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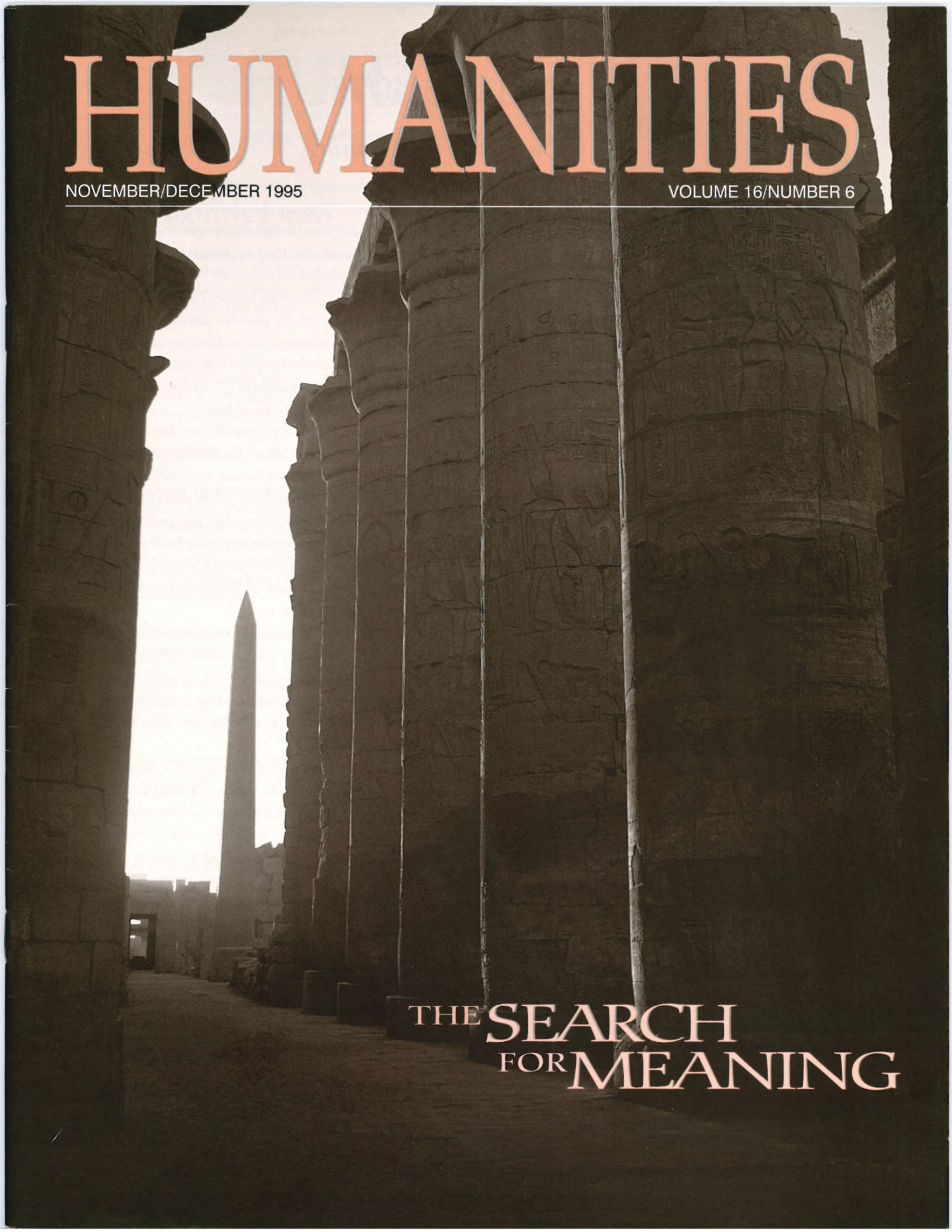
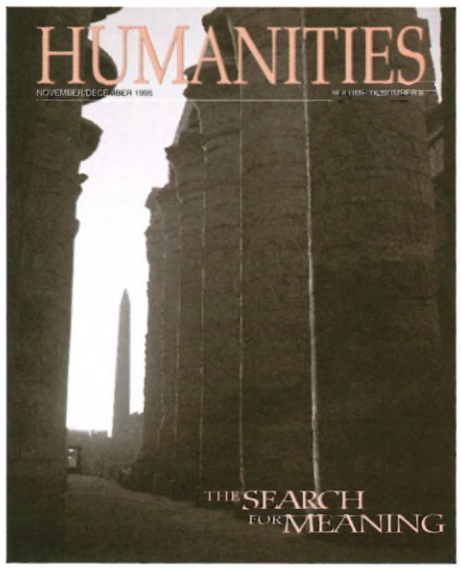


THE SEARCH FOR MEANING



View of the central aisle of the Great Hypostyle Hall at Karnak with the obelisk of Thutmose I in the distance. —*Photo by William J. Murnane*

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EDITOR'S NOTE

The Search for Meaning

"What will our country offer its members as a diet for their minds and souls?" Charles Frankel once asked. "They are the citizens of a free society. They must make their own decisions about the good, the true, and the beautiful, as well as about the genuine article and the fake, the useful and the useless, the profitable and the unprofitable."

In this issue of *Humanities*, which honors the 1995 Charles Frankel Prize winners, we take a three-thousand-year step into the past. We visit the excavations of two ancient societies who had their own conventions, their own perceptions of the good and the true. What will the colossal columns of Karnak tell us about the carvers of them? What will the fragments found in the caves near the Dead Sea reveal about religion and heterodoxy in the time of Jesus?

In both these ancient Mediterranean places, present-day scholars are deciphering the past, examining the incised symbols and fading bits of language eroded by weather and damaged by vandals. At Karnak, the markings show how pharaohs trifled with eternity, chipping away at pieces of the pillars to write themselves a larger place in history. At Qumran and East Jerusalem, computers and DNA testing are helping to piece together the Dead Sea scrolls—fragments of Hebrew, Aramaic, and Greek texts of Jewish scripture which were lost at the outset of Christianity and which threaten to set today's theological scholars into new flareups.

Then we stop briefly at a more penetrable place, the thirteenth century, in which the cathedral became the symbol of the good and true. Scholar Robert G. Calkins calls it "an encyclopedia in stone and glass" which expresses "the essential humanistic concerns, beliefs, and aspirations of the period in which it was built." Inevitably, the question arises as to whether there is, or can be, a parallel to it in the twentieth century.

Endowment Chairman Sheldon Hackney raises a less sanguine view. In an essay in this issue, he juxtaposes the nihilism of a Beavis and Butt-Head against the desires of many for a less fragmented society. "The humanities," he writes, "offer an antidote to atomization and isolation by connecting us to our past, to our future, and to each other. Only through an awareness of our cultural heritage can we see ourselves as members of a democratic community, as part of a fabric that stretches backward and forward across time and spreads in a complex weave across space."

Finally, we profile five people who exemplify that crossing of cultural isolation. They are the winners of this year's Charles Frankel awards, a national honor given to individuals for their work in the public humanities. They are writers of books and more: the anthropologist of blues and all things Southern, William Ferris of the University of Mississippi; the essayist of America's back roads, Charles Kuralt; the playful rebuilder of the world's monuments, David Macaulay; the Truman biographer and voice of public television, David McCullough; and the singer and keeper of African American culture, Bernice Johnson Reagon.

—*Mary Lou Beatty*

HUMANITIES

The Magazine of the National Endowment for the Humanities November/December 1995

THE HUMANITIES NOW

4 **Lasting Values in a Disposable World**
Chairman Sheldon Hackney considers the role of the Endowment in fostering an enduring American culture.

7 **Five Who Make a Difference**
Profiles of the 1995 Charles Frankel Prize Winners: David McCullough, David Macaulay, Charles Kurault, William Ferris, and Bernice Johnson Reagon.

FRAGMENTS OF HISTORY

14 **Piecing Together the Past**
Through historical detective work and developing technologies, scholars reassemble the Dead Sea Scrolls and raise new questions about ancient Jewish civilization.
By Eugene Ulrich, James VanderKam, and Catherine Murphy

19 **Unlocking the Mysteries of Ancient Egypt**
Scenes and inscriptions decorating the Temple of Amun at Karnak illuminate ancient Egyptian society.
By Maggie Riechers

35 **The Cathedral as Text**
More than just elegant stone and glass creations, medieval cathedrals embody the changing societies that built them.
By Robert G. Calkins

DEPARTMENTS

23 **Noteworthy**

52 **Calendar**

54 **Deadlines**

Page 4

Page 19

Page 24

AMERICAN LEGACIES

24 **Our Literary Heyday**
The Knopf Archive chronicles the rise of an American publishing house and the authors who fostered its success.
By Maggie Riechers

30 **The Greatest Natural Botanist in the World**
A Philadelphia landmark, John Bartram's garden provides insights into natural history in the colonial era.
By Ann Fishman

AROUND THE NATION

46 **Exploring Family Values**
Love and marriage at the Chicago Humanities Festival.
By Nicole L. Ashby

47 **State by State**
Exhibitions, dramas, lectures, and reading series.

50 **Commemorating the 1895 Atlanta Cotton States Exposition**
Evaluating the contributions of women and African Americans 100 years later.
By Nicole L. Ashby

Speech presented by Sheldon Hackney, Chairman of the National Endowment for the Humanities, in San Francisco at the Commonwealth Club of California.

values

Lasting Values in a Disposable World

BY SHELDON HACKNEY

Imagine a nation that can make room on its airwaves for *Beavis and Butt-Head* but not for Ken Burns's documentaries on the Civil War and baseball; that can make room on its bookshelves for Howard Stern's *Private Parts* but not for the writings of Abraham Lincoln, Frederick Douglass, or Mark Twain; that can make room in its public spaces for video games but not for exhibitions about Thomas Jefferson or the history of American industry; that can bring millions of people together in small groups to talk therapeutically about their feelings but not to talk about the ideas that shape their lives. Is that the country of our dreams?

Will we be building the society in which we want to live if we let the rare books and manuscripts in our libraries and archives disintegrate, if we allow the objects in our historical sites and museums to rust and decay, if we do not keep alive in our collective memory the story of our nation? Are we fulfilling the promise of America if we simply leave it to the economic market to decide who will be able to lift their lives to a higher plane through encounters with the accumulated wisdom and beauty of civilization? Will we be happy in a society that makes no distinction between things of lasting value and things that are disposable?

I am sure the answer to these questions is a resounding "NO," but the thoughtless people who glibly assert that the country can do without the National Endowment for the Humanities are saying "yes." They are choosing an America of cultural decay and spiritual impoverishment.

We all know how trendy it is to bash the federal government, so what I am about to do—explain why the NEH is good for America—will be unfashionable! So be it. We need the NEH, among other reasons, because we need more sound reasoning and fewer sound bites, more bold ideas and fewer bold headlines, more informed discussion and less uninformed pandering.

The NEH is a necessity, not a luxury. It is a necessity because democracy, citizenship, and the humanities are intimately and inextricably connected. As Charles Frankel put it, "[We] are the citizens of a free society. [We] must make [our] own decisions about the good, the true, and the beautiful. . . . But [our] individual schemes of value and structures of belief within which [we] make our choices, are largely formed by the social and cultural atmosphere, with all its educational and miseducational effects." The humanities, as promoted by the NEH, can create and preserve the sort of social and cultural atmosphere in which democratic citizenship can flourish. The humanities transform us from historical objects into historical actors, from inhabitants into citizens.

"Democracy demands wisdom and vision in its citizens." That is how Congress summed up the mission of the NEH in 1965. Thirty years later, the Endowment works better than ever to fulfill its mission. It helps in the unglamorous but critical task

of preserving the cultural heritage of the nation. It works to ensure that our cultural heritage is shared by all our citizens and not just those wealthy enough to afford it. It guarantees that America will be a leader in developing new knowledge to foster "wisdom and vision" in the future. These are the three basic but crucial functions of the NEH—crucial to the survival and progress of our democratic society—and they are functions that the private sector alone cannot perform.

Preserving and extending our cultural heritage is especially critical today, when so many Americans worry about the fragmentation of our pluralistic society and feel that our bonds of cohesion are dangerously weak. The humanities offer an antidote to atomization and isolation by connecting us to our past, to our future, and to each other. Only through an awareness of our cultural heritage can we see ourselves as members of a democratic community, as part of a fabric that stretches backward and forward across time and spreads in a complex weave across space. The sociologist Robert Bellah reminds us that we are "only able to understand ourselves and our future in constant conversation with our past. Memory and hope belong together."

Memory and hope are linked in the NEH programs that will preserve through microfilming three million brittle books that are decaying in the nation's libraries, or the newspaper collections that are similarly disappearing due to age, or the physical objects at historical sites, museums, or archives. The NEH also provides the crucial financial support for the editing and publication of the papers of such historical figures as Benjamin Franklin, George Washington, Thomas Jefferson, James Madison, Dwight Eisenhower, Martin Luther King, Jr., and others.

The NEH is also linking memory and hope when it funds curriculum development projects and educational demonstration projects. Every summer, the NEH funds institutes and seminars for 2,000 schoolteachers and 1,000 college teachers; every year about 500,000 students are taught by teachers who have participated in a seminar or institute the previous summer. The summer seminars invariably refresh, and frequently transform, the participants. They go back to their classrooms not only with new material to teach but with renewed enthusiasm for their calling, a calling critical to the future of the nation. These seminars would not continue without the NEH.

The headline grabbers who want to get rid of the NEH say it is a matter of equity. If we are going to cut programs for the poor and vulnerable, it is only fair that we cut what the sloganeers characterize as a "sandbox for the rich." In this cartoon, the NEH is portrayed as "welfare for the wealthy," an entitlement for the elite. The question is, who are the real elitists? Isn't it insultingly elitist to assume that ordinary Americans are not interested in the humanities? Isn't it the ultimate arrogance to believe that "culture" should be the private property of those who can pay for it?

The NEH is, in fact, our best guarantee that our cultural heritage will be available to all Americans regardless of how much money they make or where they live. Every summer, several hundred thousand Americans flock to the chautauqua tents on the Great Plains to be engaged there by scholar-actors portraying historical figures. Throughout the year, in libraries and senior citizen centers in small-town and rural America, men and women gather to discuss books that open up new worlds of experience and shed fresh light on everyday existence. Close to two million people, for instance, saw "Seeds of Change," an exhibition marking the Columbian Quincentenary, as it visited libraries in fifty-eight cities and towns.

My highest priority as chairman is to bring more Americans into the humanities. Without the NEH, millions of Americans who are not in college or school, who live in areas that do not abound in cultural institutions, or who do not have enough money to provide for themselves the life-enriching experiences that the NEH makes possible—in other words, millions of ordinary Americans—would be denied participation in the sorts of programs that reveal the meaning in our lives, that give us access to our cultural heritage, that help connect us to our communities and to the nation, that link our collective memories to our personal lives and to our hopes for the future.

> "Democracy demands wisdom and vision in its citizens."

The NEH is about democracy—about equal access and participation by the many, not the few. Eleven million people annually participate in programs sponsored by the state councils on the humanities; millions

more visit NEH-funded library and museum exhibitions; and the cumulative audience annually for the radio and television documentaries made possible by grants from the NEH is an estimated 244 million people. This isn't a sandbox; it is more like a broad beach—and a public one at that.

Democratizing the humanities doesn't just mean spreading already existing knowledge. It also means expanding our cultural heritage by supporting the creation of new knowledge. By sponsoring basic research in the humanities, we provide the tools to help future generations of American citizens cultivate wisdom and vision of their own.

elitist

Isn't it insultingly elitist to assume that ordinary Americans are not interested in the humanities?

Let me give you an example. In 1980, Professor Laurel Ulrich, then of the University of New Hampshire, discovered in the Maine State Archives an eighteenth-century diary of a midwife named Martha Ballard. In 1982 and 1985, she received NEH support to research and write *A Midwife's Tale,* a book that uses Ballard's diary to invite us into the daily life of a rural New England community and to explore the roles women played in it. The book won almost every important award for which it was eligible, including the Pulitzer Prize. Only 6 percent of NEH grant funds go to individuals, but the long-term intellectual return on that small investment is incalculable.

Currently, with seed money from the Public Programs Division of the NEH, *A Midwife's Tale* is being made into a film intended for television and for classroom use, so her brilliant work will reach an even wider audience. With more memory comes more hope.

Well, one might ask, if the humanities are so wonderful, why won't people pay for them? Why is a government subsidy needed? There are a couple of parts to the answer to this fundamental question. The first is that for most of the activities supported by the NEH, the individual beneficiaries are so indirect and distant from the activity itself that it would be impossible to devise a "user's fee." The beneficiaries of fellowships given to scholars are the future readers of the articles and books they produce, and the students of the teachers whose understanding of the subject is enriched by that new scholarship. The beneficiaries of our preservation projects, and editions of the papers of American presidents, and translations, and reference books are the future readers who would not otherwise have access to those materials. The beneficiaries of our summer seminars for college and school teachers, and curriculum development projects are future students. In each case the real individual beneficiary is difficult to identify, but the social benefit is clear and compelling.

In some cases, of course, the consumer is immediate and recognizable: the audience for the chautauqua or the television documentary; the participant in the reading and discussion program in the local library or museum. Here, those whose lives are enriched by the experience of the humanities can be identified. If the NEH did not exist, would commercial sponsors step forward to fund programs for these consumers of culture? Nonprofit documentary filmmakers have testified repeatedly that they can not attract sufficient funds from for-profit businesses for the sort of programs, grounded in sound scholarship, that the NEH funds. There are many cheaper ways for corporations to get their messages to a mass audience.

If the NEH did not exist, would the market be satisfied by entrepreneurs who would sell tickets or use pay-per-view? Yes, perhaps in part this would happen for some public programs. The problem is that those who could not afford the price would not get the benefit. The humanities would become once again reserved for the elite. Is that so bad, a tough-minded realist might ask? We certainly allow that to happen not only with furs and yachts and all sorts of luxury items, but we also allow the quality of the necessaries of life, like housing and food, to vary according to one's ability to pay.

The answer is that food and shelter are one thing; the kind of understanding and meaning that one gets from the humanities is on a different plane of significance, and it would be cruel indeed to let it be rationed entirely by the market. Furthermore, and much more significant, is the fact that there is an overwhelmingly important benefit to a democratic society from having a citizenry enlightened by the humanities. The social benefit derived from the humanities, just as

continued on page 40

Five Who Make A Difference

A best-selling historian, an author of not-just-for-children books, a television essayist of America's open roads, a singer and scholar of African-American culture, and a pioneer in studies of the American South are the winners of this year's Charles Frankel Prize. The awards, now in their seventh year, go to individuals who have stimulated and expanded public understanding of the humanities. President Clinton made the 1995 presentations at a White House ceremony marking National Arts and Humanities Month.

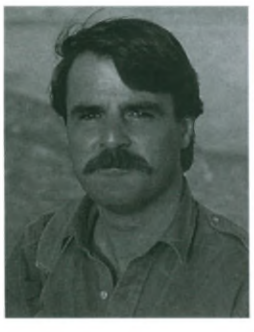
David Macaulay

David McCullough

William Ferris

Charles Kuralt

Bernice Johnson Reagon



David Macaulay

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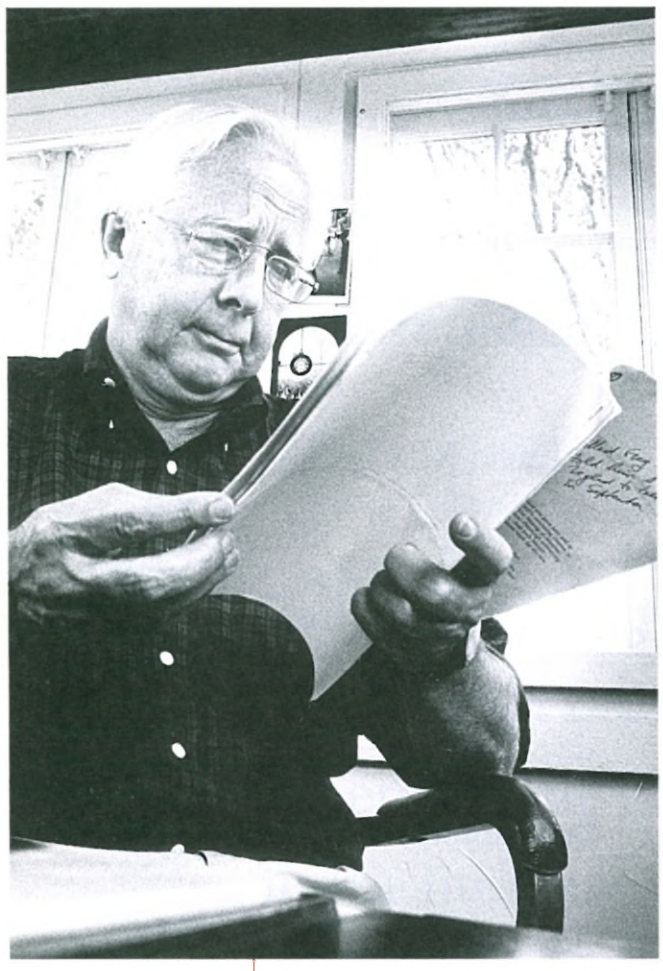


—Photo by Alison Shaw

Bringing History to Life: DAVID MCCULLOUGH

David McCullough was doing research at the Library of Congress in the early 1960s when he happened upon a collection of glass plate negatives of Pennsylvania's Johnstown Flood. "I was stopped in my tracks. The level of violence, the extent of the destruction, the clarity of the pictures," he recalls. "You could see this vanished time in the most exceptional detail. I was curious to know more about the story." Inspired by these images, he began writing at night while working days as a magazine editor. The result was his first book, a vivid account of a manmade tragedy in nineteenth-century America, *The Johnstown Flood*.

McCullough is a master storyteller dedicated to making history a public pastime. His best-sellers on epic events and presidential character illuminate parts of the American narrative whole. As the host of numerous public television documentaries, he has regaled millions of TV viewers with stories of America's past.

His books include *Truman* (1992), which won the Pulitzer Prize for biography and was on the *New York Times* bestseller list for forty-three weeks. He won National Book Awards for two others: *Mornings on Horseback* (1981), the life of young Theodore Roosevelt, and *The Path Between the Seas* (1977), the creation of the Panama Canal. In public television he is the host and writer for *The American Experience* and *Smithsonian World*, for which he earned an Emmy Award, and he is narrator for the documentaries *LBJ*, *The Civil War*, *The Donner Party* and *FDR*.

