



Edward Albee

James Baldwin



Amiri Baraka



Bruno Bettelheim



John Ciardi

# Humanities



Lawrence Ferlinghetti

## Symposium: Literature and the urban experience



Leslie A. Fiedler



John Holt



Alfred Kazin



Jonathan Kozol



Jerre Mangione



Toni Morrison



Newark skyline



Joyce Carol Oates



Marge Piercy



Chaim Potok



Illustration: C. Stork



Pedro Juan Soto



Stephen Spender



Piri Thomas



Douglas Turner Ward



Robert Penn Warren



## In this issue . . .

- 2 Symposium: Literature and the Urban Experience**  
James Baldwin  
Joyce Carol Oates  
Bruno Bettelheim
- 9 Humanities and the Urban Renaissance**  
Boston and Chicago  
Houston  
Baltimore  
New York  
Atlanta  
and  
Danzig: A Destroyed Community Lives On by Vivian B. Mann
- 16 State of the States: The Role of the Scholar in Public Programs**  
by Barbara Delman Wolfson
- 18 Deadlines for Grant Applications**
- 19 The National Council on the Humanities**
- 20 Dustjackets: A Program for Scholarly Publishing**  
by Richard Koffler
- 22 Recent NEH Grant Awards**
- 29 NEH Grant Making: Who Decides?**  
by John Lippincott
- 30 Letters to the Editor**
- 32 About the authors**  
In the next issue



FOR INFORMATION ABOUT  
SUBSCRIPTIONS SEE PAGE 31

# SYMPOSIUM SYMPOSIUM

*Ed. Note: The Rutgers-Newark Conference on Literature and the Urban Experience originated with a grant from the New Jersey Committee for the Humanities, obtained additional funding from at least a dozen private donors, and received a \$55,000 grant for post-conference dissemination through the NEH Division of Special Programs.*

*For three unforgettable days, the standing-room-only crowd who had come to listen to and learn from what many of America's best writers and thinkers had to say about the urban experience—their experience—overflowed the main auditorium into two closed-circuit television lounges. Of the nine thousand people who attended the conference during the three days, about seventy percent had no college or university affiliation. In short, it was the adults—the out-of-school public—who came to hear how the humanities might help to enrich their lives.*

*It was an editor's dream or nightmare—choosing from nearly forty of America's most distinguished authors and literary critics to give Humanities' readers the essence of what happened.*

*We decided to edit the three keynoters in order of their appearance at the conference, and excerpt as much as space would allow. If you would like more information about how to obtain the publications, and video or audio tapes available from the conference, please contact the conference directors, Ann Watts and Michael Jaye, % English Department, Rutgers University, Newark, NJ 07102.*

### JAMES BALDWIN:

I am a city boy. Many years ago I was in the country, walking along a country road and a woman passed me—a white woman, by the way—and she said "Good morning." And I thought "Who is that nut?" No one in the city, except your immediate family (and not always they) says good morning. I thought about it because it meant something enormous. I had grown up or I had become accustomed to such an incredible silence.

In New York, when it is immobilized by some natural disaster like snow, people have to

walk; and for the first time they talk to each other. They are like children at a fair—delighted by the snow, delighted by the fact the subways aren't moving, the buses aren't moving, they can't get to work—all they have is each other. But when the snow melts and things go back to what we call "normal," nobody says a word to anybody.

Now, what does this mean? Obviously, I can't tell you what it means. I can only ask myself what it means—what it has meant for me in the time I have been on earth.

I think of one of our poets—a black poet—who wrote a song called "Living for the City." It was Stevie Wonder, and it contains these lines: "His hair is long, his feet are hard and gritty, he spends his life walking the streets of New York City. He is almost dead from breathing in air pollution, he would like to vote, but for him that's no solution" and Stevie says "Stop the giving, just enough for the city."

It may be interesting to suggest that, apart from our other addictions, the city is probably the most visible product of the industrial revolution. People left the land to come to the city because they had no choice.

I am not a sociologist. I am not equipped to discuss in detail the implications of the creation of the city. But I can say that [the city's] creation has had devastating effects on human life everywhere.

I have, for example, a typewriter somewhere else in the country. I spend a lot of my time living in the country trying to work, trying to write. In the country you wake up whenever it is that you wake up and you look at the sky. It is there: it gives you some idea what kind of a day you are going to have. And you walk on the ground; it is there. It [the country] gives you some sense of yourself. You go about your duties. You have your lunch; you take a walk. You know that at a certain moment the sun is going to go down and you prepare yourself to deal with that—close the shutters, turn on the lights, have a drink, make love, go to sleep.

## Editor's Notes

"Repelled but fascinated; embittered but home."

That is how James Baldwin began his presentation at the Conference on Literature and the Urban Experience and why we have devoted most of this issue of *Humanities* to the renaissance of cities and the contribution the humanities are making.

Americans have always felt ambivalent about city life. Since Jefferson's bucolic dream, the city—for some—has meant loneliness, alienation, and disintegration of the agrarian democratic idyll. To others, as Joyce Carol Oates says in her essay on Page 3, the city has been a beacon of hope, opportunity, independence.

Critic Wolf Von Eckardt, describing a recent Aspen conference, said the question was, "Does architecture primarily serve art or civilization?" Moshie Safdie, according to Eckardt replied, "that the symbolic meaning of a building evolves from its human purposes."

Benjamin Thompson, architect of Boston's

Faneuil Hall Marketplace, described in our story on Page 9 said, "Forget about Architecture with a capital 'A'; death to all monuments, they stifle our dreams. . . ."

In Baltimore, Chicago, Atlanta, Houston—even in the embittered South Bronx—many people are dreaming of new beginnings as they rediscover their past. The bittersweet knowledge of old mistakes, human as well as architectural, is resulting in a new respect for differences in language, customs, and what it means to be an American.

Is it too much to hope that by studying literature, history and philosophy, America's city dwellers may become the first truly multiracial, multicultural civilization in the world?

The humanities projects described in these pages cannot make that happen. But they can bring an awareness of the problems, and, it is hoped, of some of the solutions that will permit the rebirth of America's cities.

—Judith Chayes Neiman

# Humanities

a bimonthly review published by the  
**National Endowment for the Humanities**  
**Chairman:** Joseph D. Duffey  
**Director of Public Affairs:** Barry D. Wanger  
**Editor:** Judith Chayes Neiman  
**Editorial Board:**  
Harold Cannon, Geoffrey Marshall, B.J. Stiles, Armen Tashdian, Barry D. Wanger, Judith Chayes Neiman  
**Editorial Assistant:** Linda Blanken  
**Production Manager:** Robert Stock  
**Librarian:** Jeanette Coletti  
*Designed by Maria Josephy Schoolman*

The opinions and conclusions expressed in *Humanities* are those of the authors and do not necessarily reflect Endowment policy. Material appearing in *Humanities* may be freely reproduced although the editor would appreciate notice and copies for the Endowment's reference. Use of funds for printing this publication has been approved by the Office of Management and Budget. Send address changes and requests for subscriptions to the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. Subscription price, \$7 per 6 issues. (USPS 521 -- 090) Other communications should be addressed to: Editor, *Humanities*, National Endowment for the Humanities, Mail Stop 204, Washington, D.C. 20506. Telephone: 202/724-1840. ISSN 0018-7526.



# SYMPOSIUM:SYMPOSIUM SYMPOSIUM

## Literature and the urban experience



Every day in the country is a little like that.

On the other hand every day in the city,—and I grew up in the city—involves a subtle divorce from reality. There is something a little terrifying about being forty stories in the air and looking around you and seeing nothing but walls—other skyscrapers. You don't dare look down. If you are on the ground, if you want to see the sky, you must make an effort of the will and look up. And if you do that, you are likely to be carried off to Bellevue.

If I am right, the tremendous noise of the city, the tremendous claustrophobia of the city is designed to hide what the city really does: divorce us from a sense of reality and divorce us from each other. And when we are divorced from each other, we have no way back to reality. Because even in this democracy, people cannot live without each other—something Americans are going to have to discover again.

The European immigrants coming through Ellis Island had gone to the cities before I did; and once they had become white Americans, part of their function was to keep me out of the city. When I got to the city, I met slaughter.

But more important than that, the reason my father left the land and came to the city was because he was driven by the wave of terror which overtook the South after the first World War. Soldiers were being lynched in uniform, slaughtered like flies.

So, Daddy came to New York—others went to Chicago, some went to Detroit—and we know what happened when we got there. We immediately became, from an economic point of view, a captive population. We were herded into the ghettos which the immigrants were trying to get out of. That is part of the hidden thing that Americans are going to have to think about and confront again.

I know, historically speaking, what drove me to these shores. I may be the only American who can say, quite candidly, "I know I never meant to come here." Never. I am the only immigrant who, in Judge Bruce Wright's words, "never got a package from home."

If that is so—and that is so—it says something about the price Americans paid for the ticket to cross all that water and to become Americans. The price of the ticket was high. The price of the ticket was to become white. Americans failed to realize that they were not white before they got here—they were Greek, they were Russian, they were Turks—they were everything under heaven, but they were not white. They were being white because they had to keep me black. There are economic reasons for that, and the economic reasons have moral repercussions and moral results.

The life of the city is hard for everybody. But, baby, try it if you are black. We began to move across the river to the Bronx; and when we started moving across the river to the Bronx, all those people who had lately become white fled in terror. One of the results is the present disaster called the South Bronx where nobody can live. The movement of the white people in this country has been—and it is terrifying to say this, but time to face it—a furious attempt to get away from the niggers.

