to NEH, is an association representing the nation's 351 public television stations.

Young attended the National Cathedral School in Washington and received her B.A. degree from Yale University.

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NATIONAL ENDOWMENT FOR THE HUMANITIES OFFERS GRANTS TO TEACHERS FOR YEAR OF INDEPENDENT STUDY

WASHINGTON, October 21 -- The National Endowment for the Humanities (NEH) seeks applications from the nation's precollegiate humanities teachers who wish to undertake an academic year of full-time independent study in history, literature, the classics, foreign languages, or other disciplines of the humanities.

More than 225 outstanding teachers have received funding for this yearlong sabbatical, called the Teacher-Scholar award. It is the highest honor the nation confers on its humanities teachers.

Annually, on May 1, NEH accepts applications for Teacher-Scholar awards. For guidelines and further information about the NEH Teacher-Scholar award, contact the National Endowment for the Humanities; Division of Education Programs, Room 302; 1100 Pennsylvania Avenue, NW; Washington, DC 20506. The telephone number is 202/606-8377.

The NEH Teacher-Scholar Program is guided by the conviction that students benefit most when their teachers have a firm grasp of the subjects they teach and are actively engaged in study and intellectual inquiry.

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HUMANITIES ENDOWMENT ENCOURAGES LIFELONG LEARNING

Projects Foster Community Involvement

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These are just a few of the questions that explore our human experience and will be addressed by citizens from Wisconsin to California thanks to more than \$1.52 million awarded by the National Endowment for the Humanities (NEH) through its Public Humanities Projects (PHP).

"There is no debate over the fact that learning should be a lifelong endeavor for every American," said NEH Chairman Sheldon Hackney in announcing the awards. "The National Endowment for the Humanities is committed to supporting a diversity of innovative public programs that will engage audiences and hopefully inspire a lifetime of learning."

- MORE -

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The program received 42 applications and awarded 15 grants to a variety of public institutions including theaters and universities, a museum and a community college. [A complete list of award recipients follows this release.]

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The deadline for the next round of applications is March 11, 1994, for projects beginning in the fall. Application materials are available by contacting: NEH, Public Humanities Projects, Division of Public Programs, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. The telephone number is 202/606-8271.

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Public Humanities Projects
October 1993

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San Francisco

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\$35,885

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College Park

Matching Funds

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NEH-93-040-N-1

Kelly Porter, NEH, (202)606-8449

Kathleen Oser, Southern Connecticut Library, (203)248-6370

ATTENTION: EDUCATION REPORTERS
STATE REPORTERS
FEATURE EDITORS

FOR IMMEDIATE RELEASE

**SOUTHERN CONNECTICUT LIBRARY COUNCIL
AWARDED GRANT FROM
THE NATIONAL ENDOWMENT FOR THE HUMANITIES**

WASHINGTON, Nov. 1 - The National Endowment for the Humanities (NEH) today announced that it has awarded a \$180,000 grant to the Southern Connecticut Library Council for a project titled "American Perspectives: Defining Ourselves and Our Role in the World."

This project will feature statewide reading and discussion groups, workshops and scholar handbooks all designed to foster awareness and debate of domestic and foreign policy issues.

In all, the Endowment announced ten grants to libraries and other institutions located in seven states. The grants, totaling more than \$1.6 million in outright and matching funds, will support exhibitions, workshops, lectures and reading and discussion programs.

"We commend these institutions for their contributions to the study of the humanities," said NEH Chairman Sheldon Hackney. "These grants will support educational programs for the public while emphasizing the role and importance of our nation's libraries."

NEH's Division of Public Programs' Humanities Projects in Libraries and Archives Office is funding the grants announced today. This office supports various humanities programs and encourages collaborative projects among public, academic, or special libraries, as well as museums, historical societies, and other cultural institutions.

Created by Congress in 1965, the National Endowment for the Humanities is an independent agency that supports education, research, preservation projects and public programs in the humanities.

FACTS

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202/606-8449

NEH-93-040-L

NATIONAL ENDOWMENT FOR THE HUMANITIES
Division of Public Programs
Libraries and Archives -- November 1993

CONNECTICUT

Southern Connecticut Library Council, Hamden.....\$180,000
MEDIA CONTACT: Kathleen J. Oser, (203)248-6370
PROJECT TITLE: "American Perspectives: Defining Ourselves and Our Role in the World"

HAWAII

Hawaii Library Association, Honolulu.....\$115,000
MEDIA CONTACT: Medellin Stephens, (808)941-2835
PROJECT TITLE: "The Seventh Biennial Program on Literature and Hawaii's Children"

ILLINOIS

American Library Association, Chicago.....(Total) \$460,000
(Outright) \$385,000
(Match) \$75,000

MEDIA CONTACT: Pamela Goodes, (312)280-5042
PROJECT TITLE: "The Many Realms of King Arthur"

Newberry Library, Chicago.....(Total) \$212,000
(Outright) \$187,000
(Match) \$25,000

MEDIA CONTACT: James R. Grossman, (312)943-9090
PROJECT TITLE: "The Frontier and the American Mind: A Library Exhibition"

MASSACHUSETTS

New England Foundation for the Humanities, Boston.....(Total) \$225,000
(Outright) \$195,000
(Match) \$30,000

MEDIA CONTACT: Sarah S. Getty, (617)482-8030
PROJECT TITLE: "Considered Opinions: Humanities Programs for Underserved Elders in New England"

MISSOURI

Moberly Area Community College, Moberly.....\$35,000
MEDIA CONTACT: Douglas Wixson, (512)869-5506
PROJECT TITLE: "Jack Conroy: From Reader to Worker to Writer; the Conroy American Studies Collection"

NEW YORK

Queens Borough Public Library, Jamaica.....(Total) \$290,000
(Outright) \$145,000
(Match) \$45,000

MEDIA CONTACT: Mimi Koren, (718)990-0704
PROJECT TITLE: "Blueprint for Change - The Life and Times of Lewis H. Latimer"

YMCA of Greater New York, New York.....\$20,000
MEDIA CONTACT: Micki McGee, (212)875-4277
PROJECT TITLE: "The Body: Images, Identities and Inventions"

Poets House, Inc., New York.....(Total) \$66,000
(Outright) \$6,000
(Match) \$60,000

MEDIA CONTACT: Carolyn Peyser, (212)431-7920
PROJECT TITLE: "Poet's Mind is the World's Mind: Talks and Discussions on Modern Poetry"

VERMONT

Vermont Library Association, Burlington.....(Total) \$145,000
(Outright) \$130,000
(Match) \$15,000

MEDIA CONTACT: Sally Anderson, (802)875-2751
PROJECT TITLE: "Justice and Journeys: Reading and Discussion Programs"

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NEH-93-040-N-2

Kelly Porter, NEH, (202)606-8449

Medellin Stephens, Hawaii Library Association, (808)941-2835

ATTENTION: EDUCATION REPORTERS
STATE REPORTERS
FEATURE EDITORS

FOR IMMEDIATE RELEASE

HAWAII LIBRARY ASSOCIATION
AWARDED GRANT FROM
THE NATIONAL ENDOWMENT FOR THE HUMANITIES

WASHINGTON, Nov. 1 - The National Endowment for the Humanities (NEH) today announced that it has awarded a \$115,000 grant to the Hawaii Library Association for a project titled "The Seventh Biennial Program on Literature and Hawaii's Children."

This project will feature a major conference on children's literature as well as corresponding reading and discussion programs that will be held at libraries around the state.

In all, the Endowment announced ten grants to libraries and other institutions located in seven states. The grants, totaling more than \$1.6 million in outright and matching funds, will support exhibitions, workshops, lectures and reading and discussion programs.

"We commend these institutions for their contributions to the study of the humanities," said NEH Chairman Sheldon Hackney. "These grants will support educational programs for the public while emphasizing the role and importance of our nation's libraries."