Whether describing Truman's postwar policies or political conspiracies in Panama, McCullough teases out the telling details of human experience that bring history to life. "Primarily, my interest has been in the participants themselves," McCullough says of the Panama Canal builders, "and the skills and strengths called upon by such an undertaking. I have tried to present the problems they faced as they saw them, to perceive what they did not know as well as what they did know at any given time."

Growing up in Pittsburgh, McCullough would spend rainy days haunting the halls of the Carnegie Library and museums. "They were all under one roof, the library, the art gallery, the natural history museum. Symbolically they were part of the same outlook, the same adventure," he says, "a valuable lesson in itself." McCullough remembers racing home from school to beat his brothers to the latest photographs in *Life* magazine. Years later, his first article for *American Heritage* was prompted by a photograph of the unveiling of the Statue of Liberty. "Visual images have always had a strong influence on me," he notes.

A Yale graduate, McCullough has written for Time, Inc., and *Sports Illustrated*. He holds seventeen honorary degrees and has taught at the University of New Mexico, Cornell University, and Bennington College. He has been a member of the advisory board of the Library of Congress's Center for the Book and serves as a trustee of the Boston Public Library. A frequent lecturer, he delivered the keynote speech at the NEH Conference of State Humanities Council Chairs in 1991 and served as Distinguished Lecturer for the Pennsylvania Council for the Humanities. He is currently a visiting scholar at the University of Virginia and is writing a book on the relationship between Jefferson and Adams.

McCullough is passionate about the benefits of knowing history. "I feel it's an extension, an enlargement of life. It would be tragic for people to become provincial in time, just as it's tragic for people to become provincial in space. Why should we limit our experience, which is brief and transitory, to the confines of our own timetable? Everything we have—our laws, our hospitals, our universities, our poetry, music, painting, and architecture, our freedoms and legends and folkways—all of that is because of those who went before us. Why should we only know people who are alive now, when we can know that great majority who went before us?

"History is about people, about life. It's about the two most wonderful subjects imaginable and the two greatest mysteries: people and time. What could be better. What's more interesting than that?"

—Constance Burr

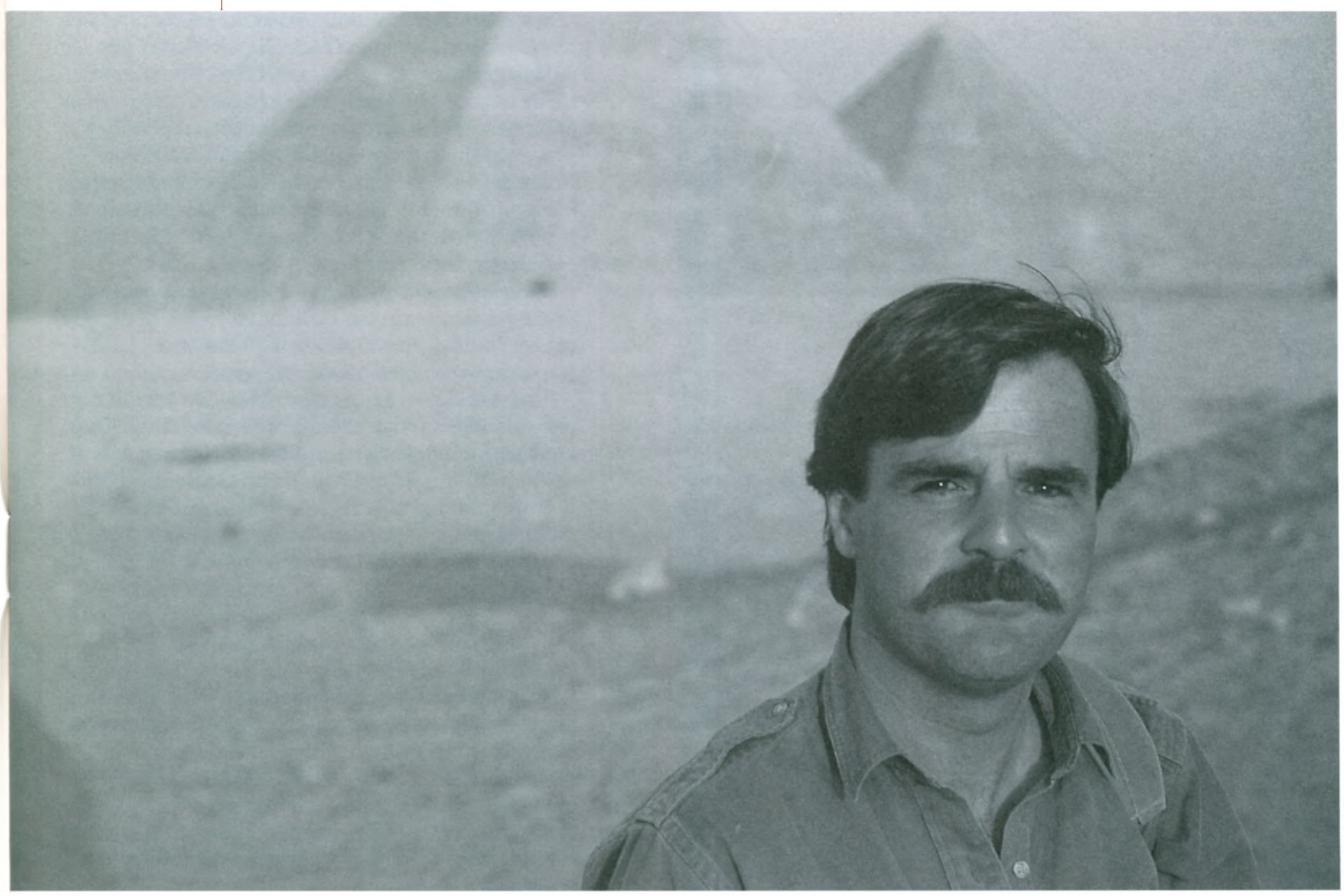
Drawing a Visual Legacy: DAVID MACAULAY

The ideas come from my own curiosity as much as anything else, says David Macaulay. "You have to want to learn about it yourself." The author and illustrator of more than fifteen books, including the 1988 best seller *The Way Things Work*, Macaulay has made a career out of inviting readers and television viewers to explore how the world around them is constructed. Macaulay makes the technical seem simple through elegant drawings and engaging stories.

Macaulay didn't set out to be an author, but wanted to be an architect. As he neared the end of his program at the Rhode Island School of Design, he found himself dissatisfied and instead decided to try his hand at book-making. Architecture, though, was never far from his mind.

His pioneer effort, *Cathedral: The Story of Its Construction* (1973), began as a story about a gargoyle beauty pageant, but a perceptive editor at Houghton Mifflin observed that Macaulay was more interested in drawing about the construction of the cathedral itself. Existing texts on construction methods were all words, but Macaulay saw pictures. "I realized this would make a wonderful picture book. I could actually explain the building of a gothic cathedral through pictures." Macaulay did more than illustrate the construction of a cathedral; he gave readers a window into the political, social, and economic factors that influenced the building process.

Exploring the relationship between man and the structures he erected dominated Macaulay's work for the next decade. In *City* (1974), he explored the Roman urban landscape. "The Romans have some terrific ideas about city planning," says Macaulay. "They seemed really people oriented—taking care of the population first." Next, came *Pyramid* (1975), of which he playfully says, "I wanted to go to Egypt, needed an excuse, and made a book." *Underground* (1976) came out of Macaulay's fascination with what goes on under city streets. The focus on architecture continued: *Castle* (1977) built a



—Photo by Mark Olsluker

medieval fortress, *Great Moments in Architecture* (1978) cataloged imaginary architectural disasters, *Motel of the Mysteries* (1979) featured archaeologists of the future excavating a Holiday Inn, *Unbuilding* (1980) dismantled the Empire State Building, and *Mill* (1983) told the story of the growth of a New England mill town.

Macaulay also became a familiar face to PBS viewers as his books on castles, pyramids, and cathedrals became documentaries in the 1980s. As animated stories recount construction techniques and their historical circumstances, Macaulay affably climbs among the structures as they stand today.

The clear and accessible way that Macaulay combines technical details, vivid illustrations, and intriguing stories have prompted some to label him as an author of children's books—a notion Macaulay promptly dismisses. "I write for myself. I don't know how to write for an eight year old. It's been a long time since I was one and I certainly wouldn't trust my instincts about what I remember." Instead, he says, "You have to engage readers. It doesn't matter how old they are. I think it's important to make things clear and I think it's important to be dramatic."

Humor also finds its way into Macaulay's work. "The thing that you have to be careful with in information books is that if you go too far, people assume it's a funny book and they don't believe the information. If there is no humor, no personality, then it's just a text and you are writing for other people who know that information already."

Macaulay recently departed from a twenty-year teaching career, mainly spent at Rhode Island School of Design, to devote all of his time to working in the studio. He is currently considering doing a book on Rome, "I'm trying to capture all of the things that I love about Rome, but still tell a story."

Weaving tales about the past remains a central concern to Macaulay. "There isn't a shared interest or concern generally speaking for holding on to a sense of the past," he says. "It makes it more difficult for those who realize the importance of that. And it makes it more important for those of us who feel strongly about holding on to the past to get the word out that you can't just keep destroying the stuff you build and replacing it with new stuff. You're basically denying yourself the advantages of a visual legacy of symbols of the past that are important for the human spirit."

—Meredith Hindley

—Photo courtesy of CBS News

The Bard of the Byways: Charles Kuralt

The reporter's existence is one of perpetual motion. He wraps up one story, gets started on the next one and thinks he must be accomplishing something, Charles Kuralt writes in *A Life on the Road*. "But the good memories are all of stopping and staying awhile. I realize I've always driven too fast through life, carrying in my baggage too much impatience and apprehension, missing too many chances, passing too many good people in the dust."

In the late sixties, Kuralt traded the jet life of a CBS television correspondent for a slightly slower pace 30,000 feet below—on the road, crisscrossing America in a van. As he went, he interviewed ordinary and not-so-ordinary people about their work, their sense of values, their sometimes quixotic dreams. In a series of television essays that accompanied the evening news, Kuralt drew a memorable portrait of present-day America, creating a niche that was to become peculiarly his own.

His essays on life in the byways, from trappers to fiddlers, to the man who built himself a house entirely of beer bottles, became pieces of the American landscape known as *On the Road*.

"In the first year on the road, I fell in love with my native land," Kuralt writes. "I rode the Wabash Cannonball through Indiana and the *Delta Queen* down the Ohio River and the cable cars up and down the San Francisco hills. I spent time among Pennsylvania Dutchmen in Kutztown, and Greek sponge fishermen in Tarpon Springs, Florida."

He met a professor in Westerville, Ohio, named John Franklin Smith, who was so attached to the life of teaching that when he reached the mandatory retirement age of seventy at Otterbein College, he arranged to stay on—by becoming the janitor in the gym. "He couldn't imagine leaving the students behind," says Kuralt, who met him there fifteen years later.

There was Andy Spirer, a hunter and fisherman in the little town of Pilottown, Louisiana, who read Greek in the original, and who had been teaching for ten years in the town's one-room schoolhouse because he didn't know who else would teach the children if he left. There was M.C. Pinkstaff, whom Kuralt described as "the roadside poet of Gordon Junction, Illinois, proprietor of Pinkstaff's Two-Pump Gas Station and Poem Factory. He sold his gasoline for thirty-nine cents a gallon and his poems on local topics for ten cents apiece."

Over the years, any number of interesting people came his way: blacksmiths, loggers, tombstone carvers, tattoo artists, horseshoe players, pig auctioneers. There were the visionaries, too, like the Iowa farmer who had grown tired of working the land and was building a yacht in the farmyard so that he and his wife could see the world.

It was a trait Kuralt shared—that curiosity about what lay over the next rise. He grew up in North Carolina in the Depression, the son of a schoolteacher and a social worker, learning about the world beyond from the pages of the *National Geographic*. At the University of North Carolina, where he earned his bachelor's degree in 1955, he was editor of the *Daily Tar Heel*. He took a job as a reporter at the *Charlotte News*, but soon headed to New York and CBS, where he was to spend the next thirty-seven years. His assignments took him to Cuba, South America, the Congo, the Soviet Union, Vietnam, the North Pole, and from one end to the other of the United States, in a career that saw him win three Peabody awards and thirteen Emmys along the way. In 1979, he and Shad Northshield began *CBS Sunday Morning*, a melange of news and longer essays in the Kuralt mode, a program Kuralt anchored until 1994. Retirement has seen him on the road again this past year, revisiting favorite places for a new book, his seventh, *Charles Kuralt's America*.

"I probably have a rosier and more optimistic view of the country than my colleagues," Kuralt said recently. "The country seems more neighborly and more just and more humane out in the countryside than on the front pages."

Writer and fellow Southerner Willie Morris thinks the person and the place are particularly suited: "He himself is the best testimony to the quiet civilization that lies beneath our many layers."

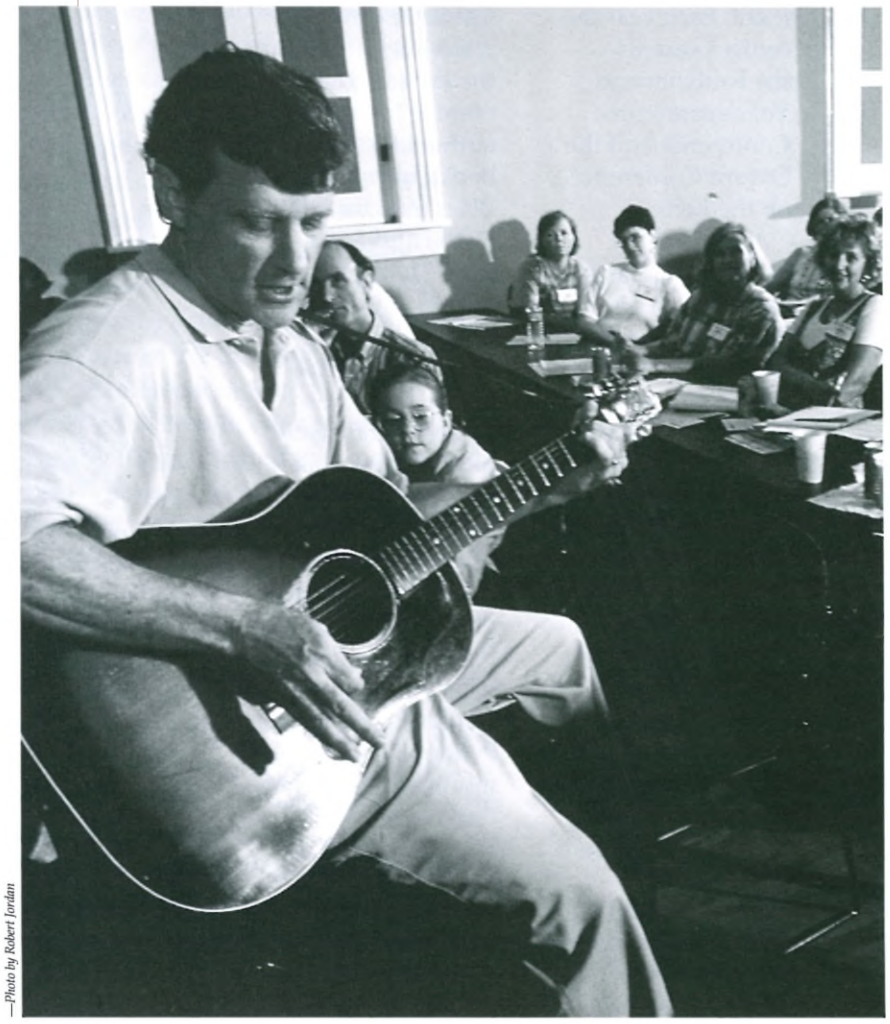
—Mary Lou Beatty

Voice of the South: William Ferris

In many ways, I came back to my roots as a Southerner. I began in the study of literature and then found myself more comfortably ensconced in folklore," William Ferris said recently. For the Mississippi-born Ferris, "teaching regional culture is a way to bridge worlds, an interdisciplinary approach that seems to be the truest kind of intellectual focus."

His latest book, "*You Live and Learn. Then You Die and Forget it All*" (1992), portrays a Mississippi mule trader and auctioneer whose tales of horses, mules, and humanity recall a world that might have been lost. "Ray Lum's life bridged the disparate worlds of black and white, old and new," Ferris says. "His voice merges past and present." Ferris also recorded and filmed Lum's infinite repertoire of stories.

In 1979 Ferris left Yale to direct the Center for the Study of Southern Culture at the University of Mississippi in Oxford. The nation's first major center for regional cultural studies, it was established in 1977



—Photo by Robert Jordan

to document the life, land, and lore of the South

"The center I often think of as tending a hearth, a cultural hearth," he says. The program is a focal point for scholarship on the South's distinctive culture and history—from the literary legacies of William Faulkner and Richard Wright to the parallel traditions of blues musicians, quilt makers, farm laborers, storytellers, and folk artists. Anything but parochial, it attracts students from across North America, France, Italy, Germany, Russia, Japan, and China. They come to Oxford to study Southern literature, history, the blues, and the civil rights movement. Each year the center presents the Faulkner and Yoknapatawpha Conference and the Oxford Conference on the Book.

A graduate of Davidson College, Ferris wrote his dissertation at the University of Pennsylvania on black folklore of the Mississippi Delta. In a documentary study, he recorded the survival of the blues legacy. It would become the fulcrum for a future career and the center's courses that explore black studies and the region's musical heritage.

Ferris, also known as "the Blues Doctor," hosted a weekly radio show on the blues for years. "Bluesmen 'talk the blues' with the power and eloquence of their music. Even people who don't necessarily understand the English language relate to the music of the South," he comments. So that these bluesmen would not be forgotten, he studied and recorded them, augmenting the center's blues archive, the largest in the world.

Author Eudora Welty describes Ferris as a "valuable folklorist, practiced discoverer, and custodian of our living records."

Professor of anthropology at the University of Mississippi, Ferris was named one of the nation's top ten teachers by *Rolling Stone* in 1991. He received the *Officier de l'ordre des arts et des lettres* from the French government in 1994. The author of seven other books, including *Blues from the Delta* (1988) and *Local Color* (1982), he co-edited the 1,600-page *Encyclopedia of Southern Culture* (1989). Ferris has written extensively on literature, folklore, and photography, produced a dozen films, and has made some 300 presentations in fourteen countries. He cofounded the Center for Southern Folklore, a nonprofit multimedia corporation dedicated to telling the story of the South in every conceivable format—from monologue to modem.

—CB

Still on the Journey: Bernice Johnson Reagon

Bernice Johnson Reagon is a potent mixture of artist, scholar, activist, and humanist. Whether she is singing to a full house, planning a museum exhibition, lecturing to college students, or researching her next publication, her focus on African-American culture and history remains clear and strong. "It is my base," she says.

With solid scholarly training, a dedication to activist work, and an immense musical talent, Reagon has contributed riches to the humanities. She served as principal scholar, conceptual producer, and host of the highly acclaimed radio series, "Wade in the Water: African-American Sacred Traditions." A collaboration between the Smithsonian Institution and National Public Radio with major funding from NEH, the series swept 200 years of African-American spirituals, hymns, and gospel songs. Reagon and a production team unearthed rare archival recordings and conducted more than 250 hours in interviews with the nations greatest African-American singers, young and old.

When "Wade in the Water" aired in January, 1994, *Time* magazine described it as being, ". . . as entertaining and informative as the best documentary series on PBS, a sort of 'Eyes on the Prize' for the ears." The series won a Peabody Award in 1994.

The public perhaps knows Reagon best through the internationally acclaimed vocal ensemble Sweet Honey in the Rock—she founded Sweet Honey twenty-two years ago and is a member and the artistic director—but her work as a historian and activist always comes to the stage with her. Reagon's presentations of the stories that have shaped her culture seem involuntary. "It is simply what comes out of me. I am simply doing my work," she says. Novelist Alice Walker wrote, "Sweet Honey is our connection to our roots, as well as strong branches sheltering, blessing our connection to all who labor to create a healthy world. Healthy being another word for just."

—Photo courtesy of Smithsonian Institute

In 1979, Sweet Honey recorded "If You Had Lived," one of Reagon's works, which powerfully declares her dedication to the history and stories of African-Americans.

If you had lived with Harriet Tubman would you wade in the water
If you had lived with Marcus Garvey could you see his vision
If you had lived during the days of Joe Hill would you sing his song
If you had lived during the days of Paul Robeson would you live his life

It is difficult to pinpoint the starting place of Reagon's work. She began singing in her father's church at the age of five. She credits a childhood where family, school, and church were strongly linked as being her first and most enduring affirmation for what would later become her life's work.

Her education was thorough, however nontraditional. The lessons she learned through her work in the local Youth Chapter of the National Association for the Advancement of Colored People and the Student Nonviolent Coordinating Committee (SNCC) sometimes overshadowed the lessons in the classroom. Her junior year at Georgia's Albany State College was punctuated with an arrest, jail time, and suspension from school for her participation in a SNCC protest against the arrest of two fellow students. It was 1961 and the voices of the civil rights movement were swelling. Reagon put her formal education on hold to join SNCC's Freedom Singers, traveling around the nation to promote voter registration drives and raise money for the Movement.

She later earned her bachelor's degree from Spelman College in Atlanta, and her doctorate in African American history from Howard University in Washington, D.C.

Reagon is currently Distinguished Professor of History at American University in Washington, D.C., and Curator Emeritus of the Smithsonian's National Museum of American History. Also for the Smithsonian, she produced a three-record series and illustrated booklet, "Voices of the Civil Rights Movement, Black American Freedom Songs 1960-66."