Now, having fled all the way to the suburbs and having created the unmitigated disaster that we call the inner city as a result, they are trying to reclaim the land in Harlem and Detroit

and Chicago. They are moving back into the ghettos that they drove us into and then drove us out of. They are reclaiming the real estate, and nobody knows and nobody cares what is going to happen to the niggers.

The quality of life in all of our cities is a direct result of the American terror. It says something, which I cannot describe, about the American morality. In short, the American panic has made all of our cities virtually unlivable.

What to do about this is more than I can tell you. But I do know that in the attempt to escape black people or the non-white person—for that is what it is—Americans have lost their own sense of identity. It is very important to suggest that of all the people who came here blacks were the only people who did not deny their ancestors.

Concretely, for example, there was a moment in the Greek boy's life when he could not talk to his father because he had to speak English and his father only spoke Greek. One has overlooked the meaning of that rupture. It means that when you are in trouble, there is nothing behind you. There is nothing to sustain you in the midnight hour when you have to get through, somehow, to your father and your mother and the people who produced you—who gave you the strength to move from one place to another.

If you give that up sooner or later, you find a psychiatrist; and, sooner or later, as is happening now, you go back to witch doctors and become born again.

Black people, who had no written history, came here chained to each other from different tribes unable to speak to each other, forbidden by law to read or write. This despised and unknown people were given one thing only—not the Bible because it was forbidden to read. They were given the Christian cross, and that is all. With that they had to forge an identity and discover who they were, whence they came, and bring us to where we are now.

I suggest that this is an unprecedented journey. It says everything about America. The question before this country (not only in the cities) is whether you will find in yourselves—we will find in ourselves—the courage and the moral passion to accept this miracle—the miracle of our brotherhood—or perish.

**JOYCE CAROL OATES:**  
*Imaginary Cities: America*

If the City is a text, how shall we read it?

American literature of the twentieth century suggests that the City, an archetype of the human imagination for thousands of years, (the Heavenly City, the Kingdom of the Dead, the City of God, the City of Man, the Cities of the Plains,) has absorbed into itself presumably opposed images of the "sacred" and the "secular."

The City of God and the City of Man have conjoined out of psychological necessity in an era of diminished communal religion. A result of this fusion of polar symbols is that the contemporary City, as an expression of human ingenuity and a material expression of civilization itself, must always be read as if it were Utopian (that is, "sacred")—and consequently a tragic disappointment, a species of hell.



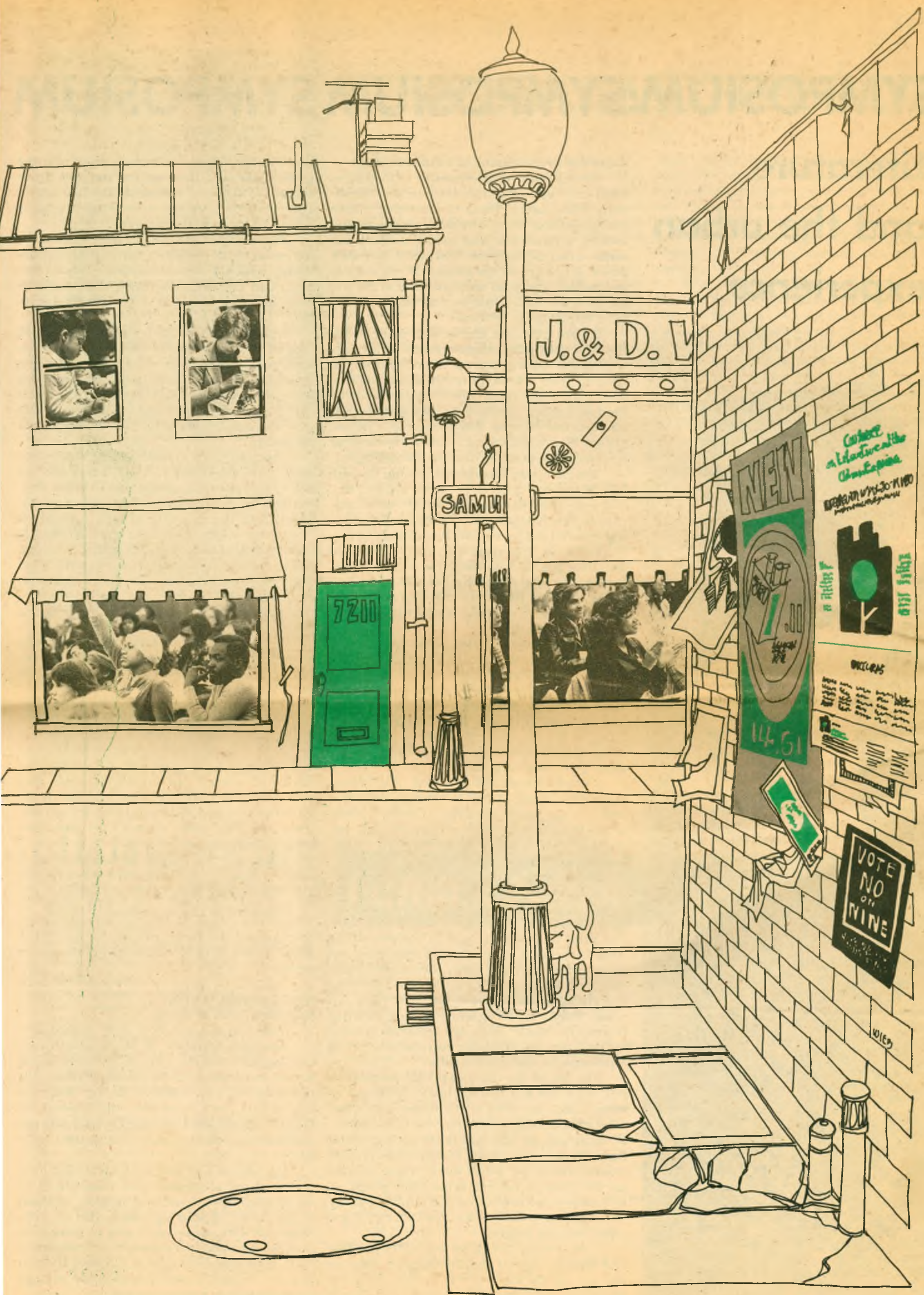


Illustration: John Wiebenson

"... none of us is as perfect as we wish, nor as bright as we would hope . . . . If we are to be human, we must strive to do better, because clearly we are quite some distance from what we can be," said Nikki Giovanni to an overflow crowd during the discussion on "The Poet in the City."



Many of our writers have spoken out boldly (if poetically) about the psychological kinship between the individual and the City, interpreting the fate of one in terms of the influence of the other, which is almost always malefic. Saul Bellow's Charley Citrine says, in his meditation upon the miserable life and premature death of the poet Von Humboldt Fleisher. . . . "Chicago with its gigantesque outer life contained the whole problem of poetry and the inner life in America."

The more autonomous an archetype in the Unconscious, the greater its numinosity in what we might call, echoing Jung, the collective imagination; the more contradictions it displays in consciousness, the greater the range of emotions it arouses.

Like Nature (by which I mean the *idea* of Nature, . . . . Nature as the timeless though hardly exact counterpart of the City) this image functions almost exclusively as a symbol: it is the dramatic background against which fictional persons enact their representative struggles with those values, frequently internalized, that the City embodies.

In America, emphasis has generally been upon the City as an expression of the marketplace struggle that will yield, *should yield*, individual success in financial and social terms: Utopia may not really exist, but the Utopian dream of salvation is still potent.

At one extreme, as depicted in the fiction of late nineteenth and early twentieth century the struggle is graphic and literal: the City is a place in which human beings die as a consequence of the unspeakable conditions of slum life and actual mistreatment by employers or by one another. "The things which could not kill you," Anzia Yeziarska says in the story "My Last Hollywood Script," "were the making of you"—but very few people were "made" by the exhausting struggle of daily slum life, of which Yeziarska writes so powerfully.

At another extreme, in the fiction of the past several decades, perhaps most eloquently in Saul Bellow, the struggle has become internalized, a ceaseless philosophical inquiry. Bellow's masterful novels all address themselves to "the lessons and theories of power" in a great American city; Bellow is obsessed with the riddle of what it means to be an urban man in the secular, mass-market culture that appears to be vertiginously extraverted, without a coherent sense of history or tradition—in which, in fact, "all the ages of history" can be experienced as simultaneous.

The industrial landscapes of Detroit evoked in Philip Levine's poetry—notably in *They Feed The Lion* and 1933—are glimpsed in fragments but coalesce, in the reader's imagination, to a hellish city, a city "pouring fire." And the citizens of Donald Barthelme's *City Life* suspect (probably with justification) that they are suffering brain damage as a result of their polluted environment: ". . . we are locked in the most exquisite mysterious muck. This muck heaves and palpitates. It is multi-directional and has a mayor. . . ."

Students of American literature are all familiar with the hellish City of late nineteenth- and early twentieth-century literature, powerfully presented by Upton Sinclair (whose equation of Chicago with the "jungle" is still, perhaps, a viable image) and Stephen Crane (whose *Maggie: A Girl of the Streets* is set on the Bowery—in Crane's words "the only interesting place in New York"). The city is a "dark region" of "gruesome doorways" that surrender babies to the street and the gutter. There are aged

withered persons, and ragged children, and derelicts, and pugnacious young men who imagine the world "composed, for the most part, of despicable creatures who were all trying to take advantage" of them. . . .

The novelist and short story writer Anzia Yeziarska (1885?–1970) is probably a more realistic portrayer of certain aspects of city life in the early twentieth century than her famous male contemporaries.

Her writing is autobiographical and emotional; the City of her fiction—New York's Lower East Side Jewish ghetto—is complex and ambiguous, by no means simply a marketplace or jungle in which the individual is suffocated.