NEH's Division of Public Programs' Humanities Projects in Libraries and Archives Office is funding the grants announced today. This office supports various humanities programs and encourages collaborative projects among public, academic, or special libraries, as well as museums, historical societies, and other cultural institutions.

Created by Congress in 1965, the National Endowment for the Humanities is an independent agency that supports education, research, preservation projects and public programs in the humanities.

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For More Information Contact:

NEH-93-040-N-3

Kelly Porter, NEH, (202)606-8449

Pamela Goodes, American Library Association, (312)280-5042

ATTENTION: EDUCATION REPORTERS
STATE REPORTERS
FEATURE EDITORS

FOR IMMEDIATE RELEASE

AMERICAN LIBRARY ASSOCIATION
AWARDED GRANT FROM
THE NATIONAL ENDOWMENT FOR THE HUMANITIES

WASHINGTON, Nov. 1 - The National Endowment for the Humanities (NEH) today announced that it has awarded a \$385,000 grant with \$75,000 in matching funds to the American Library Association (ALA) for a project titled "The Many Realms of King Arthur."

This project will include two traveling exhibitions as well as related interpretive and educational materials that will explore the legend of King Arthur. This project is a collaboration between ALA, the Newberry Library of Chicago and the New York Public Library.

In all, the Endowment announced ten grants to libraries and other institutions located in seven states. The grants, totaling more than \$1.6 million in outright and matching funds, will support exhibitions, workshops, lectures and reading and discussion programs.

"We commend these institutions for their contributions to the study of the humanities," said NEH Chairman Sheldon Hackney. "These grants will support educational programs for the public while emphasizing the role and importance of our nation's libraries."

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For More Information Contact:

NEH-93-040-N-4

Kelly Porter, NEH, (202)606-8449

James Grossman, Newberry Library, (312)943-9090

ATTENTION: EDUCATION REPORTERS
STATE REPORTERS
FEATURE EDITORS

FOR IMMEDIATE RELEASE

**NEWBERRY LIBRARY
AWARDED GRANT FROM
THE NATIONAL ENDOWMENT FOR THE HUMANITIES**

WASHINGTON, Nov. 1 - The National Endowment for the Humanities (NEH) today announced that it has awarded a \$187,000 grant with \$25,000 in matching funds to the Newberry Library for a project titled "The Frontier and the American Mind: A Library Exhibition."

This project will feature an exhibition, lectures, curricular materials and teacher workshops on how the myths and imagery of the American west have influenced popular culture in the United States.

In all, the Endowment announced ten grants to libraries and other institutions located in seven states. The grants, totaling more than \$1.6 million in outright and matching funds, will support exhibitions, workshops, lectures and reading and discussion programs.

"We commend these institutions for their contributions to the study of the humanities," said NEH Chairman Sheldon Hackney. "These grants will support educational programs for the public while emphasizing the role and importance of our nation's libraries."

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For More Information Contact:

NEH-93-040-N-5

Kelly Porter, NEH, (202)606-8449

Sarah Getty, New England Foundation for the Humanities, (617)482-8030

ATTENTION: EDUCATION REPORTERS
STATE REPORTERS
FEATURE EDITORS

FOR IMMEDIATE RELEASE

**NEW ENGLAND FOUNDATION FOR THE HUMANITIES
AWARDED GRANT FROM
THE NATIONAL ENDOWMENT FOR THE HUMANITIES**

WASHINGTON, Nov. 1 - The National Endowment for the Humanities (NEH) today announced that it has awarded a \$195,000 grant with \$30,000 in matching funds to the New England Foundation for the Humanities for a project titled "Considered Opinions: Humanities Programs for Underserved Elders in New England."

Geared toward senior citizens in New England, this project will include a series of film and reading discussion programs on area traditions, lifestyles and multiculturalism. This project will be a collaboration between public libraries and senior centers around the region.

In all, the Endowment announced ten grants to libraries and other institutions located in seven states. The grants, totaling more than \$1.6 million in outright and matching funds, will support exhibitions, workshops, lectures and reading and discussion programs.

"We commend these institutions for their contributions to the study of the humanities," said NEH Chairman Sheldon Hackney. "These grants will support educational programs for the public while emphasizing the role and importance of our nation's libraries."

NEH's Division of Public Programs' Humanities Projects in Libraries and Archives Office is funding the grants announced today. This office supports various humanities programs and encourages collaborative projects among public, academic, or special libraries, as well as museums, historical societies, and other cultural institutions.

Created by Congress in 1965, the National Endowment for the Humanities is an independent agency that supports education, research, preservation projects and public programs in the humanities.

For More Information Contact:

NEH-93-040-N-6

Kelly Porter, NEH, (202)606-8449

Douglas Wixson, Moberly Area Community College, (512)869-5506

ATTENTION: EDUCATION REPORTERS
STATE REPORTERS
FEATURE EDITORS

FOR IMMEDIATE RELEASE

MOBERLY AREA COMMUNITY COLLEGE
AWARDED GRANT FROM
THE NATIONAL ENDOWMENT FOR THE HUMANITIES

WASHINGTON, Nov. 1 - The National Endowment for the Humanities (NEH) today announced that it has awarded a \$35,000 grant to the Moberly Area Community College for a project titled "Jack Conroy: From Reader to Worker to Writer; the Conroy American Studies Collection."

This project will feature a four-part lecture and discussion series that will use Jack Conroy as a model to emphasize the importance of libraries for self-education.

In all, the Endowment announced ten grants to libraries and other institutions located in seven states. The grants, totaling more than \$1.6 million in outright and matching funds, will support exhibitions, workshops, lectures and reading and discussion programs.

"We commend these institutions for their contributions to the study of the humanities," said NEH Chairman Sheldon Hackney. "These grants will support educational programs for the public while emphasizing the role and importance of our nation's libraries."

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For More Information Contact:

NEH-93-040-N-7

Kelly Porter, NEH, (202)606-8449

Mimi Koren, Queens Borough Public Library, (718)990-0704

ATTENTION: EDUCATION REPORTERS
STATE REPORTERS
FEATURE EDITORS

FOR IMMEDIATE RELEASE

**QUEENS BOROUGH PUBLIC LIBRARY
AWARDED GRANT FROM
THE NATIONAL ENDOWMENT FOR THE HUMANITIES**

WASHINGTON, Nov. 1 - The National Endowment for the Humanities (NEH) today announced that it has awarded a \$145,000 grant with \$45,000 in matching funds to the Queens Borough Public Library for a project titled "Blueprint for Change - The Life and Times of Lewis H. Latimer."

This project will include an exhibition, symposium, curriculum guide and school programs about African American inventor Lewis H. Latimer and issues focusing on American social history and the history of technology.

In all, the Endowment announced ten grants to libraries and other institutions located in seven states. The grants, totaling more than \$1.6 million in outright and matching funds, will support exhibitions, workshops, lectures and reading and discussion programs.

"We commend these institutions for their contributions to the study of the humanities," said NEH Chairman Sheldon Hackney. "These grants will support educational programs for the public while emphasizing the role and importance of our nation's libraries."

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For More Information Contact:

NEH-93-040-N-8

Kelly Porter, NEH, (202)606-8449

Micki McGee, National Writer's Voice Project, (212)875-4277

ATTENTION: EDUCATION REPORTERS
STATE REPORTERS
FEATURE EDITORS

FOR IMMEDIATE RELEASE

YMCA/NATIONAL WRITER'S VOICE PROJECT
AWARDED GRANT FROM
THE NATIONAL ENDOWMENT FOR THE HUMANITIES

WASHINGTON, Nov. 1 - The National Endowment for the Humanities (NEH) today announced that it has awarded a \$20,000 grant to the National Writer's Voice Project for a project titled "The Body: Images, Identities and Inventions."

This grant will support the planning of reading/viewing and discussion programs, lectures and a conference focusing on the human body as represented in Western art and literature.

In all, the Endowment announced ten grants to libraries and other institutions located in seven states. The grants, totaling more than \$1.6 million in outright and matching funds, will support exhibitions, workshops, lectures and reading and discussion programs.