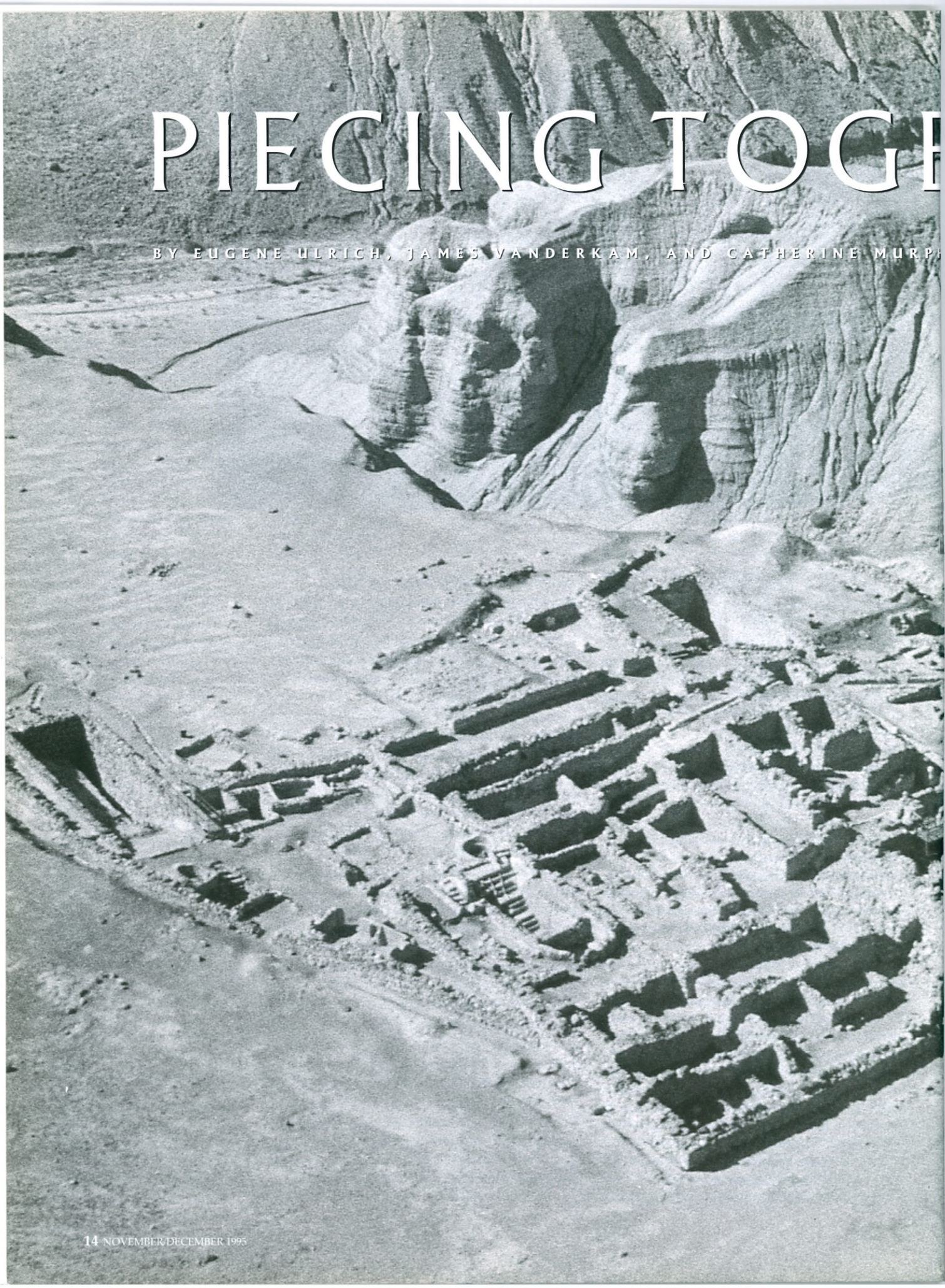
Author of numerous books and articles, most recently Reagon edited and contributed to *We Who Believe in Freedom—Sweet Honey in the Rock: Still on the Journey* (1993) and *We'll Understand it Better By and By: Pioneering African American Gospel Composers* (1992). She received a John D. and Catherine T. MacArthur Foundation Fellowship in 1989.

For Reagon, Sweet Honey's twentieth anniversary album, "Still on the Journey," says it all. In the album's introduction she writes, "We have stayed this course because we believe that during these times as we prepare to turn the century, it is important that there is a Sweet Honey in the Rock, clearly visible for all to know that we do remember who we are and we act in our present charged by that memory." □

—Susan Q. Jaffe

PIECING TOGE

BY EUGENE ULRICH, JAMES VANDERKAM, AND CATHERINE MURP

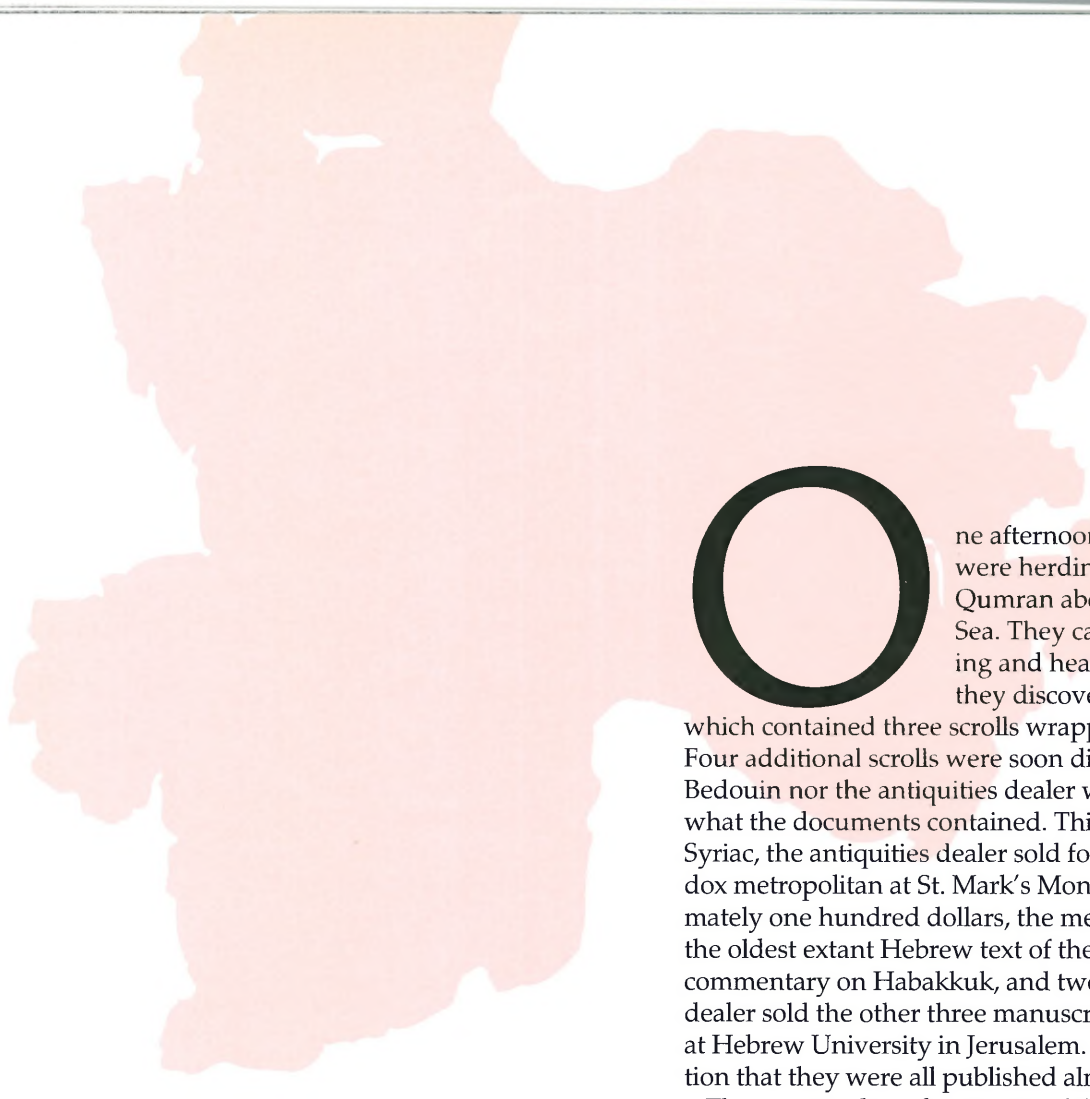


THER THE PAST

THE DEAD SEA SCROLLS

Nearly fifty years ago, some Bedouin shepherds stumbled upon a cache of ancient texts in caves near the Dead Sea, thirteen miles east of Jerusalem. It soon became clear that this was the largest and most significant collection of manuscripts ever discovered in Palestine. Finds included the oldest witnesses to the Hebrew, Aramaic, and Greek texts of Jewish scripture–the Christian Old Testament–along with nonbiblical manuscripts certain to illuminate the tumultuous period of the destruction of the Second Temple and the time of Christ. The singularity of these texts has brought about one of the most protracted and painstaking endeavors of contemporary scholarship on religious history and Scripture.

—Photo by Werner Braun



Previous page: Aerial view of the Qumran settlement where the scrolls were found. Qumran was contemporaneous with the fort of Khirbet Mazin, about two miles to the south, and may be the place called Secacah included on Judah's list of cities in Joshua 15:61.

One afternoon in 1947, three Bedouin shepherds were herding their flocks in the vicinity of Wadi Qumran above the northwest shore of the Dead Sea. They casually tossed a rock in a cave opening and heard something break. Returning later, they discovered ten large pottery jars, one of which contained three scrolls wrapped in protective linen coverings. Four additional scrolls were soon discovered in the cave. Neither the Bedouin nor the antiquities dealer whom they contacted had any idea what the documents contained. Thinking the script to be some form of Syriac, the antiquities dealer sold four of the scrolls to the Syrian Orthodox metropolitan at St. Mark's Monastery in Jerusalem. For approximately one hundred dollars, the metropolitan unwittingly purchased the oldest extant Hebrew text of the Book of Isaiah, an ancient Hebrew commentary on Habakkuk, and two unknown texts. The antiquities dealer sold the other three manuscripts to Eleazar Sukenik, a professor at Hebrew University in Jerusalem. The scrolls were in such fine condition that they were all published almost immediately.

The magnitude and antiquity of these finds soon became apparent, and the caves around Wadi Qumran were aggressively explored for additional scrolls. Of the many caves quarried, eleven near the Wadi yielded written material. Cave 11, the last to be discovered (1956), supplied several extensively preserved scrolls of Leviticus, Psalms, and other works whose state of preservation rivaled that of the original Cave 1 finds.

Unfortunately, there were only about a dozen of these beautifully preserved scrolls. Most of the approximately eight hundred texts discovered in the Qumran caves were not scrolls but scraps from disintegrated scrolls. Cave 4 yielded its rich cache of more than 575 manuscripts in tens of thousands of pieces. The condition of the written material in the other caves was no better: Caves 2 and 3 and Caves 5 through 10 yielded only fragments of more than one hundred other texts. Lacking the protection of pottery jars and linen shrouds, these manuscripts had fallen prey to a host of aggressors over the centuries, from the moisture in the caves to the appetite of worms to the swords and sandals of the caves' human visitors. The scrolls simply disintegrated over the centuries, with the result that rarely 5 percent of any individual manuscript survived. The few surviving pieces of discrete scrolls were separated from one another and jumbled indiscriminately in layers of dirt on the cave floors.

The muddle of fragments was made all the more incomprehensible by the manner of their retrieval. The Bedouin had gathered and sold most of the initial fragments without any record of where they came from. Fortunately, subsequent scientific excavations of Cave 4 unearthed fragments that were manifestly part of the same scrolls represented by the Bedouin finds. This established that the Bedouin scraps had been removed from the floor of Cave 4 and thereby guaranteed the authenticity of the initial fragments.

Eugene Ulrich and James VanderKam are co-editors of the Dead Sea Scrolls project at the University of Notre Dame and Catherine Murphy is a graduate assistant on the project.

EARLY SCHOLARSHIP

It fell to a group of scholars to undo the damage wrought by natural forces and human enthusiasm. Their commission was to publish critical editions of the ancient texts, a manageable task for the relatively small number of complete manuscripts and fragmentary remnants from Caves 1 and 11. These scrolls and the manuscripts from the smaller caves were published expeditiously under the general direction of Roland de Vaux. The team of scholars included Dominique Barthélemy (Switzerland), Jozef T. Milik (Poland/France), Eleazar L. Sukenik (Israel), Pierre Benoit and Maurice Baillet (France), James A. Sanders (United States), and J. van der Ploeg (the Netherlands).

The 80,000 fragments of nearly 600 manuscripts from Cave 4 required a different strategy. The national archaelological schools in Jerusalem nominated the international team for the project: Jean Starcky (France), J. T. Milik (Poland/France), John Strugnell and John Allegro (England), Claus-Hunno Hunzinger (Germany), and Frank Moore Cross and Patrick Skehan (United States). The task facing these scholars was uncommonly complex. In addition to the work of imposing order on the fragments' chaos, they had to undertake pioneering work in the sub-disciplines of palaeography, orthography, and archaeology.

Palaeography, the study of ancient scripts, was a field severely limited by the shortage of ancient Hebrew inscriptions before the discovery of the scrolls. With the wealth of material from the caves, however, Cross was able to devise a developmental schema of the Hebrew script, which became the foundation for dating and understanding the scrolls. Although some have challenged Cross's system, Carbon-14 tests have confirmed his results to a remarkable degree. Another discipline requiring exploratory analysis was orthography, the study of spelling practices. At Qumran, as in Elizabethan England, spelling was more a creative art than a linguistic science, and John Strugnell helped elucidate this field. Meanwhile, the members of the original team produced preliminary editions of the more significant scrolls, and individually or together with Israeli scholars such as Shemaryahu Talmon, generated comprehensive introductions to the world of Qumran and preliminary assessments of the

—Photo by John Trever

Two of the three Bedouin shepherds who discovered the first Dead Sea Scrolls in 1947.

scrolls' impact on text criticism of the Hebrew Bible. Another Jewish scholar, E. Y. Kutscher, produced an exhaustive study of the language and linguistic background of the Isaiah scroll.

While textual scholars labored over the scraps in East Jerusalem's Rockefeller Museum, archaeologists toiled on the marl terrace above the Qumran caves to see what the physical site would reveal. The excavations, supervised by Roland de Vaux (France) and Gerald Lankester Harding (England) established that the site had been inhabited from about 140 B.C.E. to 68 C.E. and was a community center of what may have been an ascetic group—an assessment corroborated by the contents of the texts.

As the general import of the scrolls was disseminated to a wider audience, the original team of scholars continued the particular task of piecing together the myriad scroll fragments and identifying their contents. The process had been set up well and produced good results for the first decade, while funding was available and full-time commitment possible. By the early 1960s, funding had dried up and most of the scholars were engaged in full-time teaching. Work proceeded fitfully over the next decades, at the mercy of funding problems, wars and political strife, and competing demands on the scholars' time.

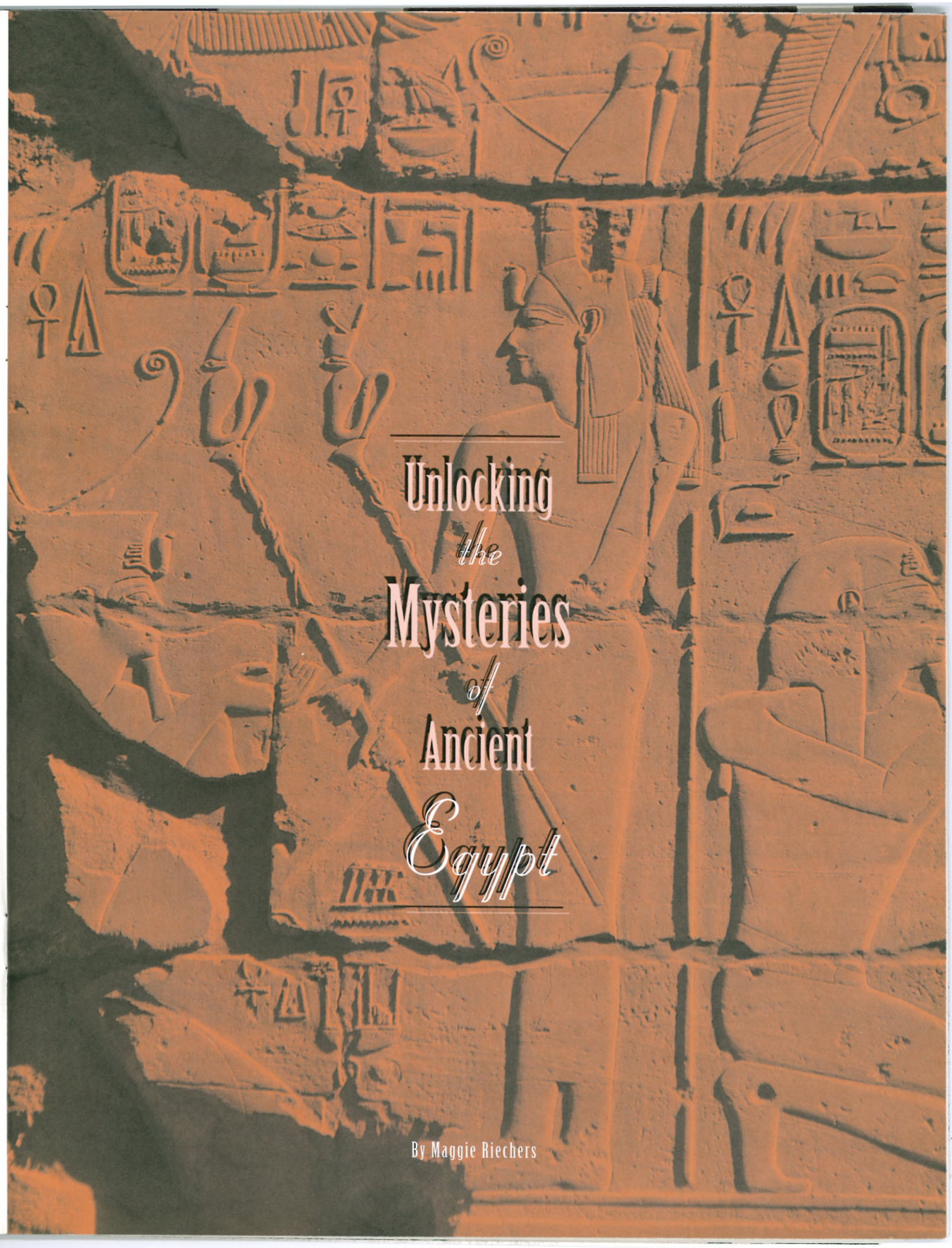
MATCHING THE TEXTS

Progress on the identification of the fragments was necessarily slow due to the sheer magnitude of the task. The scholars first had to separate the thousands of loose fragments and group them on glass plates according to general categories: leather or papyrus, Hebrew or Aramaic or Greek, the ancient "Palaeo-Hebrew" script or contemporary "square" script. These characteristics could be determined at a glance for all but the most illegible fragments. Then the more arduous aspect of identification began, as the editors worked through each fragment word by word to discern whether the text matched a known biblical or apocryphal work. While there were many representatives of such books, the scholars also discovered numerous previously unknown compositions that had been lost for 2,000 years.

continued on page 42

This group of rooms in the Qumran building complex was most likely the center of community activities. The long room in the center was the "scriptorium," where new copies of sacred writings were made by scribes.

—Photo by David Harris



Unlocking *the* Mysteries *of* Ancient *Egypt*

By Maggie Riechers

Stepping into the courtyard of the ancient Egyptian Temple of Amun at Karnak, visitors catch their first breathtaking glimpse of the great Hypostyle Hall, a "forest of columns"—one hundred thirty-four of them, each about seventy feet high and twelve feet in diameter, covering almost a square acre.

The largest columned hall of its kind, its attraction for Egyptologists is not just its spectacular architecture but the centuries of inscriptions its walls and columns contain, which offer the promise of unlocking the mysteries of temple ritual and religious life in ancient Thebes.

Documenting the inscriptions has taken on increasing urgency as wind and sun eat away at the markings. Although the site has been known to scholars for more than a century, the buildings in the complex are what Egyptologist William Murnane calls "incompletely published." "It's a daunting project," says Murnane, who is a professor of history at the University of Memphis in Tennessee. "The soaring walls and columns at Karnak are covered with ritual scenes and inscriptions which, by virtue of their contents and sheer volume, form a significant corpus of religious texts and images." For the past several years Murnane has been working on an epigraphic survey, recording the reliefs and inscriptions.

"The Hypostyle Hall is a classic example of the ways in which successive alterations could be layered inside public buildings in Egypt." Often, the pharaohs obliterated traces of their predecessors so they could take greater credit for the work. Murnane mentions one of the later figures, Rameses IV, who ruled ca. 1151-1145 B.C. "Rameses IV slaps his cartouches on to columns, adds scenes of his own, fills up the rest of the columns in all but the southwest corner of the building. 'Causing your name to live on' is the name of the game in ancient Egypt."

The scenes and inscriptions on the columns provide information about the connection of human and divine institutions, the premise on which Egyptian society was built. Enough of the building survives, both on the original site and in fragments lying around the site, to get readings into ancient Egyptian religious life. There is material which can establish the history of the building and throw light on the policies of the rulers who were active in building and embellishing it.

One of the major difficulties in studying the ancient writings on the building's walls and columns is deciphering the manipulations of the symbols and spellings of names and their placements made by the various rulers during different periods of Egyptian history.

The area occupied by the hall was originally an empty courtyard between the Second Pylon and the Third Pylon, which leads into the temple proper. Although Rameses I (ca. 1292-1290 B.C.), founder of the Nineteenth Dynasty, may have conceived the idea of the hall, it was substantially built by his son, Seti I (ca. 1290-1279 B.C.), who erected crosswalls between the two pylons and filled the space with columns. The completed structure is substantially larger than similar vestibules in earlier Egyptian buildings, such as the Temple of Luxor, built some three generations before the Hypostyle Hall.

The decoration inside the hall is far from uniform, and reflects work that was done over time and changed by different pharaohs to represent their reigns. Seti I began carving scenes and inscriptions at the northern end of the hall in a fine raised relief, characteristic of his reign. He finished nearly all of the northern half of the hall and had begun to extend into the southern part of the hall when the project was passed on to his son, Rameses II (1279-1212 B.C.).

"Rameses II respected most of his father's work inside the hall," says Murnane, "but he couldn't resist usurping all the reliefs and inscriptions, on both walls and columns, which adjoined the central aisle. He did this to assert his primacy.

"And, by shifting the 'border area' between his own and his father's sections of the hall in this way," Murnane explains, 'Rameses made Seti's work virtually invisible at the most important ceremonial occasions, when the main east-west avenue between the temple's sanctuary and outer court was thronged with people.

"Moreover, by exaggerating his own contribution, Rameses fostered the impression that he, not Seti, was the king who deserved most of the credit for the building in the eyes of later generations."

Rameses II further complicated things by changing the decorative style of the carvings. He started out following his father's style of "raised relief"—cutting away the background around the figures in the scene and leaving them and the text protruding slightly from the smooth surface of the wall. This was a time-consuming process, however, and to speed things up, Rameses ordered the adoption of "sunk relief," in which the outlines of the figures and hieroglyphs were simply cut into the wall.

(Previous page) Detail of a raised relief of Sety I kneeling before the goddess Mut.

This scene was originally carved by Rameses I, then usurped by Rameses II, and later recarved by Ptolemy VI.