Between 1920 and 1932 Yeziarska published six books, among them her best-known novel *Bread Givers*. In fast-moving and relatively unsophisticated prose Yeziarska dramatizes the struggle of a strong-willed young woman to free herself of both the immigrant slums of the New World and the religiously enjoined subservience and chatteldom of the old. . . .

Anzia Yeziarska was born in a *shtetl* in Russian Poland and emigrated with her family in the 1890s to the New World of Manhattan. In this "new" world, Jewish immigrants tried with varying degrees of success and failure to reconstruct the "old" world, and the narrowing conflict between Yeziarska's heroines and their

*"When black artists write, whether they profess love of urban life as Langston Hughes did, or despise it as Baldwin does . . . the emotion cannot be compared to Sandburg's or Fitzgerald's, . . . its sources are not the same."*

—Toni Morrison

conservatively pious fathers must stand as a paradigm of this larger cultural conflict.

The Old World makes its claim in this typical outburst of the father in *Bread Givers*: ". . . My books, my holy books always were, and always will be, the light of the world. You'll see yet how all America will come to my feet to learn." Yeziarska observes: "The prayers of his daughters didn't count because God didn't listen to women. . . ."

Her heroine Sara breaks with her family at seventeen—an extraordinarily courageous act. Her father is outraged but she replies: "My will is as strong as yours. I'm going to live my own life. Nobody can stop me. I'm American! . . ."

If Sara is to save herself from suffocating in her ghetto-bound family she must become *American*. She understands as a very young child that there is "no move in this world without money" and she concludes that by studying English in night school she will have the means of freeing herself from poverty.

If the romantically American rags-to-riches plot seems excessive to contemporary readers, one should be reminded that Anzia Yeziarska underwent approximately the same experience—her writing is autobiographical in outline if not always in detail.

Where Crane, Dreiser, Henry James, and, indeed, most serious writers of the epoch severely criticized the very basis of "Americaniza-

tion" in these terms, Anzia Yeziarska takes everything on faith, knowing only that the future—"America"—is infinitely preferable to the past. . . .

No one has written with more tenderness and authority of the almost physical yearning for *knowledge* a certain kind of young person possesses. (Is this young person inevitably the child of very poor parents? Or is the struggle for education and self-realization simply more vividly italicized, in a context of poverty?). . . .

The City is, ironically, a kind of hell—yet the only possible place for the liberation of a certain kind of independent and courageous woman. The relatively egalitarian nature of the bitter struggle for money allows girls like Yeziarska's heroines to break away from the world of their fathers, and if their goals, their triumphs—acquiring a teaching certificate, for instance—seem to us modest enough, we must remember out of what stifling poverty, beneath what appallingly low ceilings, they were dreamt. . . .

Yeziarska writes without irony, however; she is never critical of the lure of "Americanization" itself. And unlike fellow contemporaries—Henry Roth, for instance, whose *Call It Sleep* is of course a work of far greater psychological subtlety than Yeziarska's—she did not appear to take an interest in the craft of fiction itself; . . . The autobiographical energies of a first-person narration . . . need not invariably bring with them a slackening of control, as Bellow's masterpiece *The Adventures of Augie March* makes clear. But Yeziarska is so close to her material and to her woman protagonists that the ambiguities that disturb and enrich 'serious' fiction are largely missing.

The City's gift of anonymity, the promise of wages for work—wages agreed upon in advance—make the individual possible for the first time: the individual *woman*, one might say. . . .

Quite apart from the somewhat mechanical fatalism of Stephen Crane, and the platitudinous pessimism of Dreiser; apart from the "social realism" of Anzia Yeziarska, and a more recent woman novelist of comparable power, Harriette Arnow—one encounters a celebration of the city as an end in itself: an archetype of amoral dynamism that awakens no emotion more violently than that of simple awe. . . .

One of the most remarkable achievements of James Joyce's *Ulysses*—more remarkable by far than the dazzling harlequinade of its styles and Homeric structure—is the rendering, in the most supple, sensuous, and precise language possible, of the city of Dublin: that city where "everyone knows everyone else."

Joyce's boldly new art *renders* the city but refuses to *present* it: we experience Dublin in snatches and fragments, catching only glimpses of it, carried along by the momentum of Leopold's or Stephen's subjectivity: we know the city from the inside, though in a sense we "know" it hardly at all. The Dublin of *Ulysses* is subliminally granted. "Everything speaks in its own way," Bloom quietly observes. The City speaks through everyone and everything, in a multitude of voices.

"Moses Herzog" and "Charley Citrine" are Joycean names, if not precisely Joycean people, but we should suspect in any case that Saul Bellow has learned from Joyce . . . for who among twentieth-century American novelists has evoked the City with more passion and more resonance than Bellow?

As the creator of superbly modulated prose and as the observer of character and cityscape, Bellow is Joyce's equal. He has written no novel



to rival *Ulysses*—who has?—but the complex riches of his numerous books attest to an imagination as deeply bound up with his subject as Joyce was with his; and if he is less experimental than Joyce it should be noted that he is less self-indulgent as well. Augie March might be speaking for his creator in these arresting opening words of *The Adventures of Augie March*:

I am an American, Chicago born—Chicago, that somber city—and go as I have taught myself, free-style, and will make the record in my own way: first to knock, first admitted; sometimes an innocent knock, sometimes a not so innocent.

Augie March's Chicago . . . of the 1920s and 30s is a place of congestion and drama. European immigrants, blacks, even Mexicans—Jews and Catholics, the Chicago of welfare clinics and ward politics, local millionaires—"bigshots and operators, commissioners, grabbers, heelers, tipsters, hoodlums, wolves, fixers, plaintiffs, flatfeet, men in Western hats and women in lizard shoes and fur coats, hothouses and arctic drafts mixed up, brute things and airs of sex, evidence of heavy feeding and systematic shaving, of calculations, griefs, not-caring, and hopes of tremendous millions"—all eagerly observed by young Augie March. . . .

Augie is idealistic but he learns quickly the lessons of the city: to plot, to calculate, to negotiate, to press forward, never to allow himself to be manipulated, never to allow others to define his limits. . . .

He is there to learn the "lessons and theories of power" in the great city of Chicago, confident . . . that these lessons and theories will be generally applicable. For every Augie March in the near-slums of Chicago there were hundreds of Studs Lonigans, but Augie—of course!—is the survivor, the prince, just as Bellow's unique synthesis of the humanistic and the tragic, his apparently effortless synthesis of the "classic" and the defiantly modern, greatly outdistances the time- and place-locked "naturalism" of James T. Farrell.

Like his creator, Augie refuses to be "determined" beforehand. He defines himself; he declares himself a "Columbus of those near-at-

hand. . . ." The "universal eligibility to be noble" informs most of his acts. . . .

Chicago is America writ large, and the American legend is wonderfully seductive: why should one *not* succeed in becoming an American? "What did Danton lose his head for, or why was there a Napoleon," Augie asks passionately, "if it wasn't to make a nobility of us all?"

Darkened by a few degrees, Augie's adventures might well be tragic; his ebullience might swerve into mania, or angry despair. . . . Yet Augie's free-wheeling gregariousness manages to absorb (thanks to the elasticity of Bellow's prose) a number of troublesome things—the anti-Semitism of neighborhood Polish Catholics, the disappointments of numerous petty jobs and various sorties into amateur crime, and the gradual disintegration of the March family. For though Augie is very much a loner, *Augie March* is the most generously populated of novels. Chicago emerges as a city of giants who reveal themselves in their speech (eloquent, eccentric, lyric as any in *Ulysses*) and in their possessions (which, like Joyce, Bellow loves to catalog at length). . . .

Augie understands himself "forced early into deep city aims" in a crowded environment that can, at any moment, turn against him. "You do all you can to humanize and familiarize the world," Augie observes, when his fortune declines, "and suddenly it becomes more strange than ever." At the city college he attends . . . "the idea was," *American*: which means to acquire power, by way of wealth, by way of the manipulation of others. . . .

In the long story "Look for Mr. Green" in the volume *Mosby's Memoirs* the native-born Chicagoan George Grebe is employed by the welfare department to deliver checks in the Negro district—but he cannot find the crippled black man Green, no matter how courageously or how desperately he tries. The black slums of Chicago will not yield their secrets to him; he cannot find the possibly mythical Green. But in his search he learns of a world, and of people, that he had not previously encountered. (He is a university graduate, with a degree in Classics

worthless in the Depression years.) On the walls of tenement buildings he reads enigmatic scrawls as if they contained a message for him: "So the sealed rooms of pyramids were decorated, and the caves of human dawn. . . ."

*Herzog* is a richly textured and extremely intense novel about an urban man, Moses Herzog, who shuttles back and forth between Chicago and New York, negotiating the terms of a most unpleasant divorce as he comes closer and closer to a breakdown. . . . Like Augie March, Herzog consciously resists the temptation to be heroic—to be involved in a dramatic (and consequently artificial) sequence of acts. The novel's theme is central to Bellow's mature work, and is stated quite explicitly midway in the narrative: "the real and essential question is one of our employment by other human beings and their employment by us. Without this true employment you never dread death, you cultivate it. . . ."

In *Herzog* one catches hardly more than glimpses of Herzog's Chicago, though he admits to being deeply involved with it. . . . Driving to his elderly step-mother's home he broods over "clumsy, stinking, tender Chicago. . . ."

There is nothing tender, nothing remotely redemptive, about the City of Mr. Sammler's Planet. . . . New York City. As one of the "great" cities of the civilized world it is sharply disappointing: its hold on civilization is extremely tenuous. Not only does society appear to be sinking into madness, but there is, as well, the excuse of madness. . . .