"We commend these institutions for their contributions to the study of the humanities," said NEH Chairman Sheldon Hackney. "These grants will support educational programs for the public while emphasizing the role and importance of our nation's libraries."

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For More Information Contact:

NEH-93-040-N-9

Kelly Porter, NEH, (202)606-8449

Carolyn Peyser, Poets House, Inc., (212)431-7920

ATTENTION: EDUCATION REPORTERS
STATE REPORTERS
FEATURE EDITORS

FOR IMMEDIATE RELEASE

**POETS HOUSE
AWARDED GRANT FROM
THE NATIONAL ENDOWMENT FOR THE HUMANITIES**

WASHINGTON, Nov. 1 - The National Endowment for the Humanities (NEH) today announced that it has awarded a \$6,000 grant with \$60,000 in matching funds to Poets House for a project titled "Poet's Mind is the World's Mind: Talks and Discussions on Modern Poetry."

This project will include discussion groups and a seminar to encourage public interest in poetry. The program will also promote the use of library resources for poetry research.

In all, the Endowment announced ten grants to libraries and other institutions located in seven states. The grants, totaling more than \$1.6 million in outright and matching funds, will support exhibitions, workshops, lectures and reading and discussion programs.

"We commend these institutions for their contributions to the study of the humanities," said NEH Chairman Sheldon Hackney. "These grants will support educational programs for the public while emphasizing the role and importance of our nation's libraries."

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NEH-93-040-N-10

Kelly Porter, NEH, (202)606-8449

Sally Anderson, Vermont Library Association, (802)875-2751

ATTENTION: EDUCATION REPORTERS
STATE REPORTERS
FEATURE EDITORS

FOR IMMEDIATE RELEASE

VERMONT LIBRARY ASSOCIATION
AWARDED GRANT FROM
THE NATIONAL ENDOWMENT FOR THE HUMANITIES

WASHINGTON, Nov. 1 - The National Endowment for the Humanities (NEH) today announced that it has awarded a \$130,000 grant with \$15,000 in matching funds to the Vermont Library Association for a project titled "Justice and Journeys: Reading and Discussion Programs."

This project will present over 200 reading and discussion programs, based on children's literature, for adult new readers and their tutors at several libraries in Vermont and New Hampshire.

In all, the Endowment announced ten grants to libraries and other institutions located in seven states. The grants, totaling more than \$1.6 million in outright and matching funds, will support exhibitions, workshops, lectures and reading and discussion programs.

"We commend these institutions for their contributions to the study of the humanities," said NEH Chairman Sheldon Hackney. "These grants will support educational programs for the public while emphasizing the role and importance of our nation's libraries."

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MEDIA ADVISORY

National Endowment
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A Federal Agency

1100 Pennsylvania Ave., N.W.
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NEH-93-041-A

Media Advisory

**SHELDON HACKNEY
TO SPEAK AT THE NATIONAL PRESS CLUB
NOVEMBER 10th
ON "BEYOND THE CULTURE WARS"**

Sheldon Hackney, chairman of the National Endowment for the Humanities (NEH), will outline his vision for the role of the humanities in a major address scheduled for Wednesday, November 10th, at the National Press Club in Washington, D.C.

The title of his speech is "Beyond the Culture Wars."

This will be Dr. Hackney's first address to a national audience since becoming NEH chairman. He will announce his priorities for the independent federal agency as well as his vision for a "national conversation."

The National Press Club is located at the corner of 14th and F Streets, N.W. Dr. Hackney will speak immediately following a luncheon beginning at 12:30 p.m.

For more information contact the NEH Office of Media Relations at 202/606-8449.

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NEWS

National Endowment
for the Humanities

A Federal Agency

1100 Pennsylvania Ave., N.W.
Washington, D.C. 20506

202/606-8449

"BEYOND THE CULTURE WARS"

by SHELDON HACKNEY

**CHAIRMAN
NATIONAL ENDOWMENT FOR THE HUMANITIES**

**National Press Club
November 10, 1993**

Remarks of Sheldon Hackney
Chairman
National Endowment for the Humanities
at the National Press Club
November 10, 1993

What we think about ourselves, what we see as admirable behavior, what we think it means to be human, what we recognize as the human condition, what we learn from human experience and human thought, what we accept as the purpose of life, what we define as a just society, what we decide we owe to each other, what we understand as the way the world works are not simply matters of idle curiosity but fundamental determinants of our existence. The humanities matter. They are important to everyone.

They are so important that the federal government needs to foster their development and insure their broad availability. That is the genius of the vision of Senator Claiborne Pell and Senator Jacob Javits and Senator Edward Kennedy and President Lyndon Johnson and the other founders of the National Endowment for the Humanities in 1965, and it has been the inspiration of the nurturers of that vision in the succeeding twenty-eight years. What we think determines what we do, and what we think (even about the values we hold dear) will be enormously improved if it is informed by knowledge and disciplined thought by the study of History and Philosophy and Literature and Religion.

That is what Maya Angelou had in mind in her inaugural poem last January when she rephrased George Santayana: "History, despite its wrenching pain,/ Cannot be unlived, but if faced/

With courage, need not be lived again." The same theme was struck by President Clinton in his dedication of the United States Holocaust Memorial Museum in April. After enumerating some of the evil forces loose in the world that threaten civilization with brutality just as the Nazis once did, the President exhorted us all to be vigilant against the falsifiers of history, "With them we must all compete for the interpretation and the preservation of history, of what we know and how we should behave."

I begin with these powerful sentiments because I believe that I am joining a distinguished tradition at the NEH at a particularly critical juncture in the nation's history when the benefits of the humanities are especially important. Let me explain.

Last week (November 3, 1993) Mark Shields in his newspaper column reminded us of the current cynicism of the American public, or more precisely the lack of confidence that the public has in the national government to handle our domestic problems adequately. One can think of a lot of reasons for the public to be in an anxious mood these days, but as Mr. Shields points out, the decline in public confidence began more than two decades ago, sometime in the 1960s.

My own understanding of this worrisome phenomenon is helped by realizing that it is not simply the national government that has slipped in the estimation of the American public, but that public confidence in all American institutions has declined. I

used to take a smidgeon of perverse pleasure as a university president in the fact that universities ranked higher in the public's estimation than our chief tormentors, the Congress and the press, but the grim truth is that levels of confidence in the institutions of American life rise and fall together, and the secular trend line for more than the last two decades has been down.

Just before the election (October 31, 1993 in the Washington Post), Kevin Phillips wrote about voter hostility towards elites of all kinds, about popular opposition to NAFTA as being a matter of suspicious locals versus arrogant globals who are out of touch with mainstream America, and about ethnic and racial tensions throughout the country. The off-year elections confirmed this diagnosis of anger and volatility in the public mood.

Why the cynicism? Why the insecurity? Why the alienation? The short answer is that the new geopolitical forces of the still evolving "new world order," and the newly visible economic forces of the global marketplace are battering a society whose bonds of social cohesion have been loosening for a quarter of a century or more. This is not the place to try to explain in detail the fundamental economic, demographic and social forces that have an atomizing effect on society, but they are real and they have been acting over a long period of time. In addition, the basic confidence and optimism thought to be embedded in American national character were dealt severe blows in the early 1970s by the loss of the war in Vietnam, the disgrace of the presidency in

the Watergate scandal, and the economic shock of the Arab oil embargo which was perhaps the first painful message that our economy was vulnerable to developments and decisions in the world economy over which we had no control.

Into this condition of attenuated solidarity, "the politics of difference" have introduced another lever of fragmentation. During the turbulent decade of the 1960s, almost all the values and verities of middle-class life were challenged by the counterculture, leaving the domain of values a contested territory. The cultural consensus of the 1950s was destroyed in the process, and we have not yet fully developed a new consensus.

In addition, the successful civil rights movement provided a paradigm of progress through protest. Movements on behalf of other groups that had been excluded from full participation in American life (women, gays and lesbians, the handicapped, native Americans, Latinos, and to some extent Asian Americans) adopted that paradigm.