—All photos by William J. Murnane

View into the Great Hypostyle Hall from the first court, through the porch of the Second Pylon.

Later he would order his earlier raised relief carvings on the walls and columns converted into sunk relief, with his own names altered to reflect changes in his royal style.

Although a visual inconsistency was eliminated, Murnane points out, Rameses did not take the time to update the earlier names which had been carved initially in sunk relief.

"The patchwork impression these incongruities convey," says Murnane, "is further aggravated by the later additions Rameses made to the columns, in which royal names are spelled in ways that do not match any of their counterparts carved in the earlier years of the reign.

"The identification of these stages in the hall's decoration and their dating, while broadly established, remains to be done in detail," he says. As a result of royal maneuverings, the hall went through more changes in its first half-century of existence than most of the older monuments which still survive in the Karnak complex. More changes would come, although at a slower pace, over the centuries. The most noticeable were made by Rameses IV. "He saw the Great Hypostyle Hall as a cheap way of establishing his presence in Thebes and added his name," says Murnane.

Self-promotion by others followed: Rameses VI (1141-1133 B.C.) usurped Rameses IV's decorative cartouches where most people would see them, on the lower parts of columns along the aisles; about a century later, the high-priest Herihor added his own inscriptions to the hall, including some which covered those carved by Rameses IV on the column bases.

What it all adds up to for Murnane and his team is a patchwork of styles and statements depicting ancient Egyptian life, history, and religion.

Deciphering the religious significance of the hall is Murnane's ultimate goal. Although scholars have already learned much about the reigns of different pharaohs and various wars and battles, from transcribing the drawings and hieroglyphs, it is knowledge of Egyptian religion that Murnane believes is likeliest to be increased through a complete epigraphic record.

"Perhaps because it was conceived as lying between the outside world and the temple proper, its decoration reflects both of these environments, along with a number of the most fundamental themes in Egyptian religion," he says. "Once we have all the evidence together, we can reconstruct the meanings based on symbolism taken from other contexts."

Murnane began his studies in ancient Egypt in the early 1970s as a graduate student at the University of Chicago focusing on co-regencies. In 1972 he was employed at Chicago House, the University of Chicago's permanent expedition in Luxor, near the site of ancient Thebes, as a member of the Oriental Institute's Epigraphic Survey. He was part of the staff working at the Temple of Khons, which is part of the Karnak complex.

He got interested in the Hypostyle Hall and soon, he says, "became acutely aware what a treasure trove it was." The most comprehensive recording of the hall at that time had been done by Harold Hayden Nelson, the first field director of the Epigraphic Survey, but it ended with his death in 1954 and his findings remained unpublished. Murnane began studying the hall on weekends and was soon hooked on the enormous amount of knowledge to be uncovered.

"I was able to pick up different things that earlier scholars had missed," he says. "It became clear that much of it was not properly documented." Once he learned of the existence of Nelson's manuscript, Murnane jumped at the chance to develop the project.

"Since the poverty of documentation which had brought Nelson into the hall decades before was not being remedied from any quarter," says Murnane, "it made sense to get his material before the public to stimulate further study." In his spare time, and with borrowed support staff and equipment from the Epigraphic Survey, Murnane checked Nelson's drawings, edited his original manuscript, and published it in 1981.

In 1986 Murnane left Egypt to return to university life in the United States. His work at the site and with Nelson's manuscript, however, established Hypostyle Hall as his project, and in 1990, he was again able to consider returning to his work there under the auspices of the Institute of Egyptian Art and Archaeology at the University of Memphis. With a three-year NEH grant, Murnane travels to Egypt once a year to continue the project; the university gives him a semester away every three years.

Murnane says that major findings his team has made so far have been to establish the nature of the Ptolemaic refurbishing of the hall a thousand years after Rameses II, and to discover the attempt by the Ptolemaic dynasty to ground itself in the traditions of the ancient Egyptian culture.

As Murnane's work continues he has become accustomed to working in Egypt. "It's quite often a pleasure," he says, "but also exhausting, everything is a negotiation. I flatter myself in thinking I am making a contribution to the preservation of Egyptian history." □

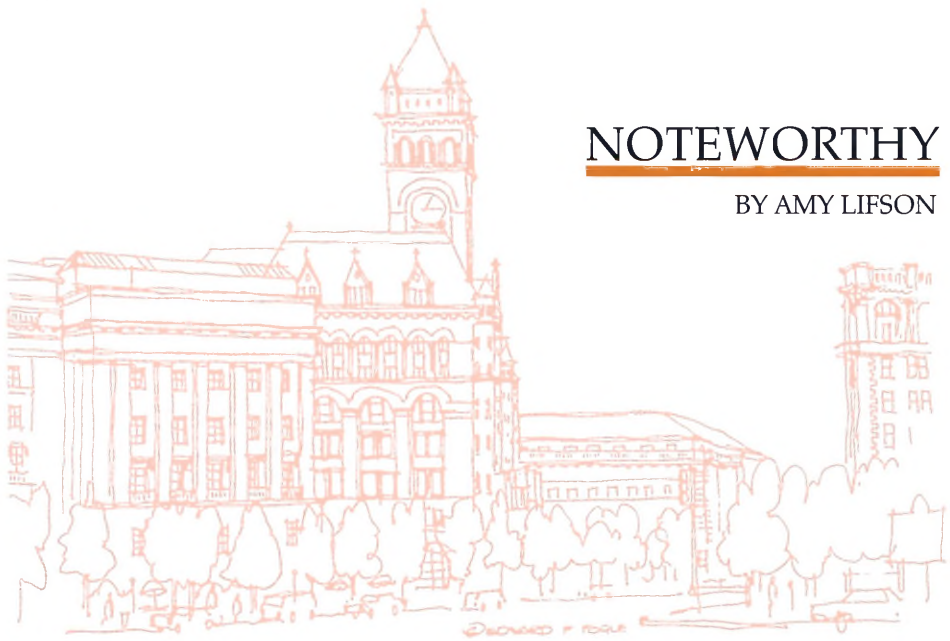
Hieroglyphs originally carved in raised relief by Rameses II and then recut into sunk relief.

Maggie Riechers is a writer based in the Washington, D.C., area.

William Murnane's work at Karnak is supported by a grant of $65,000 from the Division of Education and Research.

NOTEWORTHY

BY AMY LIFSON



Conserving Books in a Quick-Fix World

"If we can't do it quickly, then we can't afford to do it," is something preservation librarian Randy Silverman hears again and again from library staff who are short on resources, funding, and time. However, valuable books in library collections can suffer irreversibly from quick-fix repairs with bad materials.

The solution: teach people correct conservation techniques that are efficient and give them the methodology to identify the valuable pieces in their collections.

That's what the Marriott Library at the University of Utah is doing for sixteen librarians from public and small college libraries in nine states. Four people at a time come to the University for three one-week sessions in residence to learn conservation techniques. Between each session the participants return to their own libraries to practice, bring back samples, and identify problems.

"Demonstration workshops for librarians in the past have not worked," says Silverman. "They return to their collections without access to the raw materials or machines they need, and without the memory of the techniques they saw." This project gives the librarians time to practice under supervision and works with the home institutions to make sure the materials needed are available.

According to Silverman, the NEH-supported Mountain Plains Regional Collection Conservation Training Program fills a huge void. "In the past, even if a librarian were interested in book repair and backed by his or her director, there was nowhere to go for correct training," he says. Often materials such as pressure-sensitive tapes were used that could destroy a book later.

Silverman says that one of the obstacles in book repair at smaller libraries is making librarians aware of what is in their collections. "We teach librarians how to recognize what is valuable in their collections and may not exist anywhere else," says Silverman.

"We don't have to save just the *Gutenberg Bible*. There are books in every collection that are significant. We're helping ensure their preservation for future generations.

—Courtesy of the University of Utah

Librarian Patty Nicholas centers a book in a book press.

The Endowment Shifts Gears

As of December 1, several structural changes will take place at the NEH. The Divisions of Education and Research Programs will become one, to be headed by the current director of Education Programs James Herbert. Guin Griest, the director of Research Programs is retiring this winter. Griest had left the Endowment in June 1992 and returned when the division directorship became vacant.

Other divisions and offices at NEH will remain—the Division of Preservation, the Division of Public Programs, and the Office of Challenge Grants. The Office of Federal-State Partnerships will decrease in size and develop a new role.

"I want to complete our transition to a new paradigm in the relationship between the state councils and the NEH, a new relationship in which the NEH will play less a regulatory and more of a service role, and that will invite state councils to develop collaborative relationships with all parts of the NEH," said Chairman Sheldon Hackney.

Included in new plans for the NEH is the establishment of an office of leadership opportunities in the Division of Public Programs.

According to Director of Public Programs Marsha Semmel, the new office will foster partnerships with the private sector, support cultural tourism, attract outside support for the Endowment's programs, and sponsor special initiatives. "The office's activities and issues are those that transcend just public programs," says Semmel. □

The Knopf Archive

Our Literary Heyday

Leaves An Unmistakable American Imprint

By Maggie Riechers

When author Dashiell Hammett began writing his hard-boiled detective fiction, an exchange of letters with his publishers, Alfred and Blanche Knopf, reflected his energy and their enthusiasm for his novels.

"Hammett starts out productive and ambitious," says Cathy Henderson, research librarian at the Harry Ransom Humanities Research Center at the University of Texas at Austin, which houses the papers of Alfred and Blanche Knopf. "He wants to bring respect to the detective story as a genre of fiction." The Knopfs published Hammett's novels beginning with *Red Harvest* in 1929, and ending with the highly regarded *The Thin Man* in 1934.

"Then, Hammett's creative energies just cease," says Henderson. "No other novel followed *The Thin Man*. The Knopfs wrote to Hammett, cajoling him, jokingly threatening, always asking, 'Where's the next novel?'"

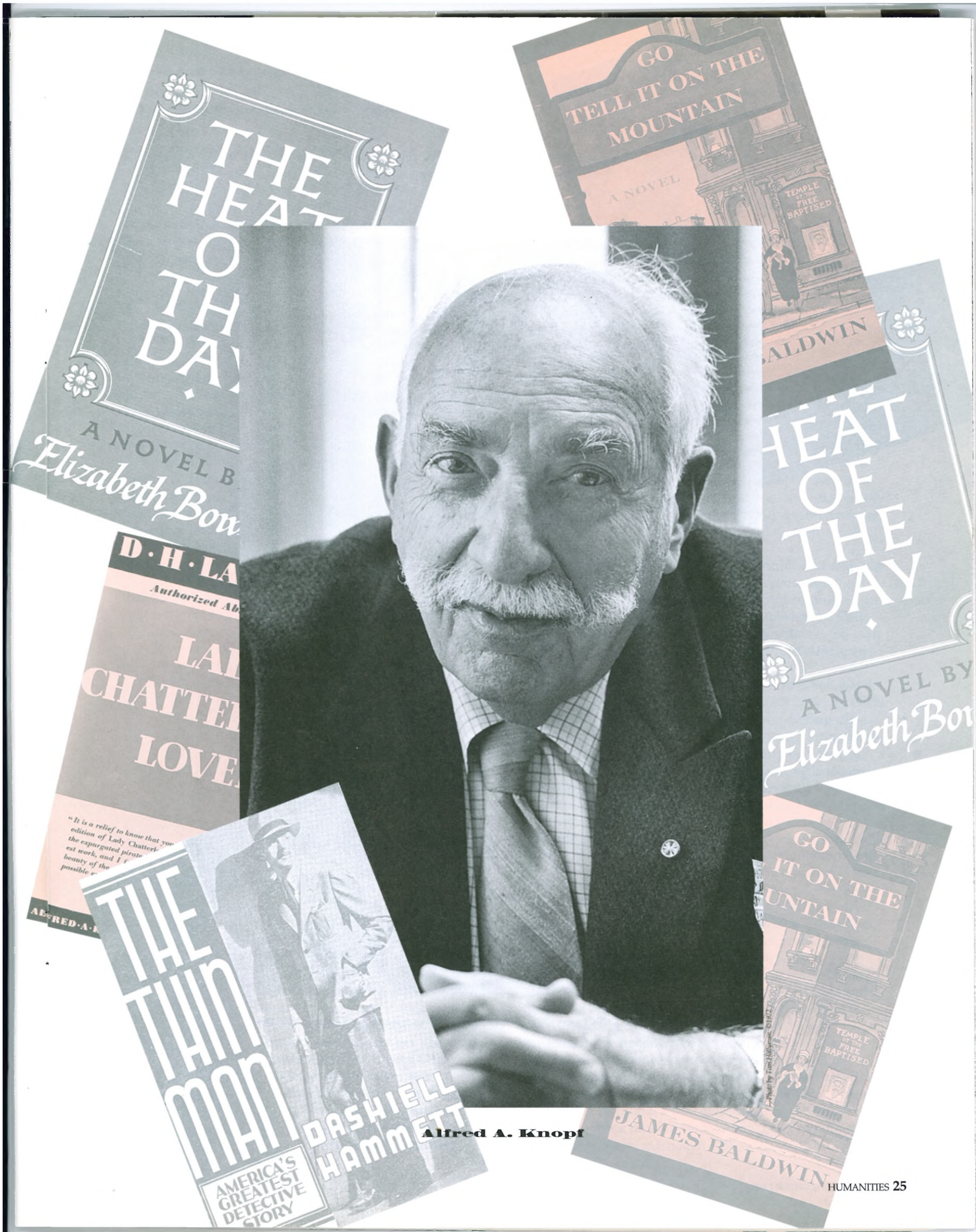
The publishers later began receiving letters from Hammett's estranged wife, who turned to them for money from the writer's publishing advances, informing them that he hadn't been providing financial support to her and the couple's daughter. Eventually, realizing he was not going to write another book, the Knopfs released Hammett as one of their authors.

The series of letters exemplifies the many sides to the relationships between publishers and authors. It also is just one small example of the valuable information about the Knopfs and the publishing world in general contained in the Alfred A. Knopf, Inc. Archive at the Ransom Center.

"The archive provides very detailed information of the publishing process, editorial process, and how a book is made and published, and it has so much personality in it," says Henderson.

Of twentieth-century American publishing houses, Alfred A. Knopf, Inc. is considered the most distinguished, consistently selecting the finest American and international authors. Established in 1915, and currently still operating as a subsidiary of Random House, Knopf brought to the American literary world the works of writers such as Nobel laureates Albert Camus, André Gide, Thomas Mann, and Jean-Paul Sartre, and Pulitzer Prize winners such as Willa Cather, John Cheever, Shirley Ann Grau, W. D. Snodgrass, and Wallace Stevens.

"The publishing firm of Alfred A. Knopf, Inc., stands as one of the foremost trade publishers in the United States during the twentieth century," says Thomas F. Staley, director of the Ransom Center, "and the Knopf archive is an invaluable resource for the study of American publishing history, literature, and culture."



Alfred A. Knopf

"The significance of the collection arises in great part from the intellectual integrity of the publications of Knopf, Inc.," says Staley, "including the works of thirty-five Pulitzer Prize winners and eighteen Nobel laureates.

—Photo by Alfred A. Knopf

Blanche W. Knopf with pet Borzoi, circa 1916.

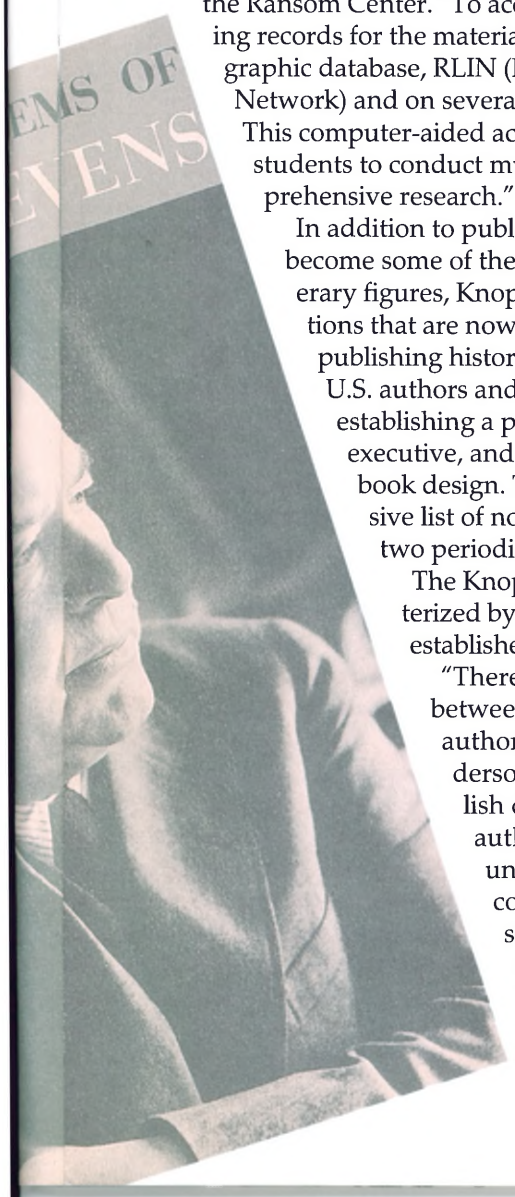
The archive comprises about 600 linear feet, or nearly 1,400 boxes, of materials and consists of records relating specifically to the Knopf publishing house, as well as personal papers and other materials of both Alfred A. Knopf (1892-1984), who founded the firm in 1915, and his wife and business partner, Blanche Wolf Knopf (1896-1966).

"The significance of the collection arises in great part from the intellectual integrity of the publications of Knopf, Inc.," says Staley, "including the works of thirty-five Pulitzer Prize winners and eighteen Nobel laureates.

"The collection," he continues, "is a microcosm of, among other things, the evolution of publishing and book design in America, the entree of women into the publishing industry, and the beginnings of multicultural and multinational publishing in the United States."

With support from NEH the Ransom Center is now in the process of cataloging and creating automated access to the Knopf archive. The two-year project will result in the creation of a comprehensive archival inventory and online catalog record of the archive, which in recent years has experienced a substantial increase in the number of research requests for use of the papers.

"The purpose of this project is to provide the broadest possible access to the Knopf archive," says Kris Kiesling, head of the Department of Manuscripts and Archives at the Ransom Center. "To accomplish this we will be creating records for the material on the national online bibliographic database, RLIN (Research Libraries Information Network) and on several other national databases. This computer-aided access will allow scholars and students to conduct much more efficient and comprehensive research."



In addition to publishing writers who have since become some of the century's most important literary figures, Knopf was responsible for innovations that are now landmarks in American publishing history, including cultivating non-U.S. authors and African-American writers, establishing a position for a female publishing executive, and being committed to tasteful book design. The firm also has an impressive list of non-literary titles and published two periodicals.

The Knopfs' success was chiefly characterized by the close relationships they established with their writers.

"There were strong loyalties between the publisher and the authors they published," says Henderson. "They were willing to publish despite monetary loss. An author's works may have been an unprofitable venture for the company but if they felt strongly about the importance of the writer they continued publishing. They weren't driven by the profit motive."

She cites as an example one of the Knopfs' earliest authors, Joseph Hergesheimer, whose novels were popular in the pre-World War I era. The Knopfs continued to publish Hergesheimer's works even after his popularity waned.

The archive provides behind-the-scenes glimpses into the Knopf publishing world. In a 1946 postcard, for example, from writer Carl Van Vechten to Alfred Knopf, Van Vechten suggests that Knopf look into a "fine writer" by the name of Isaac Bashevis Singer. As a result, Knopf, Inc. published *The Family Moskgat* in 1950, the first of Singer's novels to be published in English. Singer would later win the Nobel Prize for literature in 1978.

Van Vechten also introduced the Knopfs to the writers of the Harlem Renaissance and the firm published the works of Langston Hughes, James Weldon, and Nella Larsen.

A file from 1952 contains an exchange of letters between editor Philip Vaudin and author James Baldwin regarding the publication of Baldwin's first novel, *Go Tell It on the Mountain*. Vaudin worried that the Gathings Committee, which was investigating paperback novels for instances of morally questionable content, would find several passages in Baldwin's texts obscene, and changed them just as the book was going to press.

Baldwin objected, but the book was published with the changes Vaudin had made. While the relationship between Baldwin and Knopf, Inc., did not continue (most of Baldwin's later books were published by Dial Press), the success of *Go Tell It on the Mountain* established Baldwin as one of the leading African-American novelists of the period.

Another writer who caught the Knopfs' attention was a Smith College sophomore named Sylvia Plath, who in 1952 won a fiction prize sponsored by *Mademoiselle* magazine. Knopf editor in chief Harold Strauss wrote to congratulate her on the story, "Sunday at Milton," and to say that he found "it most unwise to push gifted young writers into a full-length novel before they are fully prepared to tackle so ambitious a project. Shall I put it that I should like to watch a very gifted nature take its course?"

Plath replied that if any of her future work were of "sufficient scope and merit" she would most certainly send it to Strauss for consideration. In 1962, Knopf published Plath's first collection of poetry, *The Colossus & Other Poems*. Several years later, however, Blanche Knopf rejected Plath's novel, *The Bell Jar*, "because," says Henderson, "she did not think it was a very good novel." The book went on to success when it was later published by Doubleday.

Despite her misreading of the future success of *The Bell Jar*, Blanche Knopf was a major influence at the firm and one of the first women in a top administrative role in the publishing field. From the beginning, Blanche was involved in the operation of the firm, and even came up with the idea of the Russian wolfhound—the Borzoi—as the firm's imprint. Alfred Knopf, who had been in the publishing business since graduating from Columbia University in 1912, including a stint at Doubleday, did not even consider starting his own firm without first consulting Blanche, whom he married in 1916.

"Blanche knew everything from the outset," says Henderson. "In 1918, after Alfred had a scare with influenza, he brought her in to ensure the firm's continuity, giving her a salary to cover the cost of a full-time babysitter for their only son, Pat." She became vice president and later president of the firm.

Blanche was involved with many departments of the firm—from solicitation of manuscripts to production and promotion. She was also largely responsible for bringing in many of the firm's foreign authors. Working with another important woman in the publishing industry, Paris agent Jenny Bradley, she brought the works of Albert Camus, Simone de Beauvoir, and Jean-Paul Sartre to the United States. In 1942, with the war raging in Europe, she made a trip to Latin America, and introduced to American readers some of the distinguished writers of that area.

She also added three great American thriller writers—Dashiell Hammett, mentioned earlier, Raymond Chandler, and James M. Cain—to the Knopf list. The archive also contains correspondence she maintained with writers Elizabeth Bowen, Willa Cather, F. Scott Fitzgerald, Langston Hughes, D. H. Lawrence, Sinclair Lewis, and Upton Sinclair.