Sammler passes judgment on a "whole nation, all of civilized society . . . seeking the blameless state of madness. The privileged, almost aristocratic state of madness."

*Mr. Sammler's Planet* shares with *Humboldt's Gift*, and parts of *Herzog*, a curious and sometimes uneasy wedding of high, grave, and indeed "prophetic" musings and a plot that is frequently farcical, populated by comic characters. Elderly, half-blind, a distinguished historian and journalist, Arthur Sammler looks back upon his friendship with another prophet, H.G. Wells, and his acquaintance with Bloomsbury; he looks back, with distinctly less pleasure, on the madness of Nazism, the concentration camps, and a death ditch in Poland in which he almost died. He is a seer, a voice: he exists primarily in his judgments, which are quite savage. . . . Like anyone who has seen the world collapse once, Sammler entertains the possibility that it might collapse twice.

Sammler feels like the time-traveler in

" . . . kids begin to view themselves . . . as the objects of history. History, they say, is not something that we do, but what is done to us."

—Jonathan Kozol





“... what cities alone make possible—the confluence of many people talking, asking and answering . . . is dialogue established, dialectic invented— . . . long before I had ever been invited to a conference or stood behind a classroom desk, I learned the first duty of the teacher: patiently to explain.” —Leslie Fiedler

Wells' fantasy *The Time Machine*, and though the curve of the novel brings him to a thematic (and heavily rhetorical) affirmation of this life, this earth—in short, this *planet*—the novel's vitality springs from his general repulsion. This is the symbolic City in which a rat can be mistaken for a dachshund, and sexual experimentation of various kinds is taken up on principle. Simply living in New York makes Sammler think compulsively of Sodom and Gomorrah—a general doom “desired by people who have botched everything. . . .”

By contrast, Hubert Selby Jr.'s extraordinary collection of stories, *Last Exit to Brooklyn*, and John Rechy's rather more reticent, but still deeply disturbing, *City of Night*, attempt to illuminate from the inside the nightmare qualities of the City in more or less the stage of deterioration that so upsets Sammler. The near-primitive nature of Selby's characters and the almost consistently uninflected rhythm of his prose should not obscure the fact that *Last Exit to Brooklyn* is, in its way, a formal experiment: an attempt to force the reader to *feel* the repulsiveness of its subject. One does not tour Brooklyn in a Rolls Royce or its moral equivalent in *Last Exit*, nor is one allowed an aesthetic distance from the cities of night (New York at Times Square, Los Angeles at Pershing Square, New Orleans during Mardi Gras) in Rechy's deeply moving and surprisingly lyric novel of the homosexual subculture. To use Schopenhauer's terminology, these naturalistic works give verbal life to the Will—and if the Idea is present it must be inferred by the reader, who should not, on that account imagine himself superior to the “singular dirty mystery” of these fictions.

*Humboldt's Gift* . . . resolves in comedy of a frequently outsized, loony nature many of the tragic paradoxes of Sammler's world. In *Humboldt's Gift*, discursive and moralizing passages seem, at times, set down almost at random in the text, and the novel's protagonist—Charley Citrine, a “famous” and commercially successful playwright—often earns the impatience his ex-wives and other critics (“Reality Instructors”) feel for him. Yet beneath the carnival-like plot there is the constant brooding upon death—mortality and love and fame and death in America—that Bellow has elsewhere explored; as Augie said long ago, “There is a darkness. It is for everyone.”

Humboldt is, of course, Von Humboldt Fleischer, the beautiful brilliant boy-genius of a poet who becomes—all too quickly, and too plausibly—a dishevelled ruin of an alcoholic whose fate is a lonely death in a hotel off Times Square. Charley Citrine, his old friend, is obsessed with Humboldt . . . because Humboldt's fate illustrates the fate of the poet in America at the present time. . . .

Where once the poet was considered to have divine powers, now his relative impotence is shown for what it is: “Having no machines, no transforming knowledge comparable to the knowledge of Boeing or Sperry Rand or IBM or RCA. . . . For could a poem pick you up in

Chicago and land you in New York two hours later? Or could it compute a space shot? It had no such powers. And interest was where power was. . . . It was not Humboldt, it was the USA that was making its point; ‘Fellow American, listen. If you abandon materialism and the normal pursuits of life you wind up at Bellevue like this poor kook.’”

. . . Beneath Citrine's comic despair is the heart-cry of Bellow himself, who has written, elsewhere, frankly and thoughtfully of the failure—that is, the refusal—of the nation's ‘leaders’ to pay the most minimal attention to novelists and humanists like himself. One hardly wants the State to show an interest in literature like that of Stalin's—yet the situation is rather discouraging for a writer with Bellow's justifiable claims of “leadership. . . .”

In a self-interview published in 1975, shortly after the appearance of *Humboldt's Gift*, Bellow attacks the “formulae, the jargon, the exciting fictions, the heightened and dramatized shadow events” selected by the media and accepted by the public, and “believed by almost everyone to be real.” Is the reading of serious literature at all possible for such people? In the universities, where one might expect something very different, “the teaching of literature has been a disaster.” Interpretation—critical methodology—“learned” analyses—are substituted for the actual experience of the work of art itself. And the cultural-intelligentsia (professors, commentators, editors) have become politicized and analytical in temper, and hostile to literature: the members of this elite, Bellow says, *had* literature in their student days and are now well beyond it.

The City of *Humboldt's Gift* is background primarily, experienced in snatched moments, though greatly bound up with Citrine's meditation upon death. . . . In one of the book's strongest passages, Citrine broods: “. . . On hot nights Chicagoans feel the city body and soul. The stockyards are gone, Chicago is no longer slaughter-city, but the old smells revive in the night heat. . . . In the surrounding black slums incendiarism shoots up in summer. . . . Chicago, this night, was panting, the big urban engines going, tenements blazing in Oakwood with great shawls of flame, the sirens weirdly yelping, the fire engines, ambulances, and police cars—mad-dog, gashing-knife weather, a rape and murder night. . . . Bands of kids prowled with handguns and knives. . . .” Have we come full circle to the demonic City of Stephen Crane's *Maggie*?

Yet Citrine, and presumably Bellow, would leave us with the conviction that the individual is, indeed, capable of transcending the physical limits set for him by the City. Citrine appears convinced . . . that one's existence is “merely the present existence, one in a series,” and that there is more to any experience, connection, or relationship than ordinary consciousness, the daily life of the ego, can grasp. “The soul belongs,” Citrine says, “to a greater, an all-embracing life outside. . . .”



Nikki Giovanni

#### BRUNO BETTELHEIM:

##### *The Child's Perception of the City*

The manner in which we respond to living in a city, and with it what our urban experience will be, is conditioned by the ideas of what city life is all about which we developed in and around our home, long before we had much direct experience with the city's wider aspects, or any ability to evaluate them objectively. These early impressions . . . are decisive for their impact on the child. . . .

Do those close to the child, most of all the parents, experience urban life as uniquely enriching, or as severely depriving? Are the streets of the city friendly expanses, a source of new and fascinating challenges to growth; or do these persons impress the child overtly or covertly with their anxious conviction that the city is horrid, its streets murderous jungles where dog eats dog, and that whatever meaningful activities may go on in the city are closed to them, and hence will be closed to their child?

It is *people* who condition the urban experience, not buildings, streets, public places, parks, monuments, institutions, or means of transportation! . . . The urban experience requires a large agglomeration of people, but what counts for us most is a very limited number of them. . . .

Literary sources suggest the same. They assert that what is essential for the urban experience are the unique human opportunities it offers and the easy access to them which it permits. However much an author may prefer to live secluded out in the country, away from the pressures of the large city, the metropolis is the setting which makes literary creations possible, although an author may produce them in an isolated place.

Shakespeare wrote his plays not in Stratford but in London, at his time one of the largest cities of the Western World. Only with the creation of a large city and a permanent capital in Kyoto does Japanese literature begin to bloom.

After having spent most of his long life in a small town, Goethe said that Germany's cultural life was mediocre because men of culture and talent were scattered, rather than living in



one big city, such as Paris, "where the highest talents of a great kingdom are all assembled on one spot and, by daily intercourse, strife, and emulation mutually instruct each other," conditions which permit or greatly facilitate high literature to be created. . . .

Nearly two and a half millenia before Goethe's time the Greeks expressed the same idea: "Not houses finely roofed or the stones of walls well built, nor canals or dockyards make the city, but men able to use their opportunity."

. . . All through the middle ages, and well into modern times, the conviction was that only city air makes us free. In many places the law decreed that a serf who reached a city, or managed to live in it for a year, automatically be-

able life only in a non-urban setting. Even in a book entitled *City Days, City Ways* the children in the stories are shown as living on tree-lined streets in detached single family homes. While urban life is not described as undesirable—nothing is in these books—it is denied importance through complete neglect, suggesting to the child that it is not worth paying attention to.

The variety of pleasant activities in which the children of the primers' stories engage take place in settings which convey nothing of urban life, although some of them are located in a playground. When outdoors, the children chase rabbits and squirrels, swim in pools, go on picnics, take motorboat rides on lakes and pony rides; they even travel on trains and airplanes.

*"The city formed and deformed me . . . . Since our cities are grids of Them and Us experiences, fiction is a way of inducting you into the cities other people know: people who are poorer or richer than you; people who speak another language; . . . people who live down streets you fear or streets who fear you."*

—Marge Piercy

came a free man.

Not only did the city free those who dwelt in it, only there had the average man relatively ample opportunities to develop his mind, some freedom to live according to his beliefs, and with it occasion to be truly himself. . . .