Then, the collapse of the Soviet system, while lifting our spirits in hopes for the spread of human freedom, has also unleashed pent up ancient animosities. Around the globe we see conflict and violence sowing misery along the fault lines of race, religion, language and ethnicity -- just the sorts of divisions being brought to our attention by the politics of difference and by the increasing cultural diversity of our population. As the insecurities of a rapidly changing world are luring Americans and others into clutching and reasserting their

parochial identities, Americans must wonder if Bosnia and Azerbaijan are previews of our future.

Several weeks ago (October 17, 1993) The New York Times published a feature article by William Grimes entitled "Have a #!&\$! Day" about the rising tide of incivility engulfing the country. From Howard Stern to Beavis and Butthead, we are assaulted daily by countless acts of public rudeness. Among the cultural roots of this phenomenon, Mr. Grimes focuses on cultural diversity. "New Yorkers have never been terribly civil," he quotes a professor of the humanities at Cooper Union as saying, "but it never had an ideological edge, which it now has." Mr. Grimes goes on to quote the same professor approvingly in his critique of the "new tribalism": "If we have fundamentally different values and assumptions, there's no reason to believe we can transcend them in the political arena. . . . Multiculturalism argues that persuasion is irrelevant."

Small wonder that reasonable voices have lately been saying that we have been paying too much attention to our differences and not enough attention to the things that hold us together. From the other direction, however, we continue to hear assertions of what Charles Taylor refers to as "the politics of recognition," the notion that there are still disadvantaged groups in America whose members will never feel equal or really part of America until their group is recognized in some way as being legitimate and equal. There is truth in both of these positions.

We find ourselves caught in a dilemma. All of our legal rights are universal in nature and apply equally to all citizens as individuals. Yet, we know that racial, ethnic, gender and religious discrimination exists, and that group identities are real factors in our lives. Ethnic politics has been a staple on the American political scene for more than a hundred years and is still very much present in our system. The dilemma is that our legal rights are for individuals, but our politics are for groups.

That this is more than an academic argument is clear if one recalls the hand-to-hand combat of school board battles involving such issues as bilingual education or Afrocentric curricula, the dispute over the literary canon at the college level, or the court decisions seeking to remedy past patterns of discrimination in voting rights cases by requiring redistricting or changes in the form of local government so as to guarantee the minority community representation on the legislative body. In each of these cases, and others you can probably think of, public authorities are being asked to confer some sort of official status on a particular cultural group. Large parts of the public sense that this form of particularism is a problem in a system based on universal values of individual rights. Simply saying that everyone must respect everyone else's ethnic identity therefore does not solve the problem.

Yet, a solution must be found if we are to recapture a confident sense of shared values that will let us then deal with

divisive public policy issues with a common goal in mind. What is needed in our country is nothing short of a national conversation about this difficult and troubling dilemma. All of our people - left, right and center - have a responsibility to examine and discuss what unites us as a country, about what we share as common American values in a nation comprised of so many divergent groups and beliefs. For too long, we have let that which divides us capture the headlines. Current public debate is little more than posturing. Bombarded by slogans and epithets, points and counterpoints, our thoughts are polarized in the rapid-fire exchange of sound bites. In this kind of argument, one is either right or wrong, for them or against them, a winner or a loser.

Real answers are the casualties of such drive-by debates. In this kind of discussion, there is no room for complexity and ambiguity. There is no room in the middle. Only the opposite poles are given voice. This may be good entertainment, but it is a disservice to the American people. It only reinforces lines of division and does not build toward agreement. I want to change the rules of engagement for this national conversation.

This is to be a national conversation open to all Americans, a conversation in which all voices need to be heard and in which we must grapple seriously with the meaning of American pluralism. It is a conversation that is desperately needed, and I believe the National Endowment for the Humanities can stimulate and facilitate the discussion. The NEH will not bring answers, but we will bring questions.

To be sure, the NEH has other important tasks. As the single most important source of support for the humanities in American life, receiving approximately 9,000 applications per year and dispensing \$150 million in about 2,000 grants, we have a major role to play in assisting in the creation of new knowledge, translating knowledge in the humanities into educational experiences both formal and informal, and in extending the reach of humanities programs to embrace many more Americans so that they may benefit from the transforming power of the humanities in their everyday lives.

We will continue to support individual scholars both in the academy and outside; we will continue to bring high school and college teachers together on university campuses for summer seminars that refresh and reinvigorate them; we will continue to support programs in museums and libraries and archives where our cultural heritage is preserved, used for public programs, and made available for study; we will continue to fund excellent programs through the mass media, such as Ken Burns' documentary on the Civil War and Henry Hampton's series on the Great Depression; and we will work with renewed enthusiasm with state humanities councils to enlist more Americans in humanities activities, be it reading and discussion groups or Chautauqua or communities recording and telling their own story, connecting individuals and groups with the broader context of human experience so that they become the subjects of history rather than its objects.

With some of our time and energy, however, and a little bit of our money, we will conduct a national conversation. I have been pleased to discover that numerous programs sponsored by state humanities councils have already started people talking to each other about who we are as a nation and what holds us together. The projects have taken many forms: small town residents and farmers gathering under Chautauqua tents in North Dakota or Wyoming exploring American democracy and the ideas of Thomas Jefferson; citizens in Florida meeting to explore "The Search for the Common Good," Californians reading and discussing serious essays on the topic of "Longing for Community: Dream or Nightmare"; or hundreds of Iowans meeting to explore religious pluralism in a program called "Faith and Politics: American Pluralism, Can We Live Together?"

I am encouraging the Federation of State Humanities Councils and the individual state councils to intensify their pursuit of the theme and to explore it in programs of their own devising. I will set aside a modest but significant amount of money for an Endowment-wide initiative that can respond to competitive proposals from around the country -- from state councils, from libraries, museums and archives, from schools, colleges and universities, from centers and institutes.

I am also delightfully aware that a number of scholars from various disciplines and many different points of view have been thinking and writing about the subject of this national conversation over the past two or three years. The MacArthur

Foundation has agreed to be an early partner in this enterprise by bringing together a group of these already engaged scholars to talk to each other. Out of that small discussion, and others that are already going on at the local level, we will gain some insights into different aspects of the subject, into how to phrase the questions productively, into what sorts of materials stimulate the most fruitful discussions, and into the range of possible answers. I imagine that, after some experience, we will be able to conduct this conversation through mass media formats. This is an exciting undertaking for the NEH and for the country.

My own notion of the meaning of American pluralism is still evolving, and in any case is certainly not prescriptive, yet it might help for me to sketch some elements of it here. My answer has as its preface a belief that there is an American identity that is different from the identities of any one of the ethnic groups that comprise the American population, that is inclusive of all of them, and that is available to everyone who is American. It is an identity that has been shaped by the buffeting and melding of individuals and groups in North America over the last three hundred years.

I believe that the most important thing that we share as Americans is a belief in our political system, in the values that are enshrined in the Constitution, and in the open democratic system for determining who makes and enforces the laws, and that the laws should be consistent with those principles.

Further, in the land of opportunity, we believe in equal

economic opportunity for individuals. We know that we do not provide perfect equality of opportunity, but it is an ideal that we hold dear, and we have historically provided enough opportunity to keep individual hope alive and to maintain faith in the ideal.

We also have a history that belongs to all Americans, whenever their ancestors happened to have migrated to these shores. That history is a proud one, but it has some dark spots, and we must come to terms with those imperfections as well as the glories. I am a white southern male, but I claim as part of my own story the experiences of Italians and Irish and Jews coming into America through Ellis Island in the late nineteenth and early twentieth century, and the experiences of African Americans who lived in the South with my ancestors and saw it from their own point of view, or more recently the experiences of South Asians and Latinos. My story should be theirs as well, and we all possess together the national story, the resultant of many different vectors, the story of our being able to find solutions, to rise to historical challenges, and find ways to transform particular interests into the national interest.