The Knopf firm is noted for establishing a design style with an emphasis on publishing beautiful books under its Borzoi imprint. Both Knopfs believed "good books should be well made."

"If you run your eyes down a group of books you can easily pick out the Knopf titles," says Henderson.

The Knopf archive contains materials on the graphic arts and the files of many of the foremost book designers of the day, including Elmer Adler, W. A. Dwiggins, and Frederic W. Goudy. It also contains notes, color chips, book jacket and text papers, original drawings, and advertising pamphlets.

Alfred A. Knopf began donating books from his personal library and cartons of archival materials to the Ransom Center in the mid-1960s. Although the Knopf publishing firm was based in New York and Alfred Knopf was born and bred a New Yorker, he and his wife chose the University of Texas at Austin to house their papers. The Knopfs were apparently taken with the state on a trip there in 1941, and later became friends with Harry Ransom, the university's vice president and provost, who established the Humanities Research Center in 1957.

Knopf, Inc.'s official archives span several decades, originating in the 1940s. Approximately one-third of the Archive consists of general business and historical correspondence and memoranda, including substantial files of Knopf editors and senior administrators. The Knopf publicity files encompass an array of manuscript reports, press releases, dust jackets, and clippings. Permanent title folders contain original manuscripts, graphic arts materials of Knopf designers, and biographical statements and photographs of Knopf authors. Additional materials include rejection files, contracts, and other financial and legal items.

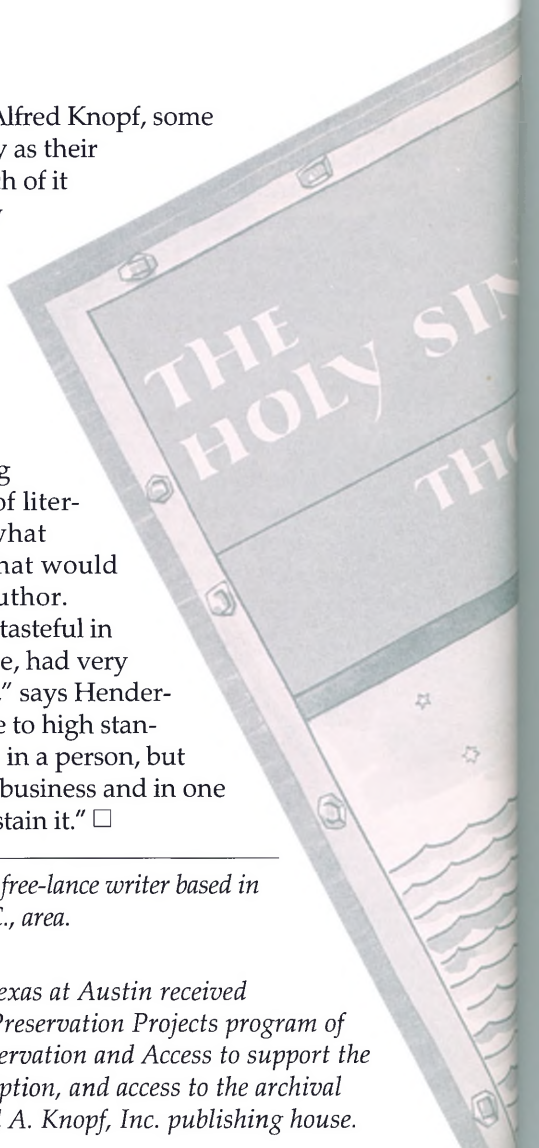
The firm's official records are supplemented by the Knopfs' personal materials, including correspondence of Blanche Wolf and Alfred Knopf, some dating from as early as their courtship, and much of it related to the many authors who were personal friends of the Knopfs.

"The Knopfs very much knew their own minds" says Henderson. "They had a strong sense of the kind of literature they liked, what would sell, and what would do justice to the author.

"They were very tasteful in the work they chose, had very exacting standards," says Henderson. "An adherence to high standards is impressive in a person, but particularly so in a business and in one that was able to sustain it." □

—Photo by Alfred A. Knopf

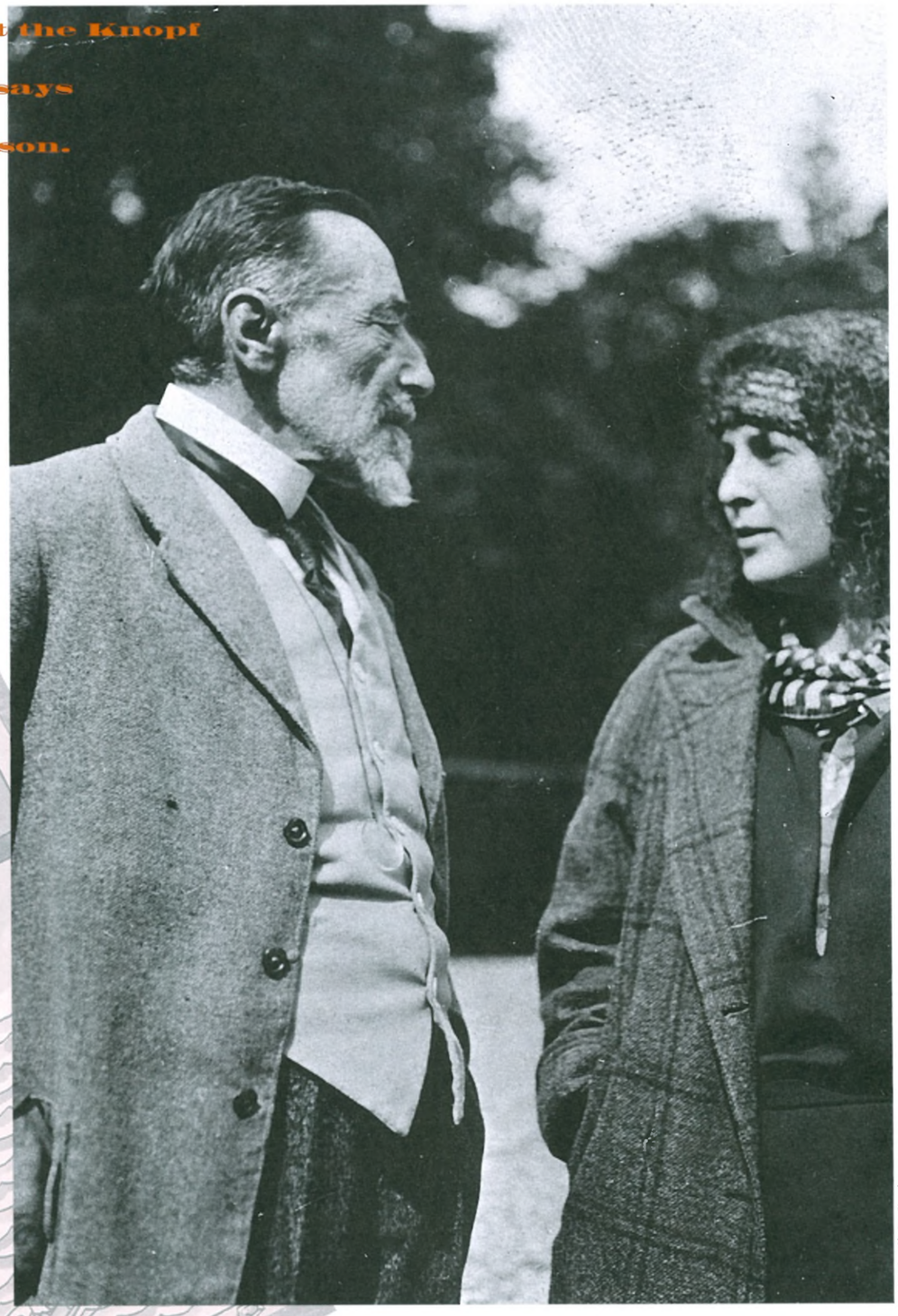
Author Elizabeth Bowen reading James Baldwin's Go Tell It on the Mountain *at the Knopf's home in Purchase, New York.*



Maggie Riechers is a free-lance writer based in the Washington, D.C., area.

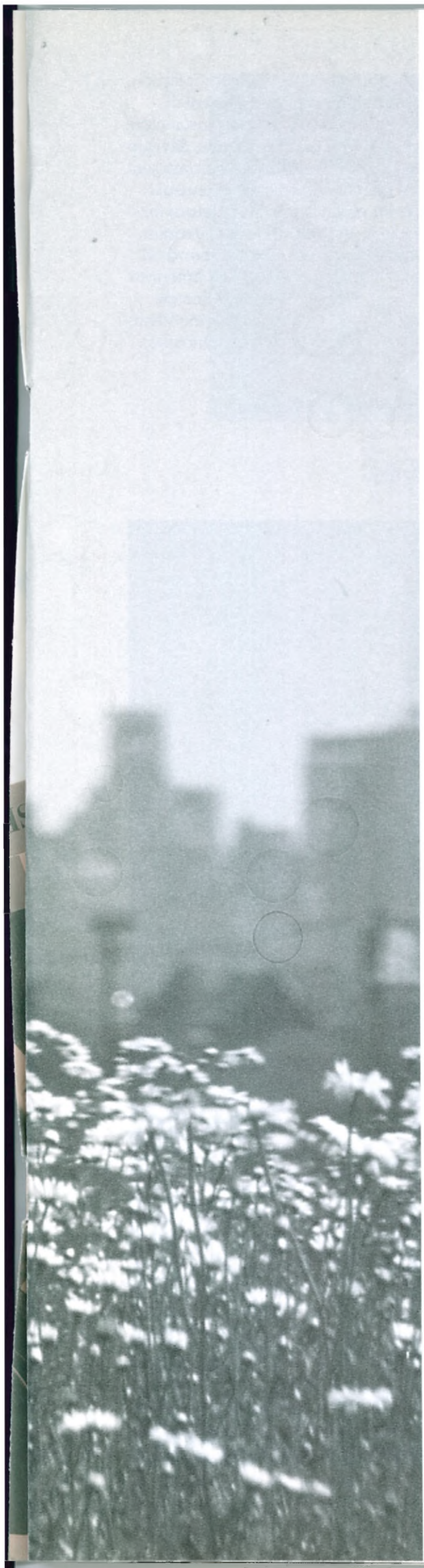
The University of Texas at Austin received $156,717 from the Preservation Projects program of the Division of Preservation and Access to support the arrangement, description, and access to the archival records of the Alfred A. Knopf, Inc. publishing house.

"If you run your eyes down a group of books you can easily pick out the Knopf titles," says Henderson.



—Photo by Alfred A. Knopf

Blanche W. Knopf with Joseph Conrad, circa 1921.



—All photos courtesy of Historic Bartram's Garden

THE *Greatest Natural Botanist* IN THE WORLD

JOHN BARTRAM AND HIS PHILADELPHIA GARDEN

"There couldn't be a starker contrast in America: the oldest botanical garden in America looking at one of the biggest industrial machines," says Martha Wolf, executive director of the John Bartram Association, as she gestures across the Schuylkill River at an oil refinery.

Contrast has colored Bartram's Garden and its surroundings since self-taught botanist John Bartram began a garden on his Kingsessing, Pennsylvania, farm in 1731.

"Picture Colonial Philadelphia four miles away," Wolf says. "You're in the country. There's a lot of posturing in town. People are wearing powdered wigs and fancy clothes. The Bartrams are barefoot. . . .[People in town] are involved in commerce, politics, and law. [The Bartrams] are trying to figure out what to call plants. . . ."

BY ANN FISHMAN

Philadelphia skyline as viewed over Bartram's wildflower meadow, which was reclaimed in the 1980s from a site formerly occupied by a concrete factory. Above: FRANKLINIA ALATAMAHA, *saved from extinction in the wild by John Bartram.*

Bartram's interest in plants began when he was a boy, and by the time he was in his late twenties, he had decided to dedicate his life to exploring, documenting, and cultivating native American plants. The primary American contributor to the development of natural history was born into a farming family in Darby Township, Pennsylvania, in 1699. The emphasis on empiricism and the value of methodical activity that was part of his Quaker upbringing helped prepare him to study nature scientifically.

Although he had only a fourth grade education, Bartram was a voracious reader and natural linguist and philologist; within three months of studying with a Latin tutor, he had learned enough to read the books of the great Swedish naturalist Carolus Linnaeus and other botanists of the day. Linnaeus called Bartram "the greatest natural [self-taught] botanist in the world."

In 1728, Bartram purchased a farm and 102 acres along the Schuylkill River at a sheriff's sale. The farm supported him, his second wife, and their nine children. He was a successful, innovative farmer, experimenting with soil fertilization, improving crops and vegetables, and introducing fruit trees.

When the demands of farming lessened in the fall and early spring, Bartram went on plant exploring trips. He traveled from Lake Ontario to Florida to the Ohio River, documenting and bringing back cuttings and seeds, which he planted on his front terrace. Bartram began his garden in 1731 with the goal of collecting every species of plant in North America. He placed plants where they were best suited according to their needs for sun, soil, and elevation, rather than where they looked best. Many of the prominent visitors of the day were startled by the untamed look of the garden and of their frequently barefoot host. Charleston naturalist and physician Dr. Alexander Garden, for whom the gardenia is named, described Bartram's Garden after a 1754 visit: "His garden is a perfect portraiture of himself, here you meet with a row of rare plants almost covered over with weeds, here a beautiful shrub, even luxuriant among briars, and in another corner an elegant and lofty tree lost in a common thicket."

Unlike many in the New World who tried to recreate European gardens, Bartram instead influenced what was grown in European gardens. He corresponded extensively with European naturalists, including Linnaeus; Sir Hans Sloane, physician to King George II and botanist whose natural history collections formed the beginnings of the British Museum; Philip Miller, Chelsea Physic Garden gardener and author of *Gardener's Dictionary*; Dr. John Frederick Grovinius, botanist of Leyden in the Netherlands; and Peter Collinson, a well-to-do Quaker merchant in England. Bartram and Collinson corresponded for thirty-five years, developing a deep friendship, as Bartram sent his English correspondent unusual North American plants in return for money, books, and clothes. Bartram introduced more than two hundred species of American plants to Europe, including the Venus flytrap, which was

The garden as seen through a window in the house.

Main house with upper flower garden.

regarded as a possible link between the plant and animal worlds.

In 1737, Bartram was the first to refer to "balance" in nature. He "was one of the first to talk about the loss of habitat and its effect on plants and animals," says Debra Olsen, Director of Education for the John Bartram Association. The pioneering conservationist also discussed natural succession, adaptation, pollution, and extinction.

Bartram became a member of Philadelphia's inner circle of intellectuals, cofounding the American Philosophical Society with his good friend, Benjamin Franklin, in 1743. Although raised a Quaker, Bartram became interested in Deism, perhaps after reading a book of Confucius' writings Franklin lent him. Bartram "was deeply religious, with a rational and scientific mind, open to ideas," Olsen says. His rejection of the divinity of Christ caused the Quakers to disown him at a Darby Friends Meeting in 1758. However, he still continued to attend meetings and was allowed to be buried at Darby Meeting.

Bartram's international renown continued to grow, and in 1765, King George III appointed him "His Majesty's Botanist for North America." With the first fifty-pound annual stipend Bartram received, he and his son William embarked on the expedition during which they made their most famous discovery; on the Altamaha River in Georgia, they first saw the pure white, camellia-like flowers of the Franklin tree (*Franklinia alatamaha*), which William later named for Benjamin Franklin. The tree has been extinct in the wild since 1803, but William's collection of seeds on a later trip is credited with its survival.

Born in 1739, Bartram's fourth son William became a well respected naturalist and botanist. Unlike his practical father, he was not a successful businessman. "William was easily distracted," Olsen says. "John said of William, 'Hard work don't agree with him.'" William received an excellent formal education, and his talents lay in his skill as a botanical illustrator and as a writer of natural history.

After several unsuccessful attempts at business and farming, William undertook a four-year solitary expedition through eight southern colonies in 1773, traveling 2,400 miles on foot, on horseback, and by boat. Native American Seminole Indians he met as he explored uncharted Indian territories nicknamed him "Puc Puggy" (flower hunter). During his travels, he recorded and drew hundreds of unknown plants; some of these drawings are in the collections of the British Museum of Natural History. This material served as the basis for *Travels to East and West Florida, Georgia, North and South Carolina*, which became one of the most significant works on natural history of the late eighteenth century and still is in print today. In addition to conveying a wealth of information about the natural history of the South, *Travels* expressed a profound love of nature, which was to become one of the central tenets of the Romantic movement. William Wordsworth and Samuel Taylor Coleridge are known to have consulted the book and to have been influenced by its exploration of the relationship between man, nature, and God.

William also made significant contributions to ornithology. He kept a journal of bird migration for twenty years, the first of its kind in America. In *Travels,* William published the most complete accurate list of American bird species of the day. He also assisted Alexander Wilson with his multivolume American Ornithology, published in 1808.

When John Bartram died in September 1777, he left his house to his son, John, Jr. John, Jr., and William turned the garden into a commercial nursery, which they called "John Bartram & Son." In 1783, the Bartrams provided the first comprehensive listing of American native plants when they issued the country's first printed plant catalog. The nursery supplied plants to Washington's Mount Vernon, Jefferson's Monticello, and major European gardens. Washington purchased plants despite his disappointment that the garden was not more formally laid out; after a 1787 visit, he commented, "tho stored with many curious plants, shrubs and trees, many of which are exotics, [the garden] was not laid with much taste, nor was it large."

The scholarly William never married and continued to live with his brother's family at the garden. He liked nothing better than to read, write, and spend time in the garden, according to Olsen. "The last twenty years [of his life] he was almost always in the garden." To honor William for his many contributions to the development of natural history, President Jefferson asked him to participate in the proposed Red River Expedition, but William declined because of his poor health.

After the deaths of William and John, Jr., the property passed to John, Jr.'s daughter Ann Bartram Carr. The

recession of 1830 and competition from a neighboring greenhouse led to bankruptcy by 1850. After "125 years of devotion, dedication, and passion to nature," Wolf says, the Bartram family had to sell the garden. Industrialist Andrew Eastwick, who invented the equalizing beam for the locomotive, purchased the site he had considered "paradise" as a poor boy growing up in Philadelphia. Eastwick was "our savior," Olsen says, preserving the garden and protecting it from the industry that was encroaching on the lower Schuylkill River. Still somewhat in awe of the house and grounds he had admired as a child, Eastwick commissioned noted Philadelphia architect Samuel Sloan to build a thirty-four-room Norman-style villa in a cornfield next to the garden so that no plants would need to be removed.

Floral designs carved in stone by John Bartram on buildings and walls on the Bartram property.

When Eastwick died in 1879, his former gardener Thomas Meehan, now a city councilman, headed the campaign to make the garden a public park. "In 1891, the city acquired Bartram's Garden for its historical significance and as a neighborhood park for the burgeoning city," Wolf explains. Two years later Bartram descendants formed the John Bartram Association to help the city preserve the garden.

The association, in cooperation with the City of Philadelphia's Fairmount Park Commission, has continued to work to preserve the gardens and historical buildings and to develop collections of Bartram's personal items and written material. A visit to the garden today provides a rich look at the history of the naturalist period. Twelve acres of historic gardens contain more than 500 living species of American herbaceous and woody plants; wild rather than cultivated varieties are grown today as in Bartram's time. The garden's layout is based on a drawing John Bartram sent Peter Collinson in 1758, Bartram plant catalogs, and plant lists. Visitors today can see a terraced upper garden with a kitchen garden of herbs and vegetables (used by the Bartram family for cooking and care of sick neighbors) and a common flower garden with herbaceous plants and bulbs (grown by Bartram to exchange with other collectors). Shrubs and trees grow freely on the lawn, including the *Franklinia alatamaha* (Franklin tree), the oldest Gingko biloba (Gingko) in America, and a *Cladrastis kentuckea* (American Yellowwood) that French plant explorer Andre Michaux gave William in the 1780s. The association plans to replace most of the grass on the lawn with perennials and shrubs to more fully recreate the look of the garden during the last century.

Several eighteenth-century stone buildings can be seen on the grounds: the 1775 barn, coach house, stable and attached dovecote, seedhouse complex, and the most notable, the twenty-room Bartram house. John Bartram and his descendants made numerous additions to the house Swedish settlers reputedly built in the 1690s; Bartram made his final addition at the age of 71 when he added a recessed porch with three two-story columns. A skilled carpenter and mason, Bartram carved the stone facade with plant and Greek motifs. The elaborately decorated exterior contrasts with the Quaker simplicity of the interior. Bartram's disagreement with Quaker belief in the divinity of Christ is indelibly etched in a stone panel above his study window that contains this statement of Deist philosophy: "It is God Alone Almyty Lord/The Holy One by Me Ador'd."

Recent archaeological excavation has revealed that part of the seedhouse complex is a greenhouse Bartram built in 1760, now the oldest greenhouse standing in America. A rare plate from Benjamin Franklin's early Pennsylvania fireplaces that was used to heat the Bartram greenhouses is one of more than 25,000 artifacts discovered by the University of Pennsylvania during archaeological digs. Redware flower pots, greenhouse glass fragments, watering jugs, and bell jars have also been uncovered.

Personal items of the Bartrams are displayed in one room of the house. They include a teacup and saucer that Benjamin Franklin's common law wife Deborah Bache gave Ann Bartram, the bell Bartram tied to his horse while on plant collecting trips, and an eighteenth-century medicine chest.

But Bartram's Garden does not merely preserve the past. Through inventive programming, the association seeks to continue the work the Bartram family began. Bartram warned of the dangers of not caring for the environment; today, the association deals with the consequences of that disregard.

The quiet beauty of the garden contrasts vividly with the "hulking, rotting industry" that Wolf points to surrounding the site. Olsen notes that the clay riverbed of the Schuylkill is not ocher, but brown or even black because of oil spills and other pollution. But the energetic staff have demonstrated that change can come. Today a fifteen-acre managed wildflower meadow blooms where an abandoned concrete factory stood until the 1980s. Soil excavated during construction of Philadelphia skyscrapers was mixed with 2,000 tons of composting sludge, and 2,000 pounds of seeds and grasses were planted to create the field of wild iris, oxeye daisies, and native grasses.

The association also engages in an outreach program to educate children and adults about nature and conservation. Seven thousand children a year explore the garden, learning about medicinal herbs, the colonial diet, native birds, and bees. Environmental awareness is made appealing for adults through trips that trace the routes of the Bartrams' plant collecting expeditions, sales of the native plant species that the Bartrams collected, and boat rides on the Schuylkill. These activities help continue the Bartram legacy of fostering appreciation of nature and understanding the necessity of protecting it. □

Ann Fishman is a free-lance writer in Arlington, Virginia.