In my thirties I had to adjust to an urban existence very different from the one I had known. It is hard to imagine two cities more different than Vienna and Chicago. But based on my attitude, ingrained in my childhood, that an urban existence is what suits my needs and aspirations best, all that was needed was to free the inner image of the city as the only appropriate matrix for my life from its specific Viennese traits and to modify it in line with my perceptions of the externally so different Chicago. . . .

The literary images of Chicago which I had carried in my mind for years [from reading James Farrell and others] dropped away within weeks under the reality of the city. But that I could transfer to Chicago a past commitment to an urban existence as the best setting for my life helped me to acquire an image of Chicago eminently suitable to living happily there. . . .

[Many of] the typical literary images of the urban experience that are forced on our children at an early age will let you judge whether these images are true to fact, and are conducive to having them gain impressions that will help them live well in what will probably be the matrix of their lives.

Since children's most decisive experiences within their families are too diverse to permit generalizations, I must restrict myself to those literary sources to which all children are exposed: the textbooks used to teach them reading.

Although the vast majority of American children live in cities, one could not guess this from the contents of [most of] the books they all are made to read during their first few years of school, when they are at a most impressionable age, and when many of them first become acquainted with literature.

The readers designed for kindergarten and the early grades depict life as universally pleasurable. The settings in which this pleasant life unfolds are not citified, but predominantly rural, or suburban. Consequently it is impressed on the child that he can have an enjoy-

While a visit to a zoo may suggest a city facility, it indicates a desire to escape city confines rather than making a go of an urban existence. When children enter a more urban setting, it is clearly only temporarily, to shop in stores. While much is said about the pleasures one can enjoy in the country, besides buying things in the city, nothing good is told about it.

Story titles in first readers of the most widely used series of basic texts illustrate the emphasis on rural life. They are: "In the meadow," "Too much clover," "In the green woods," "Faraway farm," etc. Not a single one of the titles suggests a city setting, nor is any of the forty-seven stories in this book placed in an urban environment.

The first and only time in which urban life

play in the street.' 'Don't run in front of cars.' 'Don't ride on a bicycle.' 'Keep off the grass.' 'Stop, look, and listen before you cross the street. . . .' When I first moved to the city, I hated it." Do you wonder why?

This series of basic texts is designed for use all over the United States where, after all, quite a few children live in suburban and rural settings. So let us consider the images of an urban existence which are conveyed to the child in readers especially designed for use with minority children who live in metropolitan areas. One of the readers of this series is typically titled *Uptown, Downtown*, promising to reflect in its stories an urban existence. One story, "What do you think?" is as follows: "The little girl came out of her new house, and what do you think she saw? Just a corner. She went around the corner, and what do you think she saw? Just another corner. She went around that corner, and what do you think she saw? Still another corner. So she went around it, and then what do you think she saw? And what do you think she did?"

The emptiness and purposelessness of a city existence is not an isolated instance of what forms the content of this new series of readers, designed for city children. The following example from the primer titled *Around the City*, illustrates further. Once more the title promises that by reading the stories in this book the child will learn about city life. But what do the stories tell? "All around the city, all around the town, boys and girls run up the street. Boys and girls run down. Boys come out into the sun. Boys come out to play and run. Girls come out to run and play. Around the city, all the day. All around the city, all around the town, boys and girls run up the street, boys and girls run down." These stories project without relief a depressing image of the emptiness of an urban existence.

Little wonder that many of those who as children were impressed by reading that city life has nothing positive to offer have little love for cities. Being forced to read that the matrix of

*"The Bronx of the 30s and 40s was my Mississippi River Valley. Yes, I saw poverty and despair . . . I remember to this day the ashen pallor on my father's face when he told us we would have to go on welfare . . . . But there were books and classes and teachers . . . and alone, on a concrete and asphalt Mississippi, I journeyed through the crowded sidewalks and paved-over backyards . . . Chinese laundries, Italian shoe repair shops, the neighborhoods of Irish, Italians, blacks, Poles . . . . I was an urban sailor on the raft of my own two feet." —Chaim Potok*

is directly mentioned is in a second-grade reader in a story in which a dog compares his previous life in the country with his present one in the city. Since the dog is the hero of six stories of this reader, filling thirty pages, the child is expected to identify in a positive way with the dog. Typical of the attitudes towards city life which these readers convey are the following lines: "Before we came here, we lived in a little town called Hillside. We lived at the edge of town. Out there we had space enough to run and play and have fun. It was not my fault that we came to live in the city. Do you know what a city is? A city is houses and garages, cars and people. There is no room for anything else. A city is where everyone keeps on saying 'Don't

their lives' is bleak and disappointing does not encourage reading, particularly when no suggestions are offered about how things could be improved. Such reading tends to discourage interest in both literature and living in cities.

The literary impressions I received in my childhood left me with an attitude towards cities which permitted me, even in difficult moments, to be very satisfied with an urban existence. This literature encouraged me to engage in efforts to improve those aspects of the city that I could better. I wish the literary impressions our children gain from their reading would do the same for them. If this were so, maybe the urban existence of the next generation would be a vast improvement over the present one.



# Humanities and the Urban Renaissance



Photograph: Society for the Preservation of New England Antiquities

## Another Tale of Two Cities: Boston and Chicago

Boston—one of the nation's most venerable and historic cities—is giving itself a 350th birthday party this year. As well as invoking its illustrious past, Boston can justly celebrate an urban renaissance that has transformed a blighted central city into a lively and attractive place to live, work and play. Visitors now delight in strolling through the newly restored Faneuil Hall/Quincy Market area, which has been an instant com-

mercial success as well as a benchmark for urban planners around the world.

"Place Over Time: the Autobiography of Boston"—an exhibit sponsored by the Boston Landmarks Commission and Jubilee 350, with NEH funding, will introduce visitors as well as native Bostonians to the city's development and continuing vitality over three centuries. "Place Over Time" is the centerpiece in Boston's birth-

day program of events, including neighborhood exhibits, lectures and walking tours.

Buildings indelibly etched in the national memory—Old North Church, Faneuil Hall, Boston Common—are interpreted as symbols of the decisions and processes that shaped the 350-year history of Boston's built environment. Thus, visitors are made aware of the role that explicit public policies have played and are still



Quincy Market Semi-Centennial, August 1876; and Faneuil Hall Marketplace with Boston's new Government Center in the background.





A. Hausen Saloon and Boarding House, Chicago, 1880s-1890s.



Chicago newsboys, August 11, 1904.

playing in the evolution of their own cities.

The exhibit—through enormous photo-murals—shows the development of familiar places in downtown Boston—Dock Square, State Street, Government Center, Beacon Hill, Copley Square. The murals, showing each place at different periods of history, are arranged to give visitors a sense of gradual change over the past three centuries.

In nineteen separate neighborhood exhibits at branch libraries, the house of an ordinary citizen is shown and interpreted at a critical juncture of development to show the connection between residential neighborhoods and public places. Developed by teams of neighborhood residents, the house displays constitute a remarkable grassroots enterprise.

"Place Over Time" opens in September at Museum Wharf and will eventually move to a permanent location in the newly rehabilitated Charlestown Navy Yard, where the frigate, *U.S.S. Constitution*, is docked.

Boston's claim to the title "Athens of America" rests largely on her cultural landmarks—the Museum of Fine Arts, the Boston Symphony Orchestra, the Massachusetts Historical Society (the first state historical organization in the country), the Boston Public Library—all established by a combination of private and public initiative and decision-making. Awareness of these historical, cultural, economic and political forces that have made the city go leads one to a new appreciation of the city's built environment.

In Boston, efforts to revitalize the city by recapturing the best of the past are nothing new. Quincy Market, for instance, which introduced concepts of marketing new to the nineteenth century when it opened in 1826, may have been America's first major urban renewal project. And in the 1970s, Boston's old fish wharves and tawdry entertainment district gave way to a spacious urban plaza and park, recognizing the original topography of Boston Common and Beacon Hill, as well as the functional medieval street patterns of the old city.

"Boston has a great stock of fine old buildings," says Mayor Kevin White, who has presided over his city's renovation for twelve years. "We have tried to save the best of the past and to combine it with good new construction." The process, he points out, involves complex esthetic, social and economic decisions. "Place Over Time" is a splendid "way of letting Bostonians and visitors know how the process works and why it's important."

Chicago, only half the age of Boston, is a sprawling, open-minded enterprising city—a

Photograph: Chicago Historical Society, IChi-14096



A color lithograph drawn for Armour & Company

city of conflicting images defined as much by its disasters, appetites and excesses as by any rational continuity of the planning process. The rich panoply of its history, from earliest settlement to the present, is explored in *The People of Chicago*, a book produced by the Chicago Historical Society in collaboration with Washington University, St. Louis, and the University of Illinois at Chicago Circle, with NEH support.

The book exemplifies the relatively new field of urban biography. It is the product of an aggressive urban history program now being

undertaken by scholarly organizations such as the Chicago Historical Society, which collects, preserves and interprets urban historical materials on a grand scale. These resources, which are made accessible to the public via exhibits, books and permanent collections, will in time document a historical portrait of the city.

The goal is to break down the traditional notion that local history is the dry-as-dust pastime of scholars and pedants. "The words 'museum' and 'library' no longer exist in the vocabulary of the Chicago Historical Society," says Dr. Harold K. Skramstad, CHS Director. "The best museum is the city itself."

*The People of Chicago* ingeniously exploits documentary sources—photographs, maps, prints—in addition to its vast body of manuscripts, archives, city records and monographic literature. Illustrations include paintings, drawings, sheet music, newspaper sketches, advertisements, handbills, and cartoons. No longer is urban history primarily the study of buildings and population change. New subjects like ethnicity and race, neighborhoods, the life of institutions and legendary public figures—politicians, entrepreneurs, criminals—who have long dominated the fantasy life of Chicagoans are vividly depicted.