Beyond these fundamental building blocks, there are certain precepts that might help us as we go through the discussion of what it means to be American. The traditional way of handling cultural differences has been to think about a public sphere and a private sphere. In the public sphere only universalistic rules are legitimate and only individual rights are legally protected.

In the private sphere, we can give voice and form to our birthright identities without being any less American. This distinction still goes a long way in sorting out the conflicts between the universal and the particular.

Indeed, if there is no distinction between the public and the private, all values would be up for political adjudication, and that is not a system I find very attractive. One of the factors causing the current sense of urgency about this subject is the feeling that the public or political sphere has been encroaching on the private sphere. "Let your culture be your politics", the cultural radicals of the 1960s chanted. "All politics are personal, and all personal relationships are political", assert some contemporary activists. Where in all of this are the ordinary virtues that we ought to be able to expect from each other? Perhaps they can emerge from the conversation.

It helps also to realize that all ethnic groups have permeable boundaries, and that the meaning of any particular identity will change over time. What it felt like to be a white Southerner in 1865 is different from what it felt like in 1950 and it is different again today. What it means to be a Jew in America is different today from what it was in 1940. History has a way of changing who we think we are.

The subject is elusive, but it is very important. If the conversation works well, we will stake out some common ground, and by doing that we will make it possible to celebrate more fully the variations among us that play against each other and

reinforce each other to produce a dynamic national identity. As President Clinton said in a different context at the dedication of the Holocaust Memorial Museum, "We must find in our diversity our common humanity. We must reaffirm that common humanity, even in the darkest and deepest of our own disagreements."

In that spirit, I am looking forward to this conversation among the American people. In that spirit, I challenge you to help focus the attention of the American people on this quest for the meaning of E Pluribus Unum.

NEWS

National Endowment
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NEH-93-042-N

FOR IMMEDIATE RELEASE

NEH ANNOUNCES STAFF DEPARTURES, REORGANIZATION

**Goals of National Performance Review to "Reinvent Government"
Implemented at National Endowment for the Humanities**

WASHINGTON, Nov. 16 -- Sheldon Hackney, chairman of the National Endowment for the Humanities (NEH), today announced that former Assistant Chairman Thomas S. Kingston has joined the staff of the National Performance Review to serve as ombudsman in its work with small agencies.

Dr. Hackney also announced that the Endowment's other former assistant chairman, Jerry L. Martin, will take a research and teaching position at Georgetown University's Institute of Public Policy, starting in December.

"Both of these men have made great contributions to the Endowment during their tenure," Chairman Hackney said. "I thank them for their devoted service to the National Endowment for the Humanities."

Since September, Kingston has been serving as director of Total Quality Management at NEH. Martin has been directing a survey of federal resources available to educational and cultural institutions in the U.S.

Soon after becoming NEH chairman, Dr. Hackney announced a reorganization plan aimed at streamlining the agency's management structure. The plan eliminated the two positions of assistant

- MORE -

chairman and an entire layer of supervision. Those people formerly reporting to the assistant chairmen now report directly to the NEH deputy chairman.

"The philosophy behind 'reinventing government' is to unleash the entrepreneurial spirit in each of us, to expect employees to exercise initiative and take responsibility, to improve quality while also lifting morale," Chairman Hackney said in September. "To accomplish this, we must flatten organizational structures, simplify procedures, and disperse decision making throughout the organization. I am confident that these decisions will move the Endowment in a positive direction."

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Created by Congress in 1965, the National Endowment for the Humanities is an independent agency that supports education, research, preservation projects and public programs in the humanities.

#

NEWS

National Endowment
for the Humanities

A Federal Agency

1100 Pennsylvania Ave., N.W.
Washington, D.C. 20506

202/606-8449

For More Information Contact:

James Turner 202/606-8449

Duane J. DeBruyne 202/606-8449

NEH-93-044-N

ATTENTION: CITY DESK EDITORS
BOOK REVIEWERS
FEATURE WRITERS

FOR IMMEDIATE RELEASE

**SCHOLARLY PRESSES TO ROLL
WITH GRANTS FROM NATIONAL ENDOWMENT FOR THE HUMANITIES**

Publishers Bring Insights to Light in All Humanities Fields

WASHINGTON, Nov. 24 -- Some key studies in the humanities--including a history of writing and a study of the place of liberal education in a technological age--will soon be published with 52 book-publishing grants announced today by the National Endowment for the Humanities (NEH).

Fifty-two books, including historical studies, reference volumes, and letter collections, will be published in anthropology (3), history and criticism of the arts (9), U.S. history (6), non-U.S. history (6), interdisciplinary studies (14), literature (10), philosophy (2), social science (1) and religion (1).

[A complete list of the titles whose publishers received grants is attached.]

The 52 grants, which will help defray the high costs of publishing important books in the humanities, are in the amount of \$7,000 each and were awarded among 30 publishers located throughout the nation.

"Our mission at NEH is to create, preserve and communicate

- MORE -

knowledge, and communicating knowledge is what these stipends do," said NEH Chairman Sheldon Hackney. "The books that result from these grants become bricks in the temple of knowledge that anyone may enter."

Only publishers are eligible to receive NEH publication subvention grants. Applicants include trade publishers of scholarly books, university presses and other institutions that have publishing programs such as museums and historical societies.

To be competitive, publishers must provide a clear and convincing statement of a book's potential significance for the humanities as well as critical appraisals of the manuscript from qualified scholars in the appropriate field.

Publication subvention grants are awarded through the Endowment's Division of Research Programs, which supports a range of programs designed to advance the state of knowledge in all disciplines of the humanities. The division supports preparation of important editions and translations for publication, preparation of reference materials, interpretive studies, planning and implementation of research conferences, and research at independent centers and scholarly organizations in the humanities.

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NATIONAL ENDOWMENT FOR THE HUMANITIES
 Division of Research Programs, Scholarly Publications -- Subvention Grants, November 1993
 [All awards are for \$7,000]

<u>TITLE</u>	<u>PUBLISHER</u>	<u>CONTACT/TELEPHONE</u>
<u>Anthropology</u>		
The Language of Kalapalo History, by Ellen B. Basso	Univ. of Texas Press	Theresa J. May, (512) 471-4278
Living with the Ancestors: Kinship and Kingship in Ancient Maya Society, by Patricia McNany	Univ. of Texas Press	Theresa J. May, (512) 471-4378
Mortuary Practices and Skeletal Remains at Teotihuacan, by Martha L. Sempowski and Michael W. Spence	Univ. of Utah Press	Nana L. Anderson, (801) 581-6771
<u>Arts — History and Criticism</u>		
City Culture and the Madrigal at Venice, by Martha Feldman	Univ. of California Press	Lynne E. Withey, (510) 642-5393
Walter Wanger: Hollywood Independent, by Matthew Bernstein	Univ. of California Press	Lynne E. Withey, (510) 642-5393
The Villas of Pliny from Antiquity to Posterity, by Pierre de la Ruffiniere du Prey	Univ. of Chicago Press	Karen G. Wilson, (312) 702-7633
Ralph Adams Cram: Life and Work, Vol. 1 — Boston Bohemia, by Douglass Shand-Tucci	Univ. of Massachusetts Press	Paul M. Wright, (617) 287-5710
Monumentality in Early Chinese Art and Architecture, by Wu Hung	Stanford Univ. Press	Norris Pope, (415) 725-0827
Native American Art and Culture and the New York Avant Garde, by W. Jackson Rushing	Univ. of Texas Press	Frankie W. Westbrook, (512) 471-4278
The Print in the Western World: An Introductory History, by Linda C. Hults	Univ. of Wisconsin Press	Rosalie Robertson, (608) 262-4922
All Made of Tunes: Charles Ives and the Uses of Musical Borrowing, by J. Peter Burkholder	Yale Univ. Press	Harry O. Haskell, (203) 432-0916
Commercial Photography in Paris, 1848 to 1870, by Anne McCauley	Yale Univ. Press	Judy Metro, (203) 432-0927

History — U.S.