The Office of Challenge Grants awarded Bartram's Garden a $162,500 challenge grant for an endowment to support professional humanities program staff and for archival storage and humanities program office space.

For people seeking to understand the past, the cathedral yields meaning in stained glass and stone.

The thirteenth-century Gothic cathedral is an encyclopedia in stone and glass, the summa of medieval architectural form. It expresses the essential humanistic concerns, beliefs, and aspirations of the period in which it was built.

by Robert G. Calkins

The Cathedral as Text

Chartres Cathedral. Possibly the first high Gothic cathedral.
—*Photo: Marburg*

Derived from the Latin word *cathedra,* meaning "throne," the cathedral signifies the seat of the bishop at the center of the diocese. Worthy of their administrative role, such buildings were usually quite grand, situated on hallowed sites, and replete with symbolic elements.

The cathedral reveals medieval symbolism, technology, theology, and knowledge, and reflects the changing political, social, and economic forces and conflicts surrounding its construction.

During the twelfth and thirteenth centuries, when the major Gothic cathedrals were being built, the Cult of the Virgin became preeminent, and brought with it a more humane view of Christianity in contrast with the Romanesque period. Control of education shifted from the church to the secular realm. Trade increased, the merchant class expanded, and cities grew in size. All of these circumstances changed the attitudes and values of medieval society, and these in turn were translated into stone and glass to be read by all who visited the cathedral.

The site of the cathedral often reveals the inspiration for its construction. For example, pre-Christian and Christian traditions combined to make Chartres the pre-eminent site of the Cult of the Virgin. The first cathedral at Chartres, built in the fourth century, occupied a site held sacred by a Celtic cult that had venerated a virgin birth since the first century B.C. Subsequent buildings were dedicated to the Virgin Mary, and in 875 the Carolingian Emperor Charles the Bald gave the cathedral a tunic reputedly worn by the Virgin at the birth of Christ.

A cathedral's basic ground plan and structure evokes religious and sometimes political symbolism. The ground plan usually forms a cross, a reference to the crucifixion of Christ, and the vaults above symbolize the canopy of heaven. When Abbot Suger rebuilt the Abbey of St. Denis in 1135, he preserved a hallowed Carolingian crypt and emulated the previous Merovingian details of the building which housed a royal pantheon. These changes linked the old sanctified parts of the building with the new. The connection suggested continuity of kingship with earlier realms at a moment when the Capetian monarchy was reasserting itself under Louis VI and Louis VII. This practice of building on the political past mirrored that of Christianity itself, which borrowed from and built on its Judaic and classical foundations in order to assert and justify its new power.

The ground plan also reveals the assimilation of previous tradition with developing liturgical requirements. Although Abbot Suger began to rebuild St. Denis to alleviate overcrowding by pilgrims, he also expressed a desire for the mass "to take place in secret without disturbances from the crowds." Clergy and congregation were kept separate, and choir screens extended into the nave to differentiate liturgical from congregational spaces. Such choir screens still survive in many English and Spanish cathedrals. Although they blocked a view of the choir at floor level, they did not substantially interrupt the vista of soaring vaults above.

At Laon, the canon's choir extended well into the nave; in the early thirteenth century this was rectified by doubling the length of the choir of ca. 1160 to accommodate more than eighty canons.

The dimensions of the Gothic ground plan often expressed the medieval concept of the cosmic order. The basic layout of the building and its relative proportions were all derived from the square of the crossing area. Builders through the ages have recognized that structures organized according to proportional relationships reflect universal aesthetic principles that are pleasing and harmonious. At Laon Cathedral, evidence of this proportional system lies embedded in the pavement of the nave in the form of a paving stone with incised rectangles that generate the dimensions and proportions of the entire building in plan and elevation. These basic geometric relationships relate to the mathematics of musical harmonies, which were thought to reflect the divine harmonies of the universe. Appropriately, the thirteenth-century image of God creating the universe shows him as the master architect, measuring with dividers the heaven, earth, sun, moon, and stars in just proportions, ordering "all things in measure, number and weight" (Wisdom of Solomon 11:20). The plan and elevation of the Gothic cathedral purposefully reflected this medieval concept of divine perfection.

Consistent with the mathematical proportioning of the plan and elevation, a predilection for numerical symbolism evolved. The eight-sided plans of early baptisteries symbolized the eight days between Christ's entry into Jerusalem and his resurrection. Abbot Suger wrote that the twelve columns around his choir stood for the twelve Apostles, and the twelve in the ambulatory for the number of minor prophets. The triplet of windows in the west façade of Chartres or in the clerestories of St. Remi at Reims and at Bourges Cathedral, as well as their three-story elevations, were obvious references to the Trinity.

The rib-vault supports the heights of the cathedral and exhibits medieval technology of the twelfth and thirteenth centuries. Arches define the four sides of the vault, and a pair of intersecting diagonal ribs channel forces onto the supporting piers. The rib vault was perfected in the Romanesque period, but Gothic builders made it lighter and higher as they began to understand its potential as a stone skeleton upon which to build the vault. Early Gothic cathedrals, in comparison with later ones, were relatively low—70 to 80 feet—their height achieved by stacking four stories of elevation: a nave arcade leading to the aisles, a gallery above, a triforium (wall passage with arcades), and a clerestory with windows under the vault. Massive pier buttresses on the exterior and raking walls under the gallery roof responded to the forces generated by the vaults. However, as builders pushed higher, as at Notre Dame de Paris and Chartres (both about 116 feet), they learned empirically what modern engineers can now calculate, that the wind load increases dramatically with the height of the building. Builders added flying buttresses and wind bracers to these buildings to stabilize them. The buttresses at Chartres reflect an increasing expertise. Those of the nave with their tumbling arcades are massively overbuilt, while those on the eastern side of the transept and around the choir are progressively lighter and insubstantial. Around the choir of Amiens,

—Caisse Nationale des Monuments Historiques et des Sites

CHARTRES CATHEDRAL

PRE-CHRISTIAN AND CHRISTIAN TRADITIONS COMBINED TO MAKE CHARTRES THE PRE-EMINENT SITE OF THE CULT OF THE VIRGIN. THE FIRST CATHEDRAL AT CHARTRES, BUILT IN THE FOURTH CENTURY, OCCUPIED A SITE HELD SACRED BY A CELTIC CULT THAT HAD VENERATED A VIRGIN BIRTH SINCE THE FIRST CENTURY B.C.

139 feet high, the flying buttresses are filled with a delicate filigree of tracery, and at Beauvais, 158 feet high, thin flying buttresses spring from exceedingly tall and excruciatingly thin piers. Perhaps the builders of Beauvais exceeded the limits of their materials, for wind forces caused the vaults to collapse in 1284.

The elevation of the nave supports the vaults above. Analysis of the levels, openings, and shafts responding to the vaults reveals a developing sense of architectural design and logic. The combination of these technical and design elements produced a new sinewy interior, space-holding and expansive, delicate and soaring, resulting in a breathtaking uplifting interior space at Bourges, Reims, Amiens, and Beauvais.

The cathedral's sculpture and its stained glass provide an encyclopedia of medieval theology, changing religious beliefs, and developing secular knowledge. They instructed and reminded the visitor of the precepts of the faith.

In the Gothic period, the portal sculpture frequently represented the Last Judgment, often with graphic scenes of hell, but muted by the presence of the Virgin interceding on behalf of mankind. This humane motif first appears on the west façade of the Abbey of St. Denis, completed in 1140, and is a direct consequence of

the burgeoning cult of the Virgin. This theme appeared on cathedrals specifically dedicated to her at Laon, Notre Dame de Paris, and Chartres. The iconography of salvation and damnation was expanded by the parable of the Wise and Foolish Virgins (a reference to those who prepared for their bridegroom, and those who did not: Matthew 25:1-13), and by personifications of the Virtues and Vices from the *Psychomachia*, a poem about their struggle by Prudentius.

A further expression of the growing cult of the Virgin is the appearance of portals entirely dedicated to her, particularly the representations of the Death, Assumption, and Coronation of the Virgin by Christ that first appeared at Senlis in the 1180s and then was repeated at Laon, Notre Dame de Paris, Chartres, and Amiens, culminating in a magnificent Coronation of the Virgin on the central gable of the west front of Reims. In the twelfth century the genealogy of the Virgin (and by implication, the human side of Christ) was expressed by the Tree of Jesse, a vision of a genealogical tree prophesied by Isaiah, appearing at St. Denis, Chartres, and Laon.

Education was the province of monasteries and cathedral schools until the founding of universities in the thirteenth century. Secular knowledge was equated with divine knowledge on a west façade portal at Chartres. As the means by which the *Logos* was made incarnate, the Virgin embodied divine wisdom. The right portal of Chartres shows the Virgin seated on the throne of Solomon, symbolic of the wisdom of the Old Testament, holding the Christ Child, the embodiment of the wisdom of the New Testament, surrounded by personifications of the Seven Liberal Arts and accompanied by their major classical proponents, such as Cicero at the feet of Rhetoric and Pythagoras at the feet of Music. This program directly reflects a scholastic formulation of the Liberal Arts compiled by Therry of Chartres in the *Heptateuchon* between 1141 and 1151 in which the *Trivium* consists of Grammar, Dialectic, and Rhetoric, and the *Quadrivium* of Arithmetic, Geometry, Astronomy and Music.

—Vienna, Austrian National Library

"GOD THE FATHER AS ARCHITECT OF THE UNIVERSE"

GOD AS MASTER ARCHITECT. A FRONTISPIECE TO A MORALIZED BIBLE. SUCH IMAGES WERE POPULAR DURING THE THIRTEENTH CENTURY WHEN MANY CATHEDRALS WERE BUILT.

The Liberal Arts reappear at Laon Cathedral, and are amplified on the north porch of Chartres by depictions of the mechanical arts and trades and by personifications of the contemplative and active life in the guise of women reading and spinning. These representations embody the range of medieval knowledge, humanistic learning, and activity.

As the Gothic period progressed, representations of Old Testament kings and queens and prophets and New Testament apostles and saints appeared on the splayed door jambs of the portals, but also, as at Amiens, with relief medallions showing scenes from their lives. To this repertoire were added entire portals devoted to the lives of saints, beginning with St. Denis at St. Denis, and continuing with the lives of confessors and martyrs as exemplars of behavior and as intercessors for mankind flanking the Last Judgment on the south transept of Chartres. In the thirteenth century, important local saints got full narrative coverage as well: Saints Remigius and Niçaise at Reims, Saints Firmin and Honorius at Amiens, and Saints William and Ursinus at Bourges.

The legends of the saints were even more fully narrated in the stained glass windows. At Chartres, where the largest number of thirteenth-century windows survive, these stories tell of the miracles and good works of the saints, and of the virtues of fortitude and perseverance through adversity and even martyrdom. These windows, and those depicting Old Testament stories such as that of the flood, or the story of Joseph, tell the story in many scenes placed in multiple medallions. Some, however, are more dogmatic, such as the Redemption Window at Chartres or the Parable of the Good Samaritan at Bourges, where the story is shown in the central medallions, flanked by Old Testament prefigurations that heighten the symbolic impact of the Christian message. At Chartres, Bourges, and Sens, most of these windows were on the aisle and ambulatory level, easily accessible and legible. All of them, depicting Biblical sto-

ries, parables, and the lives of the saints, would have served as subject matter for sermons and as reminders to the viewer of the Christian life leading to salvation.

The stained glass windows also give a glimpse into the secular life of the Middle Ages. At Chartres forty-five windows show twenty-five different tradesmen, such as butchers, bakers, money changers, shoe makers, blacksmiths, and armorers. As a result, these windows are often thought to have been given by trade guilds, a view only recently questioned. Whatever the case, these depictions attest to the well-being of the economy which financed the construction of the cathedral.

But the text of the cathedral must be interpreted with caution. In all of their complexity, cathedrals reveal diverse contradictions and conflicts. The presence of the Gothic cathedral towering above the medieval city recalls the essential conflicts of medieval society. The cathedral dominates. Only the regional massive castles were as assertive. With its insubstantial, crown-like exterior mass and its multiple spires and pinnacles forming a picturesque silhouette, (Laon and Reims were intended to have seven towers, Chartres nine), the cathedral evoked a vision of the Heavenly City and served as a reminder of the goal of salvation to which medieval Christians aspired. While it may also have been a source of civic pride, a monument to the economic prowess and contributions of the local populace to its construction, it also symbolized the predominant power of the church. It embodied the continuing conflicts between the secular and ecclesiastical authorities, between the church, the rising mercantile class, and the nobility throughout the Middle Ages. The construction of Chartres was marked by conflicts between the canons and the town and the Count of Dreux, and the actual contributions of the local populace remains sketchy. The so-called "cult of carts" described by Abbot Haimon in 1134 where nobles, women and children dragged stones and supplies to the building site of Chartres, appears to have been a one-time event. The supposed donation of windows at Chartres by numerous trade guilds is not supported by documentation, and some representations of the crafts may appear because they tie thematically to the subject matter of the windows. The construction of Reims was interrupted for years by civic opposition, and the townspeople of Amiens tried to burn down their incomplete cathedral in 1258. The construction of these buildings did not take place in an atmosphere of fervent prayer and universal harmony.

—Hirmer Fotoarchiv

WEST FACADE PORTAL

THE RIGHT PORTAL OF CHARTRES'S WEST FACADE SHOWS THE VIRGIN AND CHILD SURROUNDED BY THE SEVEN LIBERAL ARTS.

Nevertheless, the total effect of exterior mass and interior space, the encyclopedic elaboration of religious message in sculpture and stained glass summed up the medieval beholder's experience and aspirations. The effect of the stained glass windows added to the ambience, working together with the insubstantial interior structure and soaring vertical space to give the Gothic cathedral its ultimate expression as a sacred space. For the true effect one must turn to Chartres where the windows glow in a dim interior, suffusing the space with a purple glow from the prevalent reds and deep blues and projecting puddles of multi-colored light. Suger wrote of the wondrous glow of the mystical, icon bearing windows he had installed at St. Denis, and how they transported him from a material to an immaterial world. The interior, like the exterior, was an evocation of the Heavenly City of Jerusalem, of which St. John's description in the Book of Revelation was apt: "And the city had no need of the sun, neither of the moon to shine in it: for the glory of God did lighten it, and the Lamb is the Light thereof." (Rev. 21:10-23). Medieval man aspired to salvation and reception into the heavenly kingdom. In such a building, with all the precepts of the faith laid out before the worshiper, he was almost there. □

Cornell University received $88,172 from the Summer Seminars for School Teachers program for "The Gothic Cathedral as a Mirror of Medieval Culture," which Robert G. Calkins directed.

partnership

NEH's job is to work in partnership with local communities and the private sector.

continued from page 6

from formal education, is too important to risk leaving even the poorest out. It must, therefore, be funded by society as a whole.

Why, however, do we need a National Endowment to secure our democratic future? Why not leave it up to the states and local governments? In reality, the NEH is already a very successful example of a federal-state and public-private partnership. Listen to the language of the law that created the NEH: "The encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter for private and local initiative, are also appropriate matters of concern to the Federal Government." That is how things still are. NEH's job is to work in partnership with local communities and the private sector. It neither dictates nor monopolizes. It assists, encourages, and catalyzes. It is democratic in its means as well as its ends.

We need a National Endowment because without it there would be nobody to encourage humanities activities of truly national significance. No state would have an incentive to fund large projects of national scope, ambitious television documentaries, traveling museum exhibitions, or major editorial and publishing ventures involving the papers or writings of important national figures. Without a national program of summer seminars, humanities teachers would probably be limited to in-service training experiences in their own locales, thereby missing the opportunity of studying with especially outstanding scholars who happen to teach in a university in another state, and missing the stimulation of working with teachers from other states who would bring very different experiences to the seminar.

Most important, without the national merit-review process, drawing upon the most talented panelists from across the country and pitting every proposal against the best proposals from all over the nation, the humanities would not have the impulse toward excellence that national competition provides. Corporations, foundations, and philanthropists, who now frequently depend on NEH judgments about quality in awarding their own financial support, would not have the benefit of that guidance. An NEH grant is an imprimatur of excellence that benefits our society in general. With this hallmark of quality, this sign that the project has passed through the Endowment's rigorous merit-review process—250 panels per year employ about 1,200 scholars, professionals, and laypeople—it becomes much easier to attract additional funding.

In other words, we need a National Endowment to provide the venture capital for the humanities, which then stimulates private funding. The federal dollar doesn't drive out private money, it brings it in. The federal dollar is the leveraging factor; if it disappeared, the incentives for private funding that come from NEH validation would also disappear. Each year, NEH's $150 million in grants leverages more than $200 million in nonfederal dollars in cost sharing and matching.

Ideologues may say *either* the federal government *or* the private sector. Here, however, public and private work together, in partnership, true to the letter and spirit of the law that created the NEH. The danger is that getting rid of the NEH, far from boosting private support, will actually reduce that support and have a devastating effect on the essential role the humanities play in American democracy.

The NEH provided the investment that launched the Library of America series, which has now published authoritative editions of the collected works of thirty-six major American authors, including Benjamin Franklin, Abraham Lincoln, Harriet Beecher Stowe, Ralph Waldo Emerson, Walt Whitman, W. E. B. Du Bois, Willa Cather, William Faulkner, and Richard Wright. The nonprofit publisher also raises money to subsidize the purchase of these volumes by schools and small-town libraries. *Newsweek* called this the most important book publishing project in the nation's history. It would never have started without the help of the NEH.

The Endowment also provided the investments that launched the career of Ken Burns and made possible the tremendous success of *The Civil War* and *Baseball*. Under the recovery provision in our grants, Ken Burns returned to the NEH from the profits of *The Civil War* series the full amount that the NEH had contributed, and we were then able to reinvest those dollars in *Baseball*, and the same recovery clause is in effect for it. If you watch the credits at the end of

these films, you'll see how our venture capital has helped to attract other investors.

We should also note a little-recognized benefit of the humanities in stimulating local economies through cultural tourism, in addition to the familiar rewards of improved quality of life. Just ask the people in Toledo, Ohio. An NEH-sponsored exhibition called "The Age of Rubens" came to the Toledo Museum of Art after setting attendance records in Boston. In Toledo, approximately 226,000 visitors of all ages, incomes, and levels of education saw the exhibition—this in a city of only 337,000 people! Clearly, the whole geographic region was benefiting; well over half the visitors were from out of town. Not only did they spend money at the museum, they also shopped, ate out, visited other local attractions, and stayed in hotels. All told, they poured $7.6 million into the local economy. By the time this money was respent by businesses and individuals, the economic impact of "The Age of Rubens" in Toledo reached $23 million. We don't usually think about the economic multiplier effect of a seventeenth-century Flemish painter, but cultural tourism is a vital and growing industry, and the NEH is providing some of its R&D.

There simply can be no doubt that without the NEH both the quantity and the quality of programs in the humanities would suffer irreparable damage. It is remarkable—astonishing, really—that the NEH has such a huge impact with such a small budget. Its Congressional appropriation in the current year is $177 million, only one percent of all research dollars in the federal budget, only 1/100 of one percent of the federal budget, roughly 70 cents per American per year, not quite the cost of a small diet soda at McDonald's. The NEH is the best buy for the American people since the Louisiana Purchase.

Even though the NEH budget is tiny in the context of the federal budget, the NEH is still the largest single humanities grant maker in the nation. Every year, almost two-thirds of all grants to humanities projects throughout the nation come from the NEH and the state humanities councils!

Finally, we need a National Endowment because the strength and prestige of the United States require cultural as well as economic and military leadership. It is increasingly recognized among national security and foreign affairs professionals that government support for cultural activities advances American interests by demonstrating that not only our products but also our ideas and values deserve admiration and even emulation. In today's world, we must be strong culturally as well as militarily and economically.

Every major industrial nation gives government support to the humanities, most of them much more generously than the United States. We do it our own way—democratically. We do not dictate from Washington. Instead, we respond to initiatives from the public. We do not replace private and local sponsorship with government funding. Instead, we use government funding to stimulate private and local support for projects of the highest quality.

We have good reason to fear a government that tells us what to think; we have equally good reason to fear a government that doesn't understand the connection between thinking and democracy, between the cultivation of memory and our hope for the future.

Milan Kundera, speaking from his memory as a Czech whose nation was targeted for extinction first by the Nazis and then by the Soviets, reminds us, "When a big power wants to deprive a small country of its national consciousness, it uses the method of organizing forgetting. And, a nation which loses awareness of its past, gradually loses itself."

encourages

It assists, encourages, and catalyzes. It is democratic in its means as well as its ends.

If we want our future to be unlimited, our past must be unlimited as well. It must be made available for exploration, opened up to voyagers in search of meaning—not just our national past, but the whole terrain of human experience and thought where one will find ideas and stories of permanent significance.

The disposable world in which we live—the world of instant coffee and instant gratification, of artificial sweeteners and virtual reality—militates against things of lasting value. The humanities, on the other hand, link us to realms of lasting value. They connect us to our memories, unveil the future in all its possibilities, and equip us to choose democratically whom we want to be, as individuals and as a nation. The nation needs the NEH. □

continued from page 18

The second step was to differentiate the manuscripts of various books. This determination is made by assessing the characteristics of the script, leather, measurements, and patterns of deterioration. As the original scholars grew increasingly familiar with the fragments, they would often recall a shape or a biblical passage which would allow them to place a new fragment in its correct location. The tremendous accretion of such detail in the memory of early team members permitted a level of accuracy in the designation of manuscripts that rarely requires revision even in this age of computerized word searches and digitally enhanced photographs.