The portrait delineated by this approach is that of a mature city which in the last quarter of the twentieth century—physically, economically, socially and politically—has become a living artifact. Successfully reshaping an artifact to meet new needs demands extraordinary sensitivity to historical development and to the fabric of institutions and social character.

"People who say that our country is tired have never been to Chicago," says Congressman Sidney R. Yates, who has represented Chicago's lakefront 9th District since 1949. "Although it is difficult to reduce the energy of our ebullient city to a single volume," he adds, "the Chicago Historical Society's project is a monumental achievement in urban biography."

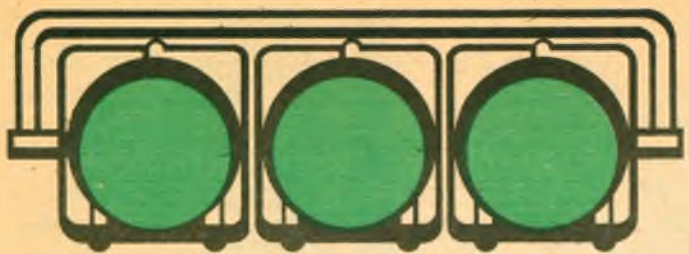
A great American city—Sandburg's "stormy, husky, brawling city of the big shoulders"—deserves nothing less.

—Tanya Beauchamp

Ms. Beauchamp is an architectural historian.

"Place Over Time: The Autobiography of Boston" Pauline Chase Harrell/Boston Redevelopment Authority, Boston, MA/\$359,620/1979-1981/Museums and Historical Organizations, Division of Public Programs/"People of Chicago"/Glen E. Holt and Perry R. Duis/Chicago Historical Society, Chicago, IL/\$72,407/1977-1978/State, Local, and Regional Studies, Division of Research Programs





## In Houston the future is now

"Best," says Texas author Larry McMurtry, "is the superlative Texans usually tack onto those things they can allow themselves to be sentimental about (i.e., the best little woman, best damn horse, best little town). While 'Biggest' is reserved for a more serious category (biggest ranch, biggest fortune, biggest failure, biggest deal). Houston, our biggest city, thus falls naturally into the category of things to be taken seriously."

Houston, America's quintessential boom-town, hellbent on hurtling towards tomorrow, its sense of newness the source of a belief that all things are still possible in Houston, appears to be a youthful city unencumbered by a past. This is a misconception: Houston was founded in 1836, the same year as Chicago. Other errors and myths about Houston's past make it hard for its citizens to understand and come to terms with their often baffling and unsettling environment.

To help the general adult public see Houston in context—to recognize its unique characteristics as well as to see how its growth mirrors the development of other cities—the Houston Public Library, with a grant from the NEH public libraries program, designed "CITY!—Our Urban Past, Present and Future."

The various programs in "CITY!"—an ambitious range of lectures, films and book discussions—all took place at the Houston Public Library either Central Library or branches. By advertising the multipurpose resources the library makes accessible to the public, the project also alerted Houston's citizens to the fact that libraries can do many more things than passively catalog books.

Over the course of fifteen months, forty different topics were presented, each underpinned by visual displays at Central Library.

Humanities scholars from the Houston area worked with the Library throughout the project, beginning in the summer of 1977 when they gave introductory workshops for librarians who wanted to steep themselves in history, religion, psychology, sociology, architecture and literature. The scholars compiled a reading list of nearly 200 titles (most of them already in the Library's holdings), and NEH funding supported the purchase of duplicate copies of the books,



which were then displayed in branch libraries.

A comprehensive set of booklets was produced; the first three were extensive, imaginative bibliographies that outlined a general survey of the city in America. Books cited included John Blassingame's *Black New Orleans*, Bernard Rudofsky's *Streets for People*, and St. Augustine's philosophical treatise, *The City of God*. Rayner Banham's *Los Angeles: The Architecture of Four Ecologies* and Robert Venturi's *Learning from Las Vegas*, discuss architectural styles similar to Houston's and point out parallels among the cities.

"Houston is a boom town, and boom towns do not differ all that much. Houston, like most of them, is lively, open, and violent. The common goal is tomorrow's dollar. . . . The past yields to the present with a minimum of resistance. Indeed, unless the past can be sold it is summarily kicked out the way," writes Larry McMurtry in *Essays on Texas*.

So books especially important to Houstonians were Kenneth Wheeler's *To Wear a City's Crown*, a history of Texas cities in the nineteenth century; Henry Lundsgaarde's *Murder in Space City*, on crime patterns in Houston. "One cannot help believing that Houston's astonishing homicide rate is related to its equally astonishing rate of growth," McMurtry has written.

Two other booklets in the series published by the library were "The Moderne Style of Architecture: A Houston Guide," and "Icons and Eyecons," pictorial guides to some arresting features of the Houston landscape—art deco buildings, and signs and billboards.

An autobiographical pamphlet, "While You Were Away," by author William Goyen, who grew up in the Woodland Heights section of the city was also read by him at a public forum.

Another booklet, "Invisible in Houston," outlined the often neglected role of three groups—women, blacks and Mexican-Americans.

The underlying theme treated in all programs was Houston's destiny: what shaped the city's past, where is it now, what lies ahead? Lectures considered the relations between Houston and Galveston, its Gulf coast port, the history of the luxurious River Oaks neighborhood, and the writings of Houston-educated



Author Larry McMurtry's book, *In A Narrow Grave: Essays on Texas* says, "The Astrodome . . . is a near-perfect symbol of Houston, a city with great wealth, some beauty, great energy, and all sorts of youthful confidence; but



withal, a city that has not as yet had the imagination to match its money"; and "One cannot help believing that Houston's astonishing homicide rate is related to its equally astonishing rate of growth."



Larry McMurtry, who has set three novels in the city. The Library's archives provided all the photographs, maps, architectural drawings and scrapbooks that illustrated the programs on Houston's history, buildings, and black and Hispanic communities.

For fifteen months "CITY!" helped raise the consciousness of Houston's citizens, while the

library demonstrated that its resources of information constitute the best tools with which they can arm themselves to meet architectural historian Vincent Scully's challenge. Scully has written that cities are too important to leave to the architects, planners and urban sociologists. "Every citizen must now share an active and critical responsibility for the future of the

American city," he says. In Houston, the future is now.

—Edward J. Osowski

Mr. Osowski is Project Director of the Learning Library Program of the Houston Public Library.

"CITY!" Edward J. Osowski/Houston Public Library, Houston, TX/\$346,489/1978-1981/Libraries Humanities Projects Program, Division of Public Programs

## Baltimore Voices

In 1977, a group of Baltimore history teachers were disturbed that written history, with its emphasis on precision and documentation, may have lost its original meaning of "story" and, thereby, its appeal to students. Calling themselves the Baltimore Neighborhood Heritage Project (BNHP), they began to collect oral histories with the hope of writing Baltimore neighborhood stories as remembered by its residents.

As interviewing progressed, friendship between interviewers and interviewees opened the gates of memory. The Project grew, arithmetically, into hundreds of tapes and, geographically, into six neighborhoods, each with a large ethnic population.

One day in 1978, Project Director, and Chairman of the Social Studies Division at the University of Baltimore, W. T. Dürr walked into the office of Philip Arnolt, Director of the Baltimore Theatre Project, to propose an experiment. Dürr said that he had taken so much from those who had been interviewed, he wanted to "give something back to them."

Remembering someone observing that oral history requires hours of listening to tapes while, in reading transcripts, one misses much of the human feeling, Dürr proposed that Arnolt's Theatre Project dramatize portions of the tape. Arnolt thought the opportunity was "too great to miss."

This was the genesis of *Baltimore Voices*, more than an hour-long presentation gleaned from words spoken on the tapes. Six actors, four of them from a CETA training program, read through transcripts of 74 of the more than 200 interviews the Project had conducted and shaped a script composed of a series of vignettes. The show toured Baltimore from January through June this year, playing before neighborhood audiences in schools, churches, senior citizen and community centers, and performed at the national meeting of the U.S. Conference of Mayors in Seattle.

The *Voices* speak dramatically about how people felt as their lives were touched by the movement of history. They tell of everyday matters—working in the factories and mills—and of the strike that closed the plant; of the 1918 flu epidemic, when "your mother was your best friend"; of feelings for the neighborhood where all the family members had been born and still lived; of the black struggle to maintain dignity—individual blacks defying prejudice with subtle wit, as well as the black community organizing to combat inner city deterioration; of preparing for the Jewish sabbath and the abiding sense of loss after the Holocaust.

The *Voices* recall the Depression—"In the morning we would wrap a brick in paper to look like a lunch," says a man who was jobless for 18 months in the 1930s. "And then we would go out all day and look for work." When he finally found a job with the Fire Department, he and his wife put their arms around each other and cried. "I thanked God because God had an-

swered my prayers," she said.

*Baltimore Voices* frankly expresses differences in how "we" perceive "them" among blacks, Jews, immigrants from Italy and Eastern Europe, and those who came from farms to work in the mills. Yet, senior citizens watching *Voices* appear to have a common recognition that they had lived all those years together, as well as separately.

The drama also is presented before children who bring no memories or knowledge to the subject matter. Dürr says that children respond to *Voices* with profuse questioning and, at times, incredulity.

BNHP, with partial funding from the Maryland Committee for the Humanities, also has created a traveling museum composed of photographs and artifacts collected from persons whose interest was aroused by the presence of the oral historians in the neighborhood. Called *Neighborhoods*, the museum has moved around various sites in Baltimore with senior citizens serving as docents. Frequently, visitors to *Neighborhoods* will return with family treasures of photographs and memorabilia to add to the collection. *Neighborhoods* will be permanently installed in City Hall on August 8 in a ceremony concluding the celebration of Baltimore's 250th birthday.