The Papers of Martin Luther King, Jr., Vol. 2, Clayborne Carson, ed.	Univ. of California Press	Lynne E. Withey, (510) 642-5393
Forming American Politics, by Alan Tully	Johns Hopkins Univ. Press	Robert J. Brugger, (410) 516-6909
After the Trail of Tears: The Cherokees' Struggle for Sovereignty, 1839 to 1880, by William McLoughlin	Univ. of North Carolina Press	Lewis A. Bateman, (919) 966-3561
True or Counterfeit Liberty? Labor and the State in Modern America, by Melvyn Dubofsky	Univ. of North Carolina Press	Lewis A. Bateman, (919) 966-3561
The Papers of Robert Morris, Vol. 8, Elizabeth Nuxoll, ed.	Univ. of Pittsburgh Press	Catherine Marshall, (412) 624-7386
The Papers of Benjamin Franklin, Vol. 30, July 1 through October 31, 1779, Barbara B. Oberg, ed.	Yale Univ. Press	Judith A. Calvert, (203) 432-0935

History — Non-U.S.

<u>The History and Power of Writing</u> , by Henri-Jean Martin, translated by Lydia G. Cochrane	Univ. of Chicago Press	Douglas C. Mitchell, (312) 702-7639
The Politics of Violence in Modern Bali, 1882 to 1966, by Geoffrey B. Robinson	Cornell Univ. Press	Kathleen A. Kearns, (607) 277-2338
Law, Land, and Family: Aristocratic Inheritance in England 1300 to 1800, by Eileen Spring	Univ. of North Carolina Press	Lewis A. Bateman, (919) 966-3561
Between Friends: Power and Desire in the Machiavelli-Vettori Letters, 1513 to 1515, John Najemy, ed.	Princeton Univ. Press	Margaret H. Case, (609) 258-5908
The Making of an Enterprise: The Society of Jesus in Portugal, Her Empire, and Beyond, 1540 to 1750, by Dauril Alden	Stanford Univ. Press	Norris Pope, (415) 725-0827
Proceedings in Parliament 1626, Vol. IV: Appendixes and Indexes, William Bidwell and Maija Jansson, eds.	Yale Univ. Press	Judith A. Calvert, (203) 432-0935

Interdisciplinary

Planets, Stars and Orbs: The Medieval Cosmos, 1200 to 1687, by Edward Grant	Cambridge Univ. Press	Alex Holzman, (212) 924-3900
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Interdisciplinary (continued)

Gentility, Credibility, and Scientific Knowledge in 17th-Century England, by Steven Shapin	Univ. of Chicago Press	Susan E. Abrams, (312) 702-7641
Companions Without Vows: Relationships among 18th-Century British Women, by Betty Rizzo	Univ. of Georgia Press	Karen Orchard, (706) 369-6130
Meletij Smotryc'kyj: A Biography, by David A. Frick	Harvard Univ. Press	George G. Grabowicz, (617) 495-4053
Worker-Writer in America: Jack Conroy and Midwest Literary Radicalism, 1898 to 1990, by Douglas Wixson	Univ. of Illinois Press	Richard L. Wentworth, (217) 244-4680
Albertus Magnus's <u>De animalibus</u> , Kenneth F. Kitchell, Jr. and Irven M. Resnick, eds. and trans.	Johns Hopkins Univ. Press	Robert J. Brugger, (410) 516-6909
The Papers of Thomas A. Edison, Vol. 3, Menlo Park: The Early Years, Reese V. Jenkins, et al., eds.	Johns Hopkins Univ. Press	Robert J. Brugger, (410) 516-6909
Water Distribution in Ancient Rome: The Evidence of Frontinus, by Harry B. Evans	Univ. of Michigan Press	Ellen A. Bauerle, (313) 764-4388
Cities of the Mississippi, by John W. Reps	Univ. of Missouri Press	Jane H. Lago, (314) 882-7641
Beyond Utility: Liberal Education for a Technological Age, by Athanaeios Moulakis	Univ. of Missouri Press	Beverly Jarrett, (314) 882-7641
<u>Annotaciones centum</u> of Filippo Beroaldo the Elder: A Critical Edition, Lucia Ciappoin, ed.	SUNY Res. Fdn./Binghamton	Mario A. DiCesare, (607) 777-6758
Books Printed in Italy: Vol. 3 of a Catalogue of 15th-Century Printed Books in the Harvard Univ. Library, James Walsh. ed.	SUNY Res. Fdn./Binghamton	Mario A. DiCesare, (607) 777-6758
Private Libraries in Renaissance England, R.J. Fehrenbach and E. Leedham-Green, eds.	SUNY Res. Fdn./Binghamton	Mario A. DiCesare, (607) 777-6758
"Compara mio caro": The Complete Correspondence, Letters from and to Niccolo Machiavelli, James Blakey, trans. and ed.	Northern Illinois Univ. Press	Mary L. Lincoln, (815) 753-1826

Literature

A History of the Theater in 19th-Century Spain, by David T. Gies	Cambridge Univ. Press	Janet A. Polata, (212) 924-3900
The Letters of Ralph Waldo Emerson, Eleanor Tilton, ed.	Columbia Univ. Press	Jennifer Crewe, (212) 666-1000
The Clairmont Correspondence, Vol. 1, Marion Kingston Stocking, ed.	Johns Hopkins Univ. Press	Eric Halpern, (410) 516-6906
Nella Larsen, Novelist of the Harlem Renaissance: A Woman's Life Unveiled, by Thadious M. Davis	Louisiana State Univ. Press	Leslie E. Phillabaum, (504) 388-6294
The Topical Notebooks of Ralph Waldo Emerson, Vol. 3, Ralph H. Orth, ed.	Univ. of Missouri Press	Clair E. Willcox, (314) 882-7641
English Romantic Women Poets, Paul R. Feldman, ed.	Univ. Press of New England	David Caffry, (603) 643-7103
<u>The Ramayana of Valmiki</u> , Vol. 4, Robert P. Goldman, ed.; Rosalind Lefebvre, trans.	Princeton Univ. Press	Margaret H. Case, (609) 258-4908
Speaking for the Future: The Life of Olaf Stapledon, by Robert T. Crossley	Syracuse Univ. Press	Cynthia Maude-Gembler, (315) 443-5543
The Unfinished Manner: Essays on the Fragment in the Later 18th Century, by Elizabeth Wanning Harries	Univ. Press of Virginia	Cathie Brettschneider, (804) 983-3033
The Brownings' Correspondence, Vol. 12, Philip Kelley, ed.	Wedgestone Press	Philip Kelley, (316) 221-2779

Philosophy

Beyond Formalism: Naming and Necessity for Human Beings, by J. F. Rosenberg	Temple Univ. Press	David M. Bartlett, (215) 204-8787
Beyond Morality, by Richard Garner	Temple Univ. Press	David M. Bartlett, (215) 204-8787

Social Science and Religion

The Irish Constitutional Tradition: Responsible Government and Modern Ireland, 1782-1992, by Alan J. Ward	Catholic Univ. of America Press	David J. McGonagle, (202) 319-5052
Islamization and Native Religion in the Golden Horde, by Devin A. DeWeese	Pennsylvania State Univ. Press	Sanford G. Thatcher, (814) 865-1327

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NEH-93-043-N

FOR IMMEDIATE RELEASE

**SONDRA MYERS NAMED
SPECIAL ASSISTANT TO THE CHAIRMAN FOR INSTITUTIONAL RELATIONS
AT THE NATIONAL ENDOWMENT FOR THE HUMANITIES**

WASHINGTON, Dec. 3 -- Sondra Myers, who since 1987 has served as cultural advisor to the governor of Pennsylvania, has been named by National Endowment for the Humanities (NEH) Chairman Sheldon Hackney as special assistant for institutional relations.