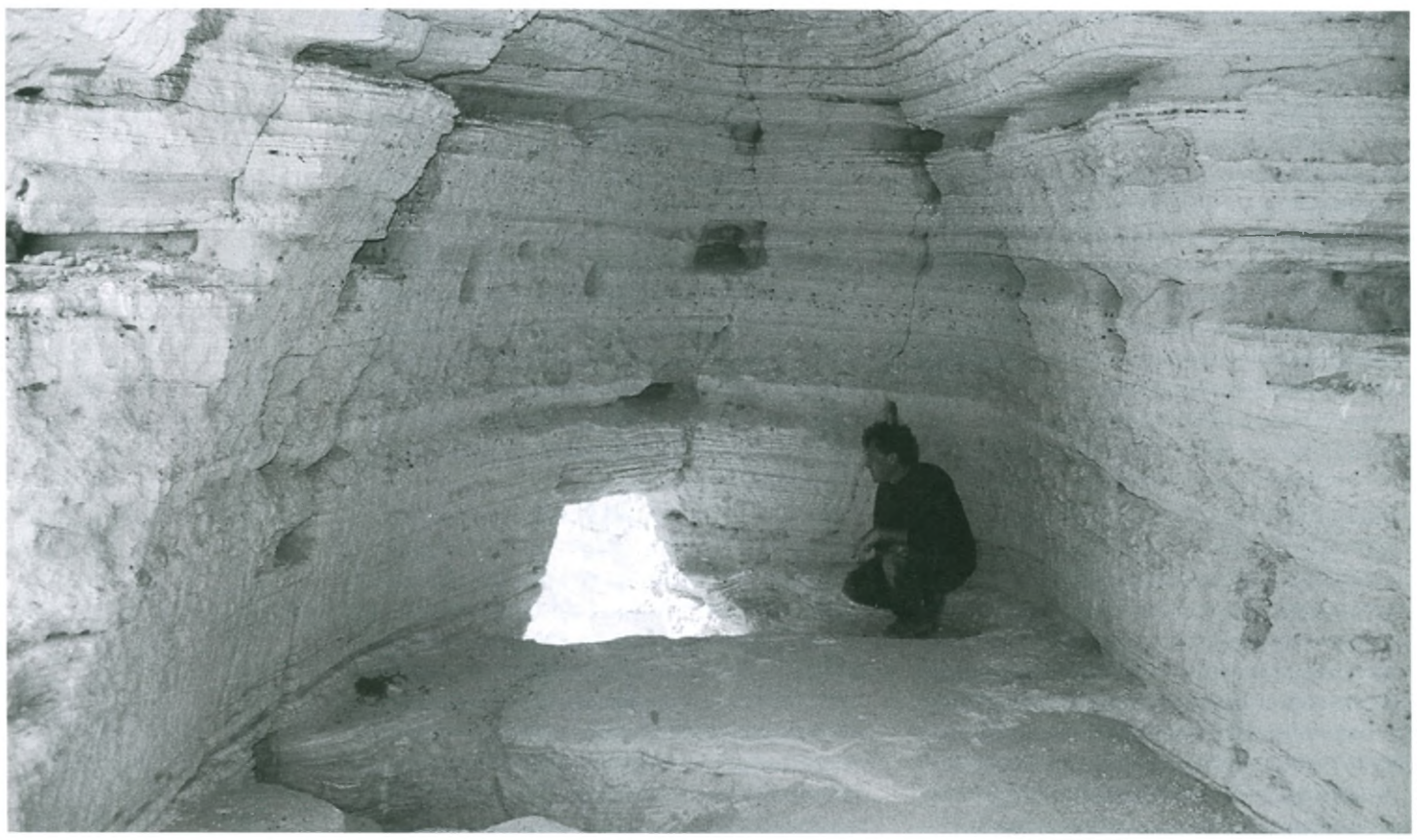
The third step involves attempting to identify the text on each fragment more precisely and to arrange the assorted fragments from a single manuscript into their original positions in the scroll. This painstaking task requires weeks or months of careful scrutiny of damaged letters and broken words around the edges of the fragments. The editor must reconstruct the measurements of the original scroll: the number of letters per line, lines per column, and amount of text missing from the beginning of the book to the first extant fragment. Patterns of deterioration on each fragment are then examined and extrapolated to estimate the length of the original scroll and the location of each column and fragment of text within it.

Qumran pottery vessels in which some of the scrolls were found.

—Photo by David Harris

The fourth step toward the *editio princeps* (or first critical edition of the text) is the decipherment and transcription of fragments. This work used to be done by hand until the second generation of scrolls scholars began producing electronic versions of the manuscripts in the mid-1980s. In order to do this, they relied on newly invented Macintosh personal computers and their own ingenuity; there were no Hebrew and Greek fonts in those years and so Eugene Ulrich created his own. Using electronic versions, the editors could analyze the texts that the scrolls preserve, assessing their relationship to other texts and ancient translations. Questions, comments, variants, and corrections could be logged more easily and corrected much more quickly. Significant documents such as the eighty-page edition of 4QpaleoExod^{m} may go through as many as fifty drafts before they are ready for publication in the *editio princeps*.

The interior of cave 4. Materials were buried under more than six feet of bat guano and wind-blown dust that had accumulated over the centuries. Researchers believe that caves 4 and 5 may have been vandalized after the destruction of the settlement in 68 C.E.



—Photo by Hershel Shanks

The final stage of production is reached when the *editio princeps* is published by Oxford University Press. Advances in computer technology and printing capabilities enable the current editors to produce these volumes in camera-ready format. So far, seven volumes have been published by the second generation of editors. The first volume, by Emanuel Tov in 1990, blazed the trail for computerized production; four subsequent volumes were completely typeset by Ulrich, VanderKam, and their graduate assistants at the University of Notre Dame, and two more by Tov and his team at the Hebrew University in Jerusalem. Financial support from the National Endowment for the Humanities since 1986 made possible the research time necessary for publication of the four volumes from Notre Dame as well as the technology to produce them in camera-ready form.

As certain developments in technology have facilitated the publication of critical editions, other advances have helped to reveal previously unknown features of the ancient fragments. One of the techniques used from the beginning was infrared photography. Since many of the fragments were blackened by the effects of age and the elements, the ink was indistinguishable from the leather. Photography in the infrared spectrum brought out the contrast between the carbon ink and the leather background, rendering the texts legible. Carbon-14 testing, discovered in the same year that the scrolls were found (1947), was used to confirm the palaeographic dates assigned to the scrolls.

More recent technological advances such as digitization and DNA analysis offer hope for future breakthroughs. A text indecipherable in visible light can be "imaged" in the infrared spectrum and transmitted in digital format directly into the computer. Advanced computer software can then be used to manipulate the contrasts between carbon and leather on any layer of the photographed fragment. This represents an important advance, because sometimes the surface of the leather has flaked away, and the only way to retrieve the lost letters is through their reverse impression on the back side of the next revolution of the scroll. Early hopes for the application of DNA analysis are that it can help distinguish three levels of differentiated information about the animal skin from which a fragment derived: the species of animal, the particular herd from which the animal came, and whether two fragments derived from the same skin and therefore from nearby "pages."

As strange as it may sound to the layperson's ear, the many critical labors culminating in the *editio princeps* are themselves but a foundational stage in the larger academic enterprise of understanding the significance of the scrolls. Transcriptions of the scrolls are the basis on which historians and theologians will rebuild our working framework for understanding the late Second Temple period (200 B.C.E.-70 C.E.). This helps to explain the clamor in recent years for hastened progress on the publication of the scrolls: Scholars are hesitant to propose new theories when evidence lies near at hand that they would like to incorporate.

The frustration of scholars stimulated a national debate in the early 1990s, when the general public became aware that a few members of the original team had yet to publish their findings. The media oversimplified matters, depicting a black-and-white battle between the sluggish editors and the majority of thirsting academics. What they could not, or would not, incorporate was a third group that had already begun to solve the problem in a responsible way. By that time a younger generation of trained editors had already revamped the publication process, with the result that seven volumes of critical editions that had been in the works have appeared in the past five years—the first shortly *before* the controversy broke. The exemplary speed of these recent editions is the fruit of the deliberate pace which two generations of editors have set for themselves, a pace necessitated by the condition of the scroll fragments and the requirements of sound scholarship.

DIGITIZING THE IMAGES

In 1947 the Dead Sea Scrolls were recovered from caves in the Judean desert in bits and pieces, ragged, warped, blackened with age, wormeaten, and encrusted with bat guano.

Exposed to the air, the scrolls began deteriorating, despite advanced efforts at conservation. In the years since their discovery the scrolls have further discolored and deteriorated; scholars must use photographs of the texts for their studies. Even when photographed with the most exacting care, many of the scroll texts remained illegible.

Scholars and photographic experts at the Ancient Biblical Manuscript Center in Claremont, California, have devised a method of reading the texts through the application of digital imaging technology. The photographs are digitized and the digital images are enhanced so that words—obscured by dirt or flaws in the skins on which the texts were written—become visible.

With two NEH-funded grants, the center's staff prepared a database inventory of the fragments, then developed and tested procedures and standards for digitizing the photographs of the texts. The Center's findings will be disseminated to repositories of ancient materials throughout the world.

The digitizing project aims to transfer the center's collection of images into the highest-resolution electronic form for preservation and produce a Master Library of the high-resolution images, which will be stored on compact discs.

Improving the photographic record includes clarifying the early photographs, which contain information no longer recoverable from the scrolls, and taking new photographs to obtain information still recoverable with today's technology, but not recovered by photographs of the 1940s and 1950s.

In addition, the staff will prepare for distribution on the Internet and for CD-ROM a complete set of the digitized images of the scrolls, enabling scholars to work with these texts on their own desktop computers. The digitization of the texts is expected to produce extraordinary growth in knowledge of the place of the Dead Sea Scrolls in Western civilization. □

The Ancient Biblical Manuscript Center in Claremont, California, has received a total of $58,240 from the Division of Research Programs and the Division of Preservation and Access to prepare a database inventory and produce digitized images of the Dead Sea Scrolls.

REVISING THE BIBLE

Before the discovery of the Qumran scrolls, the oldest complete extant texts of the Hebrew Bible dated to the ninth and tenth centuries. Comparison of these medieval texts copied by scribal traditors (Masoretes) reveals that they are substantially similar to the biblical scrolls from Qumran, thus attesting to the fidelity of scribal copying during the intervening millennium. 1QIsaa, for example, is quite close to the received Hebrew text of Isaiah.

Despite the evidence of congruity, there are many minor variations between the earlier Qumran scrolls and the "traditional" (that is, medieval) text of the Hebrew Bible. Differences range from variant spelling and grammatical forms to alternate words and minor additions or omissions. Sometimes these are simply alternate forms, sometimes they are mistakes in the scroll, and other times the scroll preserves correct readings where the traditional text has erred. In every case, scholars must judge the import of the new evidence for the text's history and for contemporary Bible translations.

One of the most important biblical manuscripts found at Qumran is a scroll of Exodus designated 4QpaleoExod^{m}. Its text is much fuller than our traditional text of Exodus, expanded with related material which either echoes other passages in Exodus or is imported from Deuteronomy. It shares these features with the Samaritan version of Exodus, whose "deviations" from the received Masoretic text formerly had been attributed to the religious-political motivations of the Samaritans in their long-standing rivalry with the Jerusalem Jewish establishment. But 4QpaleoExod^{m} and similar texts prove that various editions were in use by a wide spectrum of Jews, including early Christians. So, if Jewish groups besides the Samaritans used this "deviant" text alongside other versions of Exodus, Samaritan practice is less unusual and the concept of a single authoritative version from which the Samaritans supposedly deviated becomes untenable.

As 4QpaleoExod^{m} has influenced our understanding of the formation of the Bible, a manuscript of the Books of Samuel, 4QSama, has influenced the Bible itself. One fragment from 4QSama gives text from the beginning of 1 Samuel 11 that the received Hebrew text lacks. In light of that discovery the Catholic *New American Bible* of 1970 incorporated a note on 1 Samuel 11:1, indicating that more text was preserved in a Qumran scroll. Subsequent studies confirmed the reliability and antiquity of this "additional" reading, so that by 1991 the editors of the Protestant *New Revised Standard Version* decided to incorporate the longer version as a part of the text after 1 Samuel 10. The *NRSV* text stands out on its page because it lacks the sixteenth-century verse numbers that characterize the traditional text.

Not only do the Qumran biblical texts diverge from what had been considered the "traditional text"; they also vary from one another. That is, we often find a single biblical book like Deuteronomy attested by several manuscripts, each representing a variant textual tradition. This suggests that there was no single, authoritative version of each book yet established in the late Second Temple Period. Still less do we see an established canon or list of authoritative texts at Qumran. While the Qumran library certainly contained those books which would later be ruled part of the Hebrew Bible (with the exception of Esther and Nehemiah), and while some of these books, notably Deuteronomy, Isaiah, and Psalms, are frequently quoted as authoritative texts, we find alongside them many books whose status as sacred scripture was later debated by rabbis and Christians, and consequently during the Reformation. These texts include some of the Apocrypha or Deuterocanonical Books (Tobit, Sirach, Baruch) and Pseudepigrapha (1 Enoch, Jubilees, Testaments of the Twelve Patriarchs).

Should the discovery of these texts at Qumran influence the contemporary canon of scripture? What should be the relative weight of a textual tradition's chronological priority

Not only do the Qumran biblical texts diverge from what had been considered the "traditional text"; they also vary from one another. This suggests that there was no single, authoritative version of each book yet established.

—Photo by Hershel Shanks

Two caves excavated by Vendyl Jones, an American archaeological adventurer. Caves in this vicinity are still being explored in the hopes of finding more scrolls.

when balanced against the traditional usage of later, more familiar versions in faith communities? These are just some of the many questions that the Dead Sea Scrolls raise.

RE-IMAGINING JEWISH SOCIETY

As the scrolls have begun to alter our understanding of the Bible, so too have they begun to illuminate our view of Jewish society in the late Second Temple period. Before the discovery of the scrolls, scholars relied on third-party descriptions of social groups within Jewish society, such as the descriptions of the Essenes by ancient authors. Now we have more reliable access to the apocalyptic perspectives and purificatory practices of that group through the texts they themselves collected and composed. Some of these practices were shared by nascent rabbinic Judaism (legal interpretation and purity concerns) and early Christianity (communal sacred meals, purifying/initiatory bathings, interpretation of prophecy, communal property [cf. Acts 2:45-46; 4:32-5:11]). Others reveal an apocalyptic mentality and degree of asceticism that eventually became marginal in the surviving religious traditions.

The basic picture of the Qumran community and the cross-section of Judaism that it reveals were presented to the general public within a decade of the scrolls' discovery. The research of fifty years has contributed richer detail, nuance, and texture to our understanding of the Bible and of the religious environment from which rabbinic Judaism and Christianity emerged. With the ongoing production of critical editions and the application of new technologies, our understanding will continue to increase, and this will have far-reaching implications for historians, theologians, and communities of faith. While some will raise defenses against this new knowledge, others will respond to the exciting challenge from Qumran, to recover the scattered fragments of the past and to render them intelligible to the modern world. □

The University of Notre Dame has received $681,702 from the Editions program of the Division of Research Programs to support the publication of four volumes of the Dead Sea Scrolls.

EXPLORING *Family Values*

CHICAGO HUMAN

BY NICOLE L. ASHBY

—Photo by Michael Le Poer Trench

Stephen Sondheim

Historian David McCullough, musician Stevie Wonder, composer Stephen Sondheim, and novelist Andrew Greeley will explore the different dimensions of "Love and Marriage" at the sixth annual Chicago Humanities Festival the weekend of November 10-12.

The festival, which drew 15,000 people to its seminars and performances last year, will involve more than forty programs at ten sites around the city.

At the Field Museum, Illinois Supreme Court Justice Mary Ann G. McMorrow will preside over "King Henry VIII Sues Katherine of Aragon for Divorce," drawing on current Illinois law. At the Newberry Library, University of Chicago professor Martin Marty and a panel of six other religious scholars will examine what happens when people of different faiths marry in "Love and Marriage in World Religions: The Value of Values in a Pluralistic World."

"Marriage is built by a couple, but has a broad public impact in shaping our communities and nurturing our children for better or for worse," comments festival founding chairman Richard J. Franke.

The festival includes the following programs:

On Friday, British novelist David Lodge, author of *Therapy* and *Paradise News*, will lecture on "Love and Marriage in Fiction" at the St. James Cathedral.

Jazz dancers Billy Siegenfeld and Jeannie Hill will perform selections from *Romance in Swingtime*, a contemporary story of boy meets girl, at the Chicago Cultural Center. A buffet dinner follows.

On Saturday, Northwestern University professor Rives Collins will narrate "Tales of Love, Tales of Woe: Wherefore Art Thou Romeo?" at the Chicago Children's Museum.

Stephen Sondheim, composer of *A Little Night Music* and *Into the Woods*, will perform at Roosevelt University.

Stevie Wonder will perform and discuss love songs at Orchestra Hall.

The "King Henry" case will be the centerpiece of a benefit dinner held at the Field Museum.

On Sunday, Stephen Sondheim will discuss musical theater at Orchestra Hall.

David McCullough, winner of a Pulitzer Prize for *Truman*, will speak about "An 18th-Century Commuter Marriage: John and Abigail Adams" at Thorne Auditorium of the Northwestern University School of Law.

In other Thorne programs, Betty Friedan, author of *The Feminine Mystique*, will discuss love and marriage from a feminist perspective, and Father Andrew Greeley, the Roman Catholic priest and best-selling novelist, will talk about marriage and Catholic tradition.

"Love and Marriage in World Religions" will be held at the Newberry Library. Novelist Marina Warner of *From the Beast to the Blonde* will lecture on "Fairy Tales and What They Tell Us" at Roosevelt University.

John Edgar Wideman, who won a PEN-Faulkner Award for *Sent for You Yesterday*, will read from his fiction and discuss the work of younger writers at Orchestra Hall.

In addition to the events, the Illinois Humanities Council

—Courtesy of Illinois Humanities Council

Stevie Wonder

ITIES FESTIVAL

—Courtesy of Illinois Humanities Council

Andrew Greeley

is compiling a manual of marriage mentors, containing interviews with Chicago couples who have remained happily married.

"So many young people seem to have lost the belief that romance is part of their lives, and that marriage can last forever," says Eileen Mackevich, executive producer of the Chicago Humanities Festival. "The festival can be an antidote to this disillusionment with wooing scenes from Shakespeare, and great romantic music, as well as examples of satisfied marriages and poetry drawn from diverse cultures."

Most presentations cost $3; the Henry VIII trial and benefit dinner is $200 a person; a buffet dinner following the Swingtime performance costs $30. For more information on specific time and location of events, call 312/422-5580. □

STATE-BY-STATE

COMPILED BY NICOLE L. ASHBY

ARIZONA—Pulitzer Prize-winning poet Rita Dove will speak at the sixth annual Arizona Humanities Day program November 11 at the Tempe Mission Palms Hotel. Dove, who taught creative writing and fiction at Arizona State University from 1981 to 1989, has just finished a two-year term as U.S. Poet Laureate. In 1987 she won a Pulitzer for her book of poetry, *Thomas and Beulah*.

The Arizona Humanities Council was recently awarded Endowment grants to fund two community projects. "Immigrant Culture, Values, and Identity in Arizona," funded by a National Conversation grant, is a year-long series of reading-and-discussion programs in six Arizona communities: Chandler, Flagstaff, Ganado, Maryvale, Sierra Vista, and Tucson. "Voices from Communities in Transition," funded with an NEH grant, is a two-year study of Bisbee, Page, Payson, Sun City, and Yuma, and will include oral histories, reading programs, a lecture series, and a final book. For more information, call 602/257-0335.

—Photo by Fred Viebahn

Poet Rita Dove will speak at the Arizona Humanities Day program.

CALIFORNIA—Native American carver Frank Gist will lecture about traditional and contemporary carving November 5 at the University of California at Berkeley. "Regenerations: Contemporary California Artists" will be held in conjunction with "The Carver's Art" exhibition at the campus's Phoebe Hearst Museum of Anthropology. For more information, call 510/642-3681.

CONNECTICUT—The Connecticut Humanities Council, in collaboration with the New England Foundation for the Humanities, is sponsoring a reading series on Robert Frost and thirty other area poets at three public libraries . "After Frost: Poetry in New England" continues at the Town of Tolland Public Library with a discussion November 2; at the Harwinton Public Library with readings November 6 and 20, followed by discussions November 13 and 27; and at the Stonington Free Public Library with readings November 2 and 21 and discussions November 9, 16, and 30. The series also takes place at libraries in New Hampshire and Vermont; see state listings for details. For more information, call 203/685-2260.

Another regional series, "Family Scrapbooks," continues with films and readings. Local senior centers and public libraries are cosponsoring the program in three Connecticut cities: in East Hampton, the East Hampton Senior Center and the East Hampton Library, Hebron Library, Portland Library, and the Library in Marlborough on November 7 and 14; in Monroe, the Monroe Senior Center and Monroe Public Library on November 1, 3, 15, 17, 29 and December 6 and 13; and in Norwich, the Rose City Senior Center and Otis Library on November 1, 8, 15, 29 and December 6. Among the films is "Bernice Bobs Her Hair," from a story by F. Scott Fitzgerald about a young Wisconsin woman who visits her Southern belle cousin. Books include *Like Lesser Gods* and *The Living Is Easy*, with discussions led by scholars. The program is held also in Maine, Massachusetts, and New Hampshire; see listings for details. For an updated listing, call 203/445-0689.

DELAWARE—Arthur M. Schlesinger, Jr., will lecture on the topic "Are We Turning Isolationist Again?" November 1 at the University of Delaware in Newark. The Pulitzer Prize-winning historian and author will speak on the rising tide of isolationist feeling in America—its history, character, and consequences. The topic follows the theme of the Delaware Humanities Forum annual lecture: America's role in the world after the breakup of the USSR. The lecture is free and open to the public. Call 302/633-2400 for more information.

First Vote, a musical drama/ documentary depicting the events in Delaware surrounding the passage of the nineteenth amendment, will be seen at the Historical Society of Delaware November 3 and 4. The film and drama will be at the Delaware Technical and Community College theater November 11; the Wells Theatre at Wesley College November 11; and Mitchell Hall, University of Delaware, November 17 and 18. A discussion on the historical events will follow each performance. Call 302/831-8092 for more information.

Courtesy of City University of New York Graduate Center

Historian Arthur Schlesinger, Jr. will lecture on American isolationism for the annual Delaware Humanities Forum.

DISTRICT OF COLUMBIA—African-American perspectives of the nation's capital will be featured in "Lost in the City—The Traveling Exhibit" through November 17 at the Charles Sumner School Museum. For more information, call 202/994-7549.

The sole living co-founder of the Howard University Department of Art will be the focus of an exhibition and symposium November 3 at Fondo del Sol Visual Arts Center. "Lois and Her Students, 1923-1995: An American Art History" explores the work and influence of artist and teacher Lois Mailou Jones. For information, call 202/265-9235.

"I Remember When: A History of Lafayette Square" will open at the Decatur House Museum November 15 and continue through December. The exhibition features oral histories, photographs, and donated materials chronicling the evolution of Lafayette Square from 1900 to the present. For information, call 202/842-0920.

Continuing through December at the Anacostia Museum and Octagon Museum, "Southern City, National Ambition: The Growth of Early Washington, D.C., 1800-1860," an ongoing exhibition, traces the economic, physical, and social development of the city. For information, call 202/357-1300.