Monographs on the histories of each of the six neighborhoods have been produced by BNHP (together, the six neighborhoods comprise one-fourth of Baltimore's population) and tape transcriptions have been cross-indexed by subject matter and date.

Future plans are to produce a documentary film showing how the project came to fruition and a book, *Voices From History*. Besides being a history of the history project, the book will describe the uses of various methods for doing social history, including demographic analysis, family history and oral history.

In April, Dürr presented a paper before a meeting of the Organization of American Historians entitled "Confessions of An Audience Seeking A Wider Scholarship." Dürr told the meeting that in collecting information on "the material basis of human existence," which is one of the concerns of "new history," the Project found that "the wider audience would give an abundance of information in interviews. . . they would come to history workshops, walking tours and reminiscing sessions. We discovered that they would produce artifacts and sometimes exquisite photographs from the turn of the century."

And at an evaluation session following a performance of *Baltimore Voices* he said, "History is a story, told by people and subject to the feelings of people. History is eclectic. All methods are legitimate."—Anita Franz Mintz  
Mrs. Mintz is a Washington writer.

"The Baltimore Neighborhood Heritage Project"/W.T. Dürr/University of Baltimore Educational Foundation, Baltimore, MD/\$257,383/1979-1980/Special Projects, Division of Special Programs



Photograph: J. Brough Schamp



Photograph: Lester and David Levy



Photograph: Baltimore Neighborhood Heritage Project

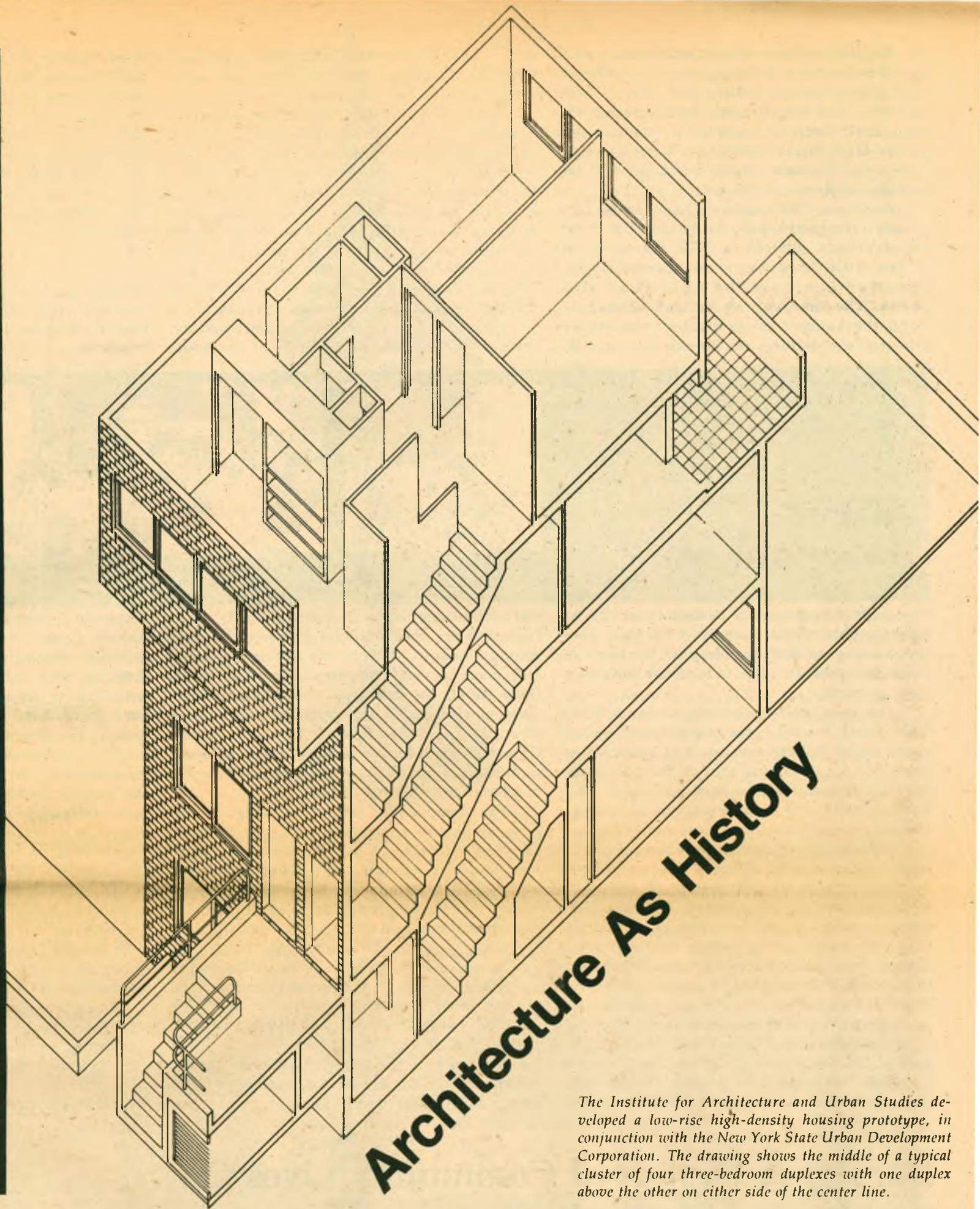


Photograph: Mimi Briggs

Cast of *Baltimore Voices*; Jewish immigrants to Baltimore in the 1890s; Baltimore neighborhood market around the turn of the century; formal Baltimore family portrait.



# OPEN PLAN



## Architecture As History

*The Institute for Architecture and Urban Studies developed a low-rise high-density housing prototype, in conjunction with the New York State Urban Development Corporation. The drawing shows the middle of a typical cluster of four three-bedroom duplexes with one duplex above the other on either side of the center line.*

The links between society, culture and architecture are too often obscure to the people who live and work in modern cities. The forms and styles of buildings no longer seem to stand for readily apprehended cultural values. Neither the liberal arts curriculum nor professional programs treat architecture and urbanism as disciplines rooted in the humanist tradition.

Architecture is not just for architects. It is the most public and inescapable of the arts, touching all of us. Partly because of the hermetic nature of professional practice as well as the academic treatment of architecture as a specialized field of study open only to initiates, the general public, while knowing what it likes, may not understand why.

In fact the field of architecture properly encompasses history, economics, sociology, and

iconography. This has recently been recognized in Europe, particularly in Italy, where architectural studies, defined to include the content of a whole society and culture, offer an alternate methodology for reading contemporary history. Buildings are the text for discussing contemporary issues and problems.

Open Plan, a unique public education program funded by NEH at the Institute for Architecture and Urban Studies in New York, has since 1977, explored the theme: Architecture in American Culture. The Institute, founded in 1967 as an alternate structure for teaching and practicing architecture and urban design, has sought to foster programs that place buildings in their cultural, social and political context.

The format of Open Plan is a series of interconnected lectures, courses, seminars and de-

bates on architecture, urbanism, the arts and design. Topics have included "Style and Meaning in American Architecture," "The Anglo-American Suburb: Village, House and Garden," and "Housing versus the City." Open Plan's core of courses cuts across traditional subject lines to concentrate on one primary concern: The contemporary state of American architecture and urban culture, its problems, and various attempts to solve them.

The audience for Open Plan includes professionals whose continuing education proceeds on a serious level; but, equally important, the program has consistently attracted people with no professional education. By the time Open Plan concludes its three-year existence this fall with a conference reviewing its work, thirty different courses will have been offered.



The list of speakers and participants is a roll call of renowned—and controversial—architects and planners, including I.M. Pei, Philip Johnson, Paul Rudolph, Moshe Safdie and Denise Scott Brown. An array of critics—Ada Louise Huxtable, Brendan Gill, Peter Brooks—historians, filmmakers, and designers has also contributed to the discussions.

An Open Plan course is likely to be ferociously interdisciplinary. As part of "The Modernist Vision," offered in 1977, historian Carl Schorske discussed Wagner and Schönberg in a lecture on Music and the Social Order. Last year's "The American Monument" looked beyond the nation's great bridges, skyscrapers and roads in lectures on "Monument as Alle-

gory of Government: George Washington's Capital," "Olmsted and the American Landscape" and "Levittown Houses."

Sociologist Richard Sennett has conducted a seminar on Ghettoes and Their Voyeurs, exploring how communities of the poor, the deviant and the foreign are perceived by others in the city. Here examples ranging from Les Halles in Paris to New York's West Village were analyzed in order to come to a clearer understanding of the culture of modern cities. Novelist William Gass, also a professor of philosophy, discussed The Architecture of Fiction through reading of John Barth's novellas.

Edward J. Logue, the city planner and developer who is currently director of the South

Bronx Development Office spoke in the course on "Housing vs. the City." Logue, who describes himself professionally as "a bombardier and a lawyer," points out the degree to which Open Plan has engaged non-professionals. "The more people are interested in cities," he says, "the better off we are."

—Patrick Pinnell

Mr. Pinnell, a practicing architect, is Director of Open Plan.

"Open Plan"/Patrick Pinnell/Institute for Architecture and Urban Studies, NYC/\$357,000/1977-1980/Higher Education Projects, Division of Education Programs

## Atlanta's Sweet Auburn



An architectural detail from one of the buildings in "Sweet Auburn"; some of the participants in the NEH Youth project; the birthplace of Martin Luther King, Jr.

An oral history project of historic inner city Atlanta neighborhood completed by local teenagers has provided the impetus for the City Council to provide funds to renovate sections of the community.

The teenagers—working under a \$5000 NEH Youth Project grant—interviewed the old residents of Auburn Avenue and collected information for a walking tour of the once thriving black business and professional center. They learned that Sweet Auburn was not, as one participant originally thought, "just another slum."