"Sondra Myers comes to the Endowment with a wealth of experience in bringing the humanities and the arts into the public arena throughout the United States," Dr. Hackney said. "She has worked tirelessly to expand public participation and support of cultural programs at all levels. Her talents will be a tremendous asset at NEH."

In her role as special assistant for institutional relations, Myers will coordinate the Endowment's relations with cultural and educational institutions as well as with the private sector. She will also work closely with other federal organizations and coordinate all interagency agreements and collaborative programs.

From 1985 to 1987, Myers was president of the Federation of State Humanities Councils. She was the founding chair of the States Arts Advocacy League of America as well as the founding president of Citizens for the Arts in Pennsylvania.

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Myers is a member of the Board of Directors of the National Cultural Alliance, the American Council for the Arts, and vice chair of PATHS-PRISM, the Philadelphia Partnership for Education.

A former member of the U.S. Commission of Fine Arts, Myers also served as chair of the Pennsylvania Humanities Council from 1981 to 1984.

Myers is a graduate of Connecticut College and holds a degree in philosophy. She has received numerous awards from state and national arts and education associations. She has received honorary degrees from the University of Scranton and College Misericordia.

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NEH-93-046-N

EMBARGOED: **HOLD FOR RELEASE UNTIL**
MONDAY, DECEMBER 6, 1993

NATIONAL ENDOWMENT FOR THE HUMANITIES AWARDS THREE CHALLENGE GRANTS IN WASHINGTON STATE

Washington State Historical Society, Seattle Children's Museum
and University of Washington Press Share \$1,126,000 in Awards

WASHINGTON, Dec. 6 -- Three Washington state institutions have been awarded \$1,126,000 in Challenge Grants from the National Endowment for the Humanities, agency Chairman Sheldon Hackney announced today.

The three institutions are:

o **Washington State Historical Society, Tacoma, \$550,000.**
Description: To support the construction of a new 100,000 square foot museum that will triple the space in the present building, and to support the provision of exhibition cases.
[Contact: David L. Nicandri, 206/593-2830.]

o **Children's Museum, Seattle, \$400,000.**
Description: To support renovation and expansion of the exhibitions center and collection storage areas, the purchase of storage equipment and the defrayal of fund-raising expenses.
[Contact: Miriam Feuerberg, 206/441-1768.]

o **University of Washington Press, Seattle, \$176,000.**
Description: To support an endowment with funds for the publication of works on Asia, Russia, Eastern Europe and the Middle East. [Contact: Nina Ventura, 206/543-4050.]

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For More Information Contact:

Duane J. DeBruyne 202/606-8449

James Turner 202/606-8449

NEH-93-045-N

FOR IMMEDIATE RELEASE

**\$44.7 MILLION TO BE GENERATED FOR MUSEUMS, COLLEGES
THROUGH GRANTS AWARDED BY THE NATIONAL ENDOWMENT FOR THE HUMANITIES**

WASHINGTON, Dec. 8 -- More than \$44.7 million will be generated from nonfederal contributions to 36 research, educational and cultural institutions located throughout the United States as a result of \$13.9 million in new grants announced today by the National Endowment for the Humanities (NEH).

In announcing this year's class of NEH Challenge Grant recipients, agency Chairman Sheldon Hackney said the leveraging effect of the unique awards served as a "sterling example of the importance of a federal role in supporting the humanities."

Unlike other NEH awards, Challenge Grants, which are made only one time a year, require that recipients raise three, and in some cases four, dollars in nonfederal contributions for every federal dollar provided.

"NEH Challenge Grants represent a commitment to broadening the public's role in and appreciation of the humanities," said Dr. Hackney. "By serving as seed money, these grants substantially compound the value of federal dollars dedicated to the health of our nation's cultural life."

- MORE -

A number of the grants announced today will help colleges and universities, libraries and museums undertake needed new construction or renovation projects. Other grants will support scholarly research programs or endow a range of educational programs designed for a variety of audiences.

- Eight NEH grants, totaling \$3,154,500, will support research programs at institutions in six states and the District of Columbia.

- Thirteen NEH grants, totaling \$4,900,000, will support education projects at institutions of higher learning in ten states.

- Fifteen NEH grants, totaling \$5,860,000, will support improved public programs at museums in thirteen states.

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[NOTE EDITORS/REPORTERS: Please see the attached state-by-state list for project descriptions and media contacts. For further information, contact NEH Office of Media Relations at 202/606-8449.]

NEH Grant Nonfederal Total

CONNECTICUT (continued)

Washington

Gunn Memorial Library & Historical Museum \$150,000 \$450,000 \$600,000

Contact: Jane Boyer, (203) 868-2723

Project description: To support construction of the Connecticut special collections room, and of a 50-seat auditorium for public programs in the humanities and to endow programs. [Division of Public Programs]

DELAWARE

Wilmingon

Hagley Museum and Library \$850,000 \$3,400,000 \$4,250,000

Contact: Jill MacKenzie, (302) 658-2400

Project description: To support the endowment and expansion of core curatorial, cataloging and conservation positions and activities.
[Division of Research Programs]

DISTRICT OF COLUMBIA

Washington

International Research & Exchanges Board \$600,000 \$1,800,000 \$2,400,000

Contact: Robert Huber, (202) 628-8188

Project description: To establish an endowment to be used to diversify scholarship in the humanities and to expand field facilities.
[Division of Research Programs]

ILLINOIS

Mount Carroll

Campbell Center for Historical Preservation
Standards

\$100,000 \$300,000 \$400,000

Contact: Mary Wood Lee, (815) 244-1173

Project description: To support debt reduction and an endowment for mid-career conservation workshops for the museum's curatorial and technical support staff. [Division of Public Programs]

MAINE

Lewiston

Bates College \$450,000 \$1,800,000 \$2,250,000

Contact: Martha A. Crunkleton, (207) 786-6066

Project description: To support language learning and teaching by establishing endowments for two assistant professorships and to enable personnel of local institutions to refresh their language ability.
[Division of Education Programs]

<u>NBH Grant</u>	<u>Nonfederal</u>	<u>Total</u>
1978-79	1978-79	1978-79
1979-80	1979-80	1979-80
1980-81	1980-81	1980-81
1981-82	1981-82	1981-82
1982-83	1982-83	1982-83
1983-84	1983-84	1983-84
1984-85	1984-85	1984-85
1985-86	1985-86	1985-86
1986-87	1986-87	1986-87
1987-88	1987-88	1987-88
1988-89	1988-89	1988-89
1989-90	1989-90	1989-90
1990-91	1990-91	1990-91
1991-92	1991-92	1991-92
1992-93	1992-93	1992-93
1993-94	1993-94	1993-94
1994-95	1994-95	1994-95
1995-96	1995-96	1995-96
1996-97	1996-97	1996-97
1997-98	1997-98	1997-98
1998-99	1998-99	1998-99
1999-00	1999-00	1999-00
2000-01	2000-01	2000-01
2001-02	2001-02	2001-02
2002-03	2002-03	2002-03
2003-04	2003-04	2003-04
2004-05	2004-05	2004-05
2005-06	2005-06	2005-06
2006-07	2006-07	2006-07
2007-08	2007-08	2007-08
2008-09	2008-09	2008-09
2009-10	2009-10	2009-10
2010-11	2010-11	2010-11
2011-12	2011-12	2011-12
2012-13	2012-13	2012-13
2013-14	2013-14	2013-14
2014-15	2014-15	2014-15
2015-16	2015-16	2015-16
2016-17	2016-17	2016-17
2017-18	2017-18	2017-18
2018-19	2018-19	2018-19
2019-20	2019-20	2019-20
2020-21	2020-21	2020-21
2021-22	2021-22	2021-22
2022-23	2022-23	2022-23
2023-24	2023-24	2023-24
2024-25	2024-25	2024-25
2025-26	2025-26	2025-26
2026-27	2026-27	2026-27
2027-28	2027-28	2027-28
2028-29	2028-29	2028-29
2029-30	2029-30	2029-30
2030-31	2030-31	2030-31
2031-32	2031-32	2031-32
2032-33	2032-33	2032-33
2033-34	2033-34	2033-34
2034-35	2034-35	2034-35
2035-36	2035-36	2035-36
2036-37	2036-37	2036-37
2037-38	2037-38	2037-38
2038-39	2038-39	2038-39
2039-40	2039-40	2039-40
2040-41	2040-41	2040-41
2041-42	2041-42	2041-42
2042-43	2042-43	2042-43
2043-44	2043-44	2043-44
2044-45	2044-45	2044-45
2045-46	2045-46	2045-46
2046-47	2046-47	2046-47
2047-48	2047-48	2047-48
2048-49	2048-49	2048-49
2049-50	2049-50	2049-50
2050-51	2050-51	2050-51
2051-52	2051-52	2051-52
2052-53	2052-53	2052-53
2053-54	2053-54	2053-54
2054-55	2054-55	2054-55
2055-56	2055-56	2055-56
2056-57	2056-57	2056-57
2057-58	2057-58	2057-58
2058-59	2058-59	2058-59
2059-60	2059-60	2059-60
2060-61	2060-61	2060-61
2061-62	2061-62	2061-62
2062-63	2062-63	2062-63
2063-64	2063-64	2063-64
2064-65	2064-65	2064-65
2065-66	2065-66	2065-