A book exploring the migrant and immigrant experience in the nation's capital will be due this winter. *Urban Odyssey: A Multicultural History of Washington, D.C.* is the culmination of a series of events sponsored by the D.C. Community Humanities Council celebrating the city's 1991 bicentennial. Printed by the Smithsonian Institution Press, *Urban Odyssey* records the experiences of Washington's first residents, the Piscataway nation, and traces the growth of the African-American community from the Civil War and Reconstruction through the 1960s.

GEORGIA—The centennial celebration of the 1895 Cotton States and International Exposition continues with panels and exhibitions. See article on page 50 for details.

IDAHO—"Vardis Fisher: A Centennial View—1895-1995," an exhibition on the Idaho writer, continues through November 1 at the Ketchum Community Library. The exhibition moves to the Pocatello Public Library November 6 and opens with a presentation by Alberton College professor Louie Attebery; it continues there through December 6. Vardis was the author of nearly forty books, including novels, collections of poetry, a book about Idaho folklore, and a book about Idaho ghost towns. His most famous, *Mountain Men*, was made into the Hollywood film *Jeremiah Johnson*. For more information, call 208/233-5750.

Another traveling exhibition appearing at an Idaho public library, "A Light in the Window of Idaho: A History of Boise Public Library," continues through November 13 at the Moscow-Latah County Library System; will appear at Twin Falls Public Library November 15 through December 15 with a slide show on November 30; and will travel to Boise Public Library to open December 18 and continue through December 31. The exhibition commemorates the library's 100th year of public service and the Woman's Columbian Club which in 1895 established the beginnings of the Boise Public Library, a two-room reading room that has evolved into a four-story building. For more information, call 208/384-4210.

"A History Through Visual Interpretation of the Modes of Pioneer Travel" opens at the Madison District Library November 1 and continues through November 30, and will display at the Idaho Falls Public Library December 1 through 30. The photographic exhibition explores the early methods of travel—freight wagons, buckboards, carriages, surreys, and other horse-drawn vehicles. For more information, call 208/356-5674.

ILLINOIS—"Love and Marriage" is the theme for the sixth annual Chicago Humanities Festival, which takes place November 10-12. See article on page 46 for details.

INDIANA—The Indiana Humanities Council and the Indiana Forum for Global Education will sponsor a conference on "Internationalizing Curriculum: The World in U.S." December 7 at the Embassy Suites North Hotel in Indianapolis. The conference is designed for elementary and secondary teachers and includes sessions on teaching geography, using the Internet, and exploring Canada, Mexico, the Caribbean, Africa, Germany, Eastern Europe, Japan, and Southeast Asia. For more information, call 317/638-1500.

MAINE—The "Family Scrapbooks" series continues in Portland on November 1, 8, 15, and 22, cosponsored by the Cummings Center and Portland Public Library. Scholars will lead discussions, examining the experiences of New England families, through films and books. Funded by the New England Foundation for the Humanities, "Family Scrapbooks" is held also in Connecticut, Massachusetts, and New Hampshire; see state listings for details. For an updated listing, call 203/445-0689.

The exhibition "Making a Living: The Work Experience of African-Americans

in New England" continues on display at the University of Maine through November 16; a reading/discussion will be held on November 2 and 16. Spanning three centuries, the exhibition combines oil portraits, engravings, photographs, and texts in six panels—one panel for each New England state. The panels tell of the work done by African-Americans in the maritime trade, military service, ministry, and teaching, and describes their participation in the nation's wars and region's economic and social life. For more information, call 617/482-8030.

MARYLAND—The Maryland Humanities Council is sponsoring the following events this winter:

A lecture/discussion on the exhibition "Blue Upon Gray: Maryland and the Civil War" will be held November 1 at Rennie Forum, Prince George's Community College. Among the topics are Maryland's slave society, women in the war, and local politics.

Scholars will host "The Fabulous Fifties: A Book/Discussion Series on a Decade of Anxiety" November 1, 15, and 29 at the South Cumberland Public Library.

A lecture on the ongoing exhibition "In the Vise: The Baltimore & Ohio Railroad" will be held November 1, 4, 8, and 15 at the B&O Railroad Museum. The exhibition explores such topics as the Pratt Street Riots, Civil War hospital trains, the role of African-Americans and women in the war, weaponry, and photography.

"Pandora's Box: Women in Classical Greece," an international loan exhibition, will open November 5 and continue through December at the Walters Art Gallery in Baltimore, along with the following interpretive programs: a seminar and teachers' workshop, November 11; Family Cultural Day, November 12; school outreach at Glenmount Elementary School, November 15; a seminar, December 2; and a storytelling festival, December 9.

Scholars will lead a reading/discussion program on "Winds of Change: The Middle East," November 7 and December 5 at the Caroline County Public Library. Islam, Palestinians, the Arab-Israeli conflict, and the Persian-Arab Gulf will be discussed.

"Pre-Concert Seminars—Choral Music: Historical & Contemporary Cultural Influence" will examine the religious history and musical language of Handel, Bach, Haydn, and Mozart following performances of choral works in Baltimore at: Brown Memorial Woodbrook Presbyterian Church, November 12; Second Presbyterian Church, December 9; Church of the Redeemer, December 10; and St. Paul's Episcopal Church, December 17.

"Daughter of Zion: Henrietta Szold and American Jewish Womanhood," an exhibition at the Jewish Historical Society in Baltimore, continues through December with the following programs: a book fair at the historical society, November 19, and at Lammas Feminist Bookstore, November 21; and a theatrical performance of "Themes from the Book of Esther," December 3.

"Interpreting African-American History and Culture: The Derrick Beard Exhibition and Its Maryland Counterparts" continues through December at the Maryland Historical Society in Baltimore. The national exhibition explores the influence of African-American craftsmen. For more information, call 410/625-4830.

MASSACHUSETTS—Two regional series funded by the New England Foundation for the Humanities continue. Cosponsored by the Fitchburg Senior Citizens Center and Fitchburg Public Library, "Family Scrapbooks" will be held November 6, 13, 20, 27 and December 4. The film and reading series examines the experiences of New England families.

"Making a Living: The Work Experience of African-Americans in New England" also continues: in Worcester, the exhibition will be on display at the Worcester Public Library through December and a discussion will be held at the American Antiquarian Society of Massachusetts on November 7 and 21, and December 5; and in Boston, the exhibition displays at the Museum of Afro-American History/African Meeting House through December. The program appears also in Maine and Vermont; see listings for details. For more information, call 617/482-8030.

NEW HAMPSHIRE—Cosponsored by the Kearsarge Area Council on Aging and the Tracy Memorial Library in New London, "Family Scrapbooks" continues November 3, 10, and 17. The film and reading series examines the experiences of New England families. See listings for details.

Another regional program funded by the New England Foundation for the Humanities, "After Frost: Poetry in New England," continues at the Gordon-Nash Library in New Hampton. Examining the works of Robert Frost and thirty other area poets, a reading will be held November 13 followed by a discussion November 20. The program also takes place in Connecticut and Vermont; see listings for details. For more information, call 617/482-8030.

OHIO—In the spirit of Kwanzaa, four evening programs at the University of Toledo in December will offer overviews of African-American history, music, and art. Emphasizing the cultural values of Kwanzaa, scholars will discuss: on the 26, the

—Photo by Munro McPhetres

A 1949 photo of a backyard family picnic is part of the "Family Scrapbooks" series in New England states.

Commemorating the 1895 Atlanta Cotton States Exposition

BY NICOLE L. ASHBY

One hundred years ago Booker T. Washington delivered his famous compromise speech at the 1895 Cotton States and International Exposition in Atlanta. This November, in a centennial celebration of that exposition, Washington's granddaughter Margaret Clifford and the descendants of Frederick Douglass and W. E. B. Du Bois will convene for "Reflections on Their Ancestors."

The panel discussion, along with several exhibitions, is part of a centennial series at local universities and museums in Atlanta. Created partly to rival Chicago's Columbian Exposition of two years before, the 1895 Atlanta exposition was intended to let the world know of progressive and financial possibilities in the South. It distinguished itself by highlighting the contributions of African-Americans and women whose roles were still under definition in the region.

Clifford, along with Nettie Washington Douglass, great-great-granddaughter of Washington and Douglass, and Du Bois Williams, Du Bois's granddaughter, will discuss their heritage November 14 at Spelman College. The panel is part of the three-day conference at Spelman and at Georgia State University, "In Their Own Right: Women's Solutions to Black/White Issues of Race, Class, and Gender, 1895-1995." Johnetta Cole, president of Spelman College, and Bernice King, daughter of Dr. Martin Luther King Jr., will be among the speakers analyzing women's contributions to history.

In addition to the discussions, the conference offers three exhibitions: "Ruby Blackburn and the League of Negro Women Voters"; "Women as Agents of Change"; and the Debra Willis exhibition on the family tradition of quiltmaking.

An exhibition on fine arts, meanwhile, continues at the High Museum of Art. It includes more than sixty paintings, sculptures, drawings, prints, books, and architectural renderings of the 1895 fair. Included are original works by Winslow Homer, Theodore Robinson, and James McNeill Whistler.

At the Atlanta History Center, the theme is "Great Expectations." The exhibition focuses on urbanization in the New South, the intellectual debate on African-American progress after emancipation, and the changing roles of women at the turn of the century. Photographs, cartoons, period clothing, tickets, and souvenirs that were sold at the fair are on display. The Atlanta History Center includes the Atlanta History Museum, Tullie Smith Farm, Swan House, a research library and archives, and thirty-two acres of gardens.

Funding for the centennial celebration comes in part from the Georgia Humanities Council. Walking tours will continue through November 14 at Piedmont Park, the grounds for the exposition. For more information, call 404/523-6220. □

—Courtesy of the Atlanta History Center

self-determination and self-empowerment of African-Americans; 27, African American music traditions and their influence on American music; 28, art patronage within the African American community with an examination of the Harlem Renaissance; and 29, a collective panel discussion featuring speakers from the earlier programs. For each day Kwanzaa is sponsored, programs include a discussion on the holiday's principles and symbols, a libation—a ritual performed in remembrance of ancestors, a lighting of candles representing Kwanzaa's seven principles, and entertainment, storytelling, and theatrical performances. Special programs will be designed for children. Monthly programs and exhibitions continue during 1996. Kwanzaa is an African-American cultural holiday observed the day after Christmas through the first of January. The project is cosponsored by the University of Toledo and the Toledo-Lucas County Public Library. For more information, call 419/259-5392.

RHODE ISLAND—Brown University will host through December the exhibition "Film Architecture: Set Designs from *Metropolis* to *Blade Runner*," at the David Winton Bell Gallery. A film and lecture series accompanying the exhibition will begin with the classic films of Weimar Germany, *The Cabinet of Dr. Caligari* and *Metropolis*, and include American films such as *The Fountainhead* and the cult movie *Blade Runner*. Lectures will examine the themes of architectural history, and history and literature as viewed by set designers and directors. For information, call 401/273-2250.

VERMONT—Two regional series funded by the New England Foundation for the Humanities continue. "Making a Living: The Work Experience of African-Americans in New England," an exhibition, concludes November 15 at the Fletcher Free Library in Burlington. Discussions will be held November 1, 8, and 15. The exhibition, spanning three centuries, tells of the work done by African-Americans in the maritime trade, military service, ministry, and teaching, and describes their participation in the nation's wars and region's economic and social life.

"After Frost: Poetry in New England" concludes November 2 at the Cobleigh Public Library in Lyndonville with a discussion on the works of Robert Frost and thirty other area poets. The program continues with poetry readings at the Kellogg-Hubbard Library in Montpelier on November 20 and December 4, followed by discussion on November 27 and December 11. For more information, call 617/482-8030.

The speaker bureau presentations sponsored by the Vermont Council on the Humanities will also be held:

"Bright Venus Smith: Backwoods Peddler," a retelling of 1850s Vermont, at the Colchester White Meeting House on November 6;

"Vermonters in the Civil War: The Battle of Cedar Creek" at the Waterbury Center Library on November 8; and

"Schools and Schoolbooks in 1791," a slide talk of school paraphernalia in the year Vermont became a state, at the Poultney Methodist Church on November 12. For more information, call 802/888-3183.

VIRGINIA—The Virginia Center for the Humanities in Charlottesville features resident scholars who address a variety of subjects concerning Virginia's history in conversation sessions open to the public. The following three topics will be discussed this winter:

November 14, "Reluctant Visionaries and Southern Others: Writers and Painters of the Modern South," by Susan V. Donaldson, associate professor of English at the College of William and Mary;

November 28, "Faulkner and Love, a Family Narrative (1860-1936)," by Judith L. Sensibar, associate professor of English at Arizona State University; and

December 5, "A Thousand Miles in a Nightgown," by Mary E. Lyons, an independent scholar. For more information, call 804/924-3296.

WASHINGTON—"Yes, In My Backyard," an exhibition addressing the role of the Hanford Nuclear Reservation in eastern Washington, continues through December 31 at the Cheney Cowles Museum in Spokane.

Another community exhibition, "A Year in the Life of Wenatchee: 1945" continues through December at the Central Washington Museum, exploring the impact of World War II upon the residents of Wenatchee Valley.

"The Inquiring Mind," an ongoing speakers bureau, will continue in the following cities:

Belfair at the Timberland North Mason Library meeting room, "Journey to the Roof of the World: Can Marx and Buddha Be Friends?" by Tese Wintz Neighbor on November 8;

Des Moines at the Highline Community College lecture hall, "Media Ethics—The Good, the Bad, and the Ugly" by Gordon Jackson on November 1;

Eastsound at the Orcas Island School Library, "A Visit with Emily Dickinson" by Elaine Partnow on November 9;

Elma at the Elma Timberland Library, "Dr. Jenner's Incredible Smallpox Vaccine Experiment" by Thomas Kerns on November 7;

Ilwaco at the Heritage Museum, "From the Streets of Shakespeare to the Court of Elizabeth" by Tames Alan on November 11;

Lakebay at the Key Center Library, "Jackson Street After Hours" by Paul de Barros on November 8;

Medical Lake at the Medical Lake Community Library, "A Visit with Emily Dickinson" by Elaine Partnow on November 8;

Port Angeles at the City Hall Chambers, "Kitchenmaids or Stateswomen? A Political History of Women in Russia" by Edward Vajda on November 12;

Puyallup at the South Hill Library meeting room, "From the Streets of Shakespeare to the Court of Elizabeth" by Tames Alan on November 4; at the Spanaway Library meeting room, "The Intrepid Victorian Traveler" by Alan on November 14 and at the Lakewood Library on November 15;

Seattle at the Shoreline Community College music building, "Jackson Street After Hours" by Paul de Barros on November 3; at Arts West Gallery, "Song Maker: An Encounter with a Poet," by Anita Endrezze on November 9; at Lake Forest Park Presbyterian Church, "Journey to the Roof of the World: Can Marx and Buddha Be Friends?" by Tese Wintz Neighbor on November 14; and

Yakima at the Yakima Valley Community College, "Gaiety, Tragedy, and Community in Robert Frost" by Brian Culhane on November 5.

Sponsored by the Washington Commission for the Humanities, the bureau is in its thirteenth year and offers a selection of forty lectures by twenty speakers who travel throughout the state. Programs are free and open to the public. For updated listings, call 206/682-1770. □

Calendar

NOVEMBER ◆ DECEMBER

BY STEVEN SNODGRASS

—Bisbee Mining and Historical Museum

Combining photo murals, artifacts, and written documents, the Bisbee Mining and Historical Museum's "Bisbee: Urban Outpost on the Frontier" explores the people and events behind the transformation of a small 1880s mining camp into a thriving turn-of-the-century urban center. Bisbee, Arizona, was home to copper boom miners who answered the demands of the age of electricity.

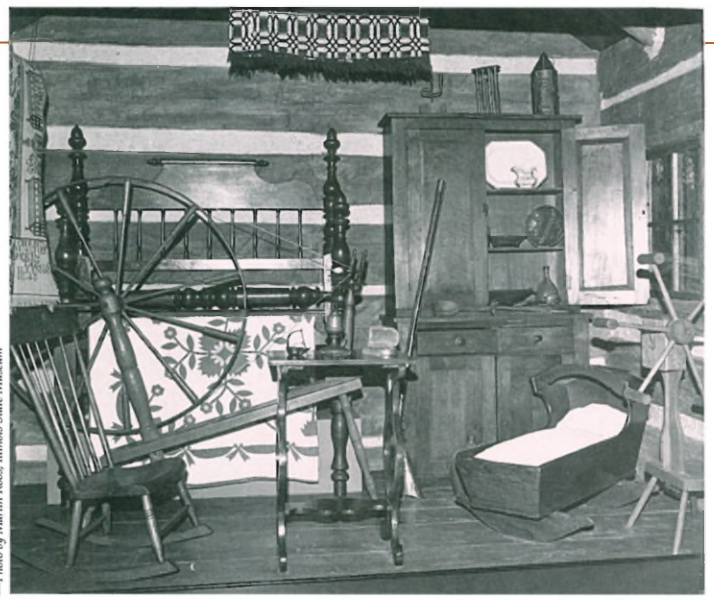
◆ According to the Hopi, Zuni, Navajo, and Apache, humans are not the dominant force in the universe. They are one part of it. The University of Pennsylvania Museum of Archaeology and Anthropology's "Living in Balance" focuses on the sacred and cultural connection these Southwest Native Americans have with their environment.

◆ What happens to a lumber boom town after all of the trees have been cut down? Wisconsin's Chippewa Valley Museum answers that in "Settlement and Survival: Building Towns in the Chippewa Valley, 1850-1925," which chronicles the region's struggle for survival after the collapse of its major industry.

"Animals in African Art: From the Familiar to the Marvelous," at New York City's Museum for African Art, looks at how Africans use animals—domestic, wild, and magical—as metaphors for thinking about what it means to be human. More than 150 works, including this Nigerian headdress, are on display.

—Photo by Jerry L. Thompson, Museum for African Art

ENDOWMENT EXHIBITIONS



—Photo by Martin Roos, Illinois State Museum

Springfield's Illinois State Museum uses its decorative and industrial arts collections to explore important choices in family life—where to live, where to work, who to marry, how to provide for children, and how to furnish homes—and the factors that influence those choices in "At Home in the Heartland," covering the last three centuries of Illinois history.

—Library of Congress

"Before Freedom Came: African American Life in the Antebellum South," adapted by the Smithsonian Institution Traveling Exhibition Service from a Museum of the Confederacy exhibition, opens November 11 at the Cape Fear Museum in Wilmington, North Carolina, and travels through fall 1997. "Before Freedom Came" focuses on remembrances of slavery told through testimonies, stories, songs, and objects.

The Mills College Music Department and the Center for Contemporary Music present "Here Comes Everybody: The Music, Poetry, and Art of John Cage" November 15-19 at Mills College in Oakland, California. The conference and festival focuses on Cage's contributions to twentieth-century culture and includes a concert series, an exhibition of his art, and films by and about Cage.

—Michael Sumner/Burning Books

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RESEARCH AND EDUCATION DIVISION *James C. Herbert, Director • 202-606-8373*

e-mail addresses: research@neh.fed.us, education@neh.fed.us

	Deadline	Projects beginning
Archaeology Projects	*Suspended*	
Basic Research	*Suspended*	
Centers for Advanced Study	*October 1, 1996*	*September 1, 1997*
Conferences • *606-8210*	*Suspended*	
Dissertation Grants	*Suspended*	
Editions	*Suspended*	
Elementary and Secondary Education in the Humanities • *606-8377*		
Humanities Focus Grants	*January 15, 1996*	*April 1996*
National Institutes	*February 1, 1996*	*August 1996*
Faculty Graduate Study Program for Historically Black Colleges and Universities *606-8466*	*March 15, 1996*	*September 1,1997*
Fellowships for College Teachers and Independent Scholars • *606-8467*	*May 1, 1996*	*January 1, 1997*
Fellowships for University Teachers • *606-8466*	*May 1, 1996*	*January 1, 1997*
Higher Education in the Humanities • *606-8380*		
Humanities Focus Grants	*January 15, 1996*	*April 1996*
National Institutes	*February 1, 1996*	*August 1996*
Humanities Studies of Science and Technology	*Suspended*	
International Research Organizations	*October 1, 1996*	*September 1, 1997*
Subventions	*Suspended*	
Summer Seminars for College Teachers • *606-8463*		
Participants	*March 1, 1996*	*Summer 1996*
Directors	*March 1, 1996*	*Summer 1997*
Summer Seminars for School Teachers • *606-8463*		
Participants	*March 1, 1996*	*Summer 1996*
Directors	*March 1, 1996*	*Summer 1997*
Summer Stipends	*Suspended*	
Translations	*Suspended*	

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DIVISION OF PRESERVATION AND ACCESS *George F. Farr, Jr., Director • 202-606-8570*

e-mail address: preservation@neh.fed.us	Deadline	Projects beginning
Library and Archival Preservation/Access Projects • *606-8570* *(includes proposals for Reference Materials)*	*July 1, 1996*	*May 1997*
National Heritage Preservation Program • *606-8570*	*July 1, 1996*	*May 1997*
U. S. Newspaper Program • *606-8570*	*July 1, 1996*	*May 1997*

DIVISION OF PUBLIC PROGRAMS *Marsha Semmel, Director • 202-606-8267*

e-mail address: publicpgms@neh.fed.us	Deadline	Projects beginning
Humanities Projects in Media • *James Dougherty 606-8278*	*January 12, 1996*	*September 1996*
Humanities Projects in Museums and Historical Organizations • *Suzi Jones 606-8284*	*January 12, 1996*	*September 1996*
Humanities Projects in Libraries • *Thomas Phelps 606-8271*	*January 12, 1996*	*September 1996*
Special Projects • *Virginia Field 606-8272*	*January 12, 1996*	*September 1996*
Special Competition: The National Conversation • *Virginia Field 606-8272*	*November 24, 1995*	*May 1996*

FEDERAL-STATE PARTNERSHIP *Carole Watson, Director • 202-606-8254*

e-mail address: fedstate@neh.fed.us

Each state humanities council establishes its own grant guidelines and application deadlines.

OFFICE OF CHALLENGE GRANTS *Stephen M. Ross, Director • 202-606-8309*

e-mail address: challenge@neh.fed.us	Deadline	Projects beginning
All applications should be submitted to the Office of Challenge Grants	*May 1, 1996*	*December 1996*

World Wide Web Home Page: http://www.neh.fed.us

To receive guidelines for any NEH program, contact the Office of Publications and Public Affairs at 202-606-8400 or by e-mail at info@neh.fed.us. Guidelines are available at least two months in advance of application deadlines.

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