With support from Atlanta's Bureau of Cultural Affairs as well as NEH, Project Director Dr. Harry Lefever, chairman of the Spelman College Sociology Department, and two other scholars trained people between the ages of sixteen and twenty in oral history techniques and helped them to conduct interviews, contribute to photographic essays and prepare tours and brochures on the history of Sweet Auburn.

Interwoven with remembrances by longtime residents and illustrated with photographs, the *Sweet Auburn Walking Tour*, a booklet widely distributed to Atlanta visitors, portrays the scope and variety of business and so-

cial institutions begun in Auburn's early years. Included are the financial giants of Auburn Avenue—many of which rank among the largest U.S. black-owned businesses today. The *Atlanta Daily World*, the country's oldest black-owned daily newspaper, is still published on Auburn Avenue. The world-famous Ebenezer Baptist Church, Martin Luther King's birthplace, and a multitude of small businesses yet survive the neighborhood's disintegration.

The dreams that shaped the original Auburn are illuminated by dialogues reproduced in the *Sweet Auburn Chronicles*, two newsletters published by the project's participants. An interview with 93-year-old Dr. Homer E. Nash, recalls the struggle and ideals of an aspiring black professional in the Jim Crow era:

What inspired me was that they had only two Negro doctors in Auburn—and oh, how they needed two more! I decided to go into it with nothing. I wanted to serve the poor people. You have to apply Christian ethics to your every move.

A profile of the late John Wesley Dobbs, Auburn political leader and grandfather of Atlanta's Mayor Maynard Jackson and opera star

Matwilda Dobbs is also featured in the *Sweet Auburn Chronicle*. Like many of his contemporaries, Dobbs was extremely active in the fledgling civil rights movement. It was Dobbs who named the community "Sweet Auburn" after the pastoral village in Oliver Goldsmith's poem, "The Deserted Village."

Dr. Lefever said that by focusing attention on Auburn's past glory and present disrepair, the project brought visibility to the Auburn community and "sparked a new enthusiasm for history in the young people, most of whom had known little or nothing about Sweet Auburn's past importance."

In addition to learning applied social history techniques, the project participants learned the meaning of Sweet Auburn's epithet, reciting with sincere appreciation what John Wesley Dobbs must have whispered as he strode down the bustling avenue:

Sweet Auburn! loveliest village of the plain,  
Where health and plenty cheered the laboring swain. . .—Oliver Goldsmith, "The Deserted Village"

—S. E. Lumbye

Ms. Lumbye is a Virginia writer.

## Danzig: A Destroyed Community Lives On

Schöne Danzig—city of towers, gates, and the sea, of cobblestone streets leading to wrought-iron railings ornamenting the front of tall narrow houses. Beautiful Danzig—city of late Gothic churches with intricate vaulting, of burghers and traders, and for centuries, a city with a small Jewish population.

On September 1, 1939, Hitler's armies attacked Poland and the Second World War began. For the Jewish community of Danzig the end had already come. Under increasing Nazi pressure, many Jews residing in the Free City had emigrated, until by late 1938 only some five thousand remained. On the night of December 17, 1938, watched by the Gestapo, the Jews of Danzig gathered in the Great Synagogue and voted to dissolve their community and to sell all their property to finance the emigration of the members. Thus the Jewish community seized the opportunity to save its people and its collec-



tive memory, even as its physical presence in Danzig was being obliterated. The cemeteries and buildings were sold, the Great Synagogue dismantled; but the archives of the community went to Jerusalem, and the contents of the synagogue and its communal Jewish museum came to America for safekeeping.

This remarkable story is the basis of an exhibition organized by The Jewish Museum in New York with funding from the National Endowment for the Humanities. After its initial showing at the Jewish Museum, *Danzig 1939: Treasures of a Destroyed Community* will travel to six cities in the United States and then abroad. American cities on the itinerary are: Wichita; Chicago; Washington, D.C.; Los Angeles; Eugene, Oregon; and Cambridge, Massachusetts. The Museum of the Jewish Diaspora in Tel Aviv will display the exhibit in August through September of 1982.



The great significance of the Danzig collection, apart from the worth of individual objects, is its wholeness. It is the one communal collection that survived with its historical context intact.

One of several themes associated with this exhibition is the manner in which the architecture of Danzig influenced the creation of ceremonial objects used by the Jewish community. A spice box for *havdalah*, the separation ceremony marking the end of Sabbaths and holidays, is modeled on the Stockturm, a Danzig landmark dating to the sixteenth century. Art historians specializing in Judaica had long theorized that the tower-form spice boxes so popular in Europe were based on local architecture, but the lack of knowledge of the provenance of most of these objects precluded any certainty.

The same civic pride which inspired the spice box is also evident in a small ark for a Torah scroll. This ark is not in the usual cabinet shape, but was formed as an architectural complex. A low open-work wall with corner turrets defines the sacred precinct. In the center is a tall building surmounted by a tower closely patterned on that of the Brigittenkirche, built in Danzig in the seventeenth century. Additional objects in the collection resemble other Danzig landmarks, but in a more general way.

The Jews of Danzig made their most important contribution to the architecture of the city by building the Great Synagogue in 1887. This large and impressive house of worship was built during a period of growth and progress for Danzig and its Jews. At the insistence of the mayor, the Great Synagogue was designed to harmonize with other city buildings and was erected on a main thoroughfare. The building was regarded as the proud symbol of the Jewish community and a sign of its unity. The larger



Photographs: Ambur Hiken

community also regarded the building as outstanding. A Danzig postcard of the early twentieth century features five sights of the city, including the venerable Stockturm. The fifth monument chosen was the Great Synagogue. Only a decade or two later, the city government of Danzig ordered the dismantling of the building, and posted signs on its walls reading, "Come dear May and make us free of the Jews."

"The decision to sell the synagogue was the worst moment of my Danzig life," said one woman about the meeting of December 17, 1938. In April of the following year, the community held its last services in the Great Synagogue and published the last edition of its newspaper. The meaning of the synagogue in the life and memory of the community can be understood from these words as published in the Danzig *Gemeindeblatt*:

We wish to live. We must accept our poverty, the insecurity of our existence and have the courage to leave the protective walls of our House of God . . . Our House of God, the Great Synagogue, we cannot take with us, but its strength will go forth in us like an eternal light, until we find a new home in a new community.

The Jewish community of Danzig no longer exists, but it lives on in what Leon Stein has called "the country of the mind." Its people have scattered across the globe taking with them the sights and beauty of the city that was once their home.

—Vivian B. Mann

Ms. Mann is Curator of Judaica at New York City's Jewish Museum and co-author of the catalog accompanying the Danzig Exhibition.

"Danzig 1939: Treasures of a Destroyed Community" Joy G. Ungerleider/The Jewish Museum, NYC/\$147,914/1978-1982/Museums and Historical Organizations, Division of Public Programs



Photograph: Black Star

The Great Synagogue of Danzig marked for destruction. The placards read: "The Synagogue will be torn down" and "Come dear May and free us of the Jews."



State Programs is NEH's grassroots vehicle for fulfilling its omnibus Congressional mandate "to increase public understanding and appreciation of the humanities," and to enlarge, invigorate and enrich the public discourse. This task requires countless hours of volunteer labor by humanities scholars who are members of state committees and those who help design and carry out the programs the committees fund.

There are plenty of grand historical models for scholars engaged in discourse with the public, starting with Socrates, who literally did his work in the marketplace, and Matthew Arnold, who embodies nineteenth-century faith and confidence in the ordinary citizen's capacity for self-improvement and self-education.

"That confidence once produced such admirable institutions as the Mechanics Institutes and the Chautauqua Reading Circles and the Carnegie Libraries, all . . . celebrations of verbal culture as uniquely everyman's province," says Paul Fussell, an eighteenth-century literature scholar who teaches at Rutgers. Fussell, who won a National Book Award for *The Great War and Modern Memory*, has long been active in state humanities programs.

Contrary to popular myth and comicstrip parody, scholars are not ethereal creatures who spend their lives in a library or confined to some imaginary ivory tower. In fact, humanities scholars are usually eager to promulgate their views; the role of teacher is inescapably public.

Nevertheless, as Fussell emphasizes, too few scholars in present-day America choose to play a public role off-campus. The state committees help to remedy this problem by obliterating the false dichotomy between the world of thought and the marketplace, the life of the mind and the life of commerce and action.

Scholars in state humanities organizations who work with general public audiences sometimes talk about themselves as midwives for public humanism. "I am a circuit rider for the humanities," says Martin Marty, a former member of the Illinois Humanities Council, of his forays outside the academy. Marty, who teaches at the Theological School of the University of Chicago, also a National Book Award winner, is one of the rare scholars whose writings appeal to a wide popular audience. He regularly appears on television, and has even been written up in *People* magazine.

The structure of the state programs ensures that scholars do participate. In each state, plus

the District of Columbia and Puerto Rico, about half of the humanities committee members are representatives of the public and half are scholars. Thus approximately five hundred card-carrying humanities scholars are automatically brought into the public arena. The scholars are charged with making sure that projects approved and funded by the state committees are *bona fide* humanities projects. Programs should not involve arts or science projects, political activism, or social service. ("Humane" and "humanistic" have two very different meanings.)

Although scholars love nothing better than debating how the humanities disciplines should be defined and how that definition can be conveyed, they make ideal—if contentious—umpires by virtue of their special training. These judgments are not always cut and dried; traffic in ideas cannot be measured against a single benchmark.

Scholars actively participate in each project approved and funded by a state humanities organization. NEH and the state committees require their participation from planning stage through execution. At a minimum, at least thirty