MARYLAND

Baltimore

Loyola College in Maryland	\$600,000	\$2,400,000	\$3,000,000
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Contact: David F. Roswell, (410) 617-2563

Project description: To support an endowment for faculty chairs in English and philosophy, faculty development programs and an annual humanities symposium. [Division of Education Programs]

College Park

National History Day	\$300,000	\$1,200,000	\$1,500,000
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Contact: David D. Van Tassel, (301) 314-9739

Project description: To support a permanent staff position and information materials. [Division of Education Programs]

MASSACHUSETTS

Deerfield

Historic Deerfield, Inc.	\$550,000	\$1,650,000	\$2,200,000
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Contact: Donald R. Friary, (413) 774-5581

Project description: To support construction of a facility with study and exhibition areas, climate controlled space for the textile collection, studios for on-site conservation and seminar rooms.
[Division of Public Programs]

Lenox

Lenox Library Association	\$205,000	\$615,000	\$820,000
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Contact: Denis Lesieur, (413) 637-0197

Project description: To support construction of a special collections research area, renovation of archival storage facilities, collection preservation, and automation of acquisitions, circulation and catalog systems and endowment expansion. [Division of Public Programs]

MINNESOTA

Minneapolis

Minneapolis Institute of Arts	\$550,000	\$2,200,000	\$2,750,000
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Contact: Troy Linck, (612) 870-3171

Project description: To support the construction and renovation of spaces for public study and storage collections of prints, drawings and photography and to renovate galleries for a major reinstallation of collections. [Division of Public Programs]

<u>NEH Grant</u>	<u>Nonfederal</u>	<u>Total</u>
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MISSOURI

Saint Louis

Saint Louis Art Museum	\$550,000	\$2,200,000	\$2,750,000
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Contact: Kay Porter or Debbie Boyer, (314) 721-0072, ext. 257, ext. 258

Project description: To support the renovation and automation of the museum's library and the creation of an endowment for the department of education that includes teacher fellowships, writing and production of materials and public programs. [Division of Public Programs]

Saint Louis

Saint Louis University	\$300,000	\$1,200,000	\$1,500,000
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Contact: Gary McDonald, (314) 658-2541

Project description: To support an endowment for St. Louis University's Center for Medieval and Renaissance Studies that will provide fellowships and a professorship in Byzantine and classical studies.
[Division of Research Programs]

MONTANA

Missoula

University of Montana	\$520,000	\$1,560,000	\$2,080,000
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Contact: David Purviance, (406) 243-2522

Project description: To partially endow the Center for the Rocky Mountain West, including a visiting scholar-in-residence, faculty research, library acquisitions and archival support. [Division of Research Programs]

NEW HAMPSHIRE

Keene

Historical Society of Cheshire County	\$125,000	\$375,000	\$500,000
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Contact: Alan F. Rumrill, (603) 352-1895

Project description: To support the purchase, renovation, new construction and endowment of a new facility to serve as a humanities center for southwestern New Hampshire. [Division of Public Programs]

NEW MEXICO

Santa Fe

Pueblo of Pojoaque	\$300,000	\$900,000	\$1,200,000
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Contact: George Rivera, (505) 455-3334

Project description: To support construction of a cultural center, influenced by original Pueblo architecture, which will house artifacts and provide an educational resource center, and to establish an endowment for general operating and fund-raising costs. [Division of Public Programs]

NEH Grant Nonfederal Total**NEW YORK**New York City

CUNY Research Foundation/City College \$600,000 \$2,400,000 \$3,000,000

Contact: Paul Sherwin, (212) 650-7125

Project description: To support an endowment to establish a junior faculty chair, enhance junior faculty development, develop curriculum and establish a professorship. [Division of Education Programs]

New York City

CUNY Research Foundation/Hunter College \$500,000 \$1,500,000 \$2,000,000

Contact: Carlos R. Hortas, (212) 772-5001

Project description: To support the renovation and furnishing of a language laboratory to be used as a Center for the Study of Languages and to renovate and improve facilities and resources in art history. [Division of Education Programs]

New York City

College Art Association \$140,500 \$421,500 \$562,000

Contact: Susan Ball, (212) 691-1051

Project description: To establish and endow a new professional development fellowships program with support for two, two-year fellowships for doctoral candidates in art history. [Division of Research Programs]

New York City

National Foundation for Jewish Culture \$518,000 \$1,554,000 \$2,072,000

Contact: Richard A. Siegel, (212) 629-0500

Project description: To augment endowment for the doctoral dissertation fellowship program in order to increase the number and size of the fellowship awards. [Division of Research Programs]

OHIOHiram

Hiram College \$400,000 \$1,200,000 \$1,600,000

Contact: Patricia L. Basu, (216) 569-5353

Project description: To support an endowment that will enhance the teaching of the humanities and enable scholars to conduct research on campus with the construction of a library and the acquisition of humanities books and other materials. [Division of Education Programs]

New Concord

Muskingum College \$150,000 \$600,000 \$750,000

Contact: Robin G. Hanson, (614) 826-8152

Project description: To support enhancement of the humanities by automating the library, providing more books and materials and emphasising the general courses in the humanities. [Division of Education Programs]

NEH Grant Nonfederal Total

UTAH

Logan

American Society for 18th-Century Studies \$50,000 \$150,000 \$200,000

Contact: Paula R. Backscheider, (205) 844-4260

Project description: To support an endowment for awards to scholars for travel to archives and special collections to conduct research.

[Division of Research Programs]

St. George

Dixie College \$250,000 \$750,000 \$1,000,000

Contact: Timothy R. Bywater, (801) 673-4811, ext. 298

Project description: To support an endowment that will provide instruction for college and high school humanities faculty by scholars on humanities subjects and a weeklong interdisciplinary forum to promote dialogue with nationally known specialists.

[Division of Education Programs]

WASHINGTON

Tacoma

Washington State Historical Society \$550,000 \$1,650,000 \$2,200,000

Contact: David L. Nicandri, (206) 593-2830

Project description: To support the construction of a new 100,000 square foot museum that will triple the space in the present building, and to support the provision of exhibition cases. [Division of Public Programs]

Seattle

Children's Museum \$400,000 \$1,200,000 \$1,600,000

Contact: Miriam Feuerberg, (206) 441-1768

Project description: To support renovation and expansion of the exhibitions center and collection storage areas, the purchase of storage equipment and the defrayal of fund-raising expenses.

[Division of Public Programs]

Seattle

University of Washington Press \$176,000 \$704,000 \$880,000

Contact: Nina Ventura, (206) 543-4050

Project description: To support an endowment with funds for the publication of works on Asia, Russia, Eastern Europe and the Middle East.

[Division of Research Programs]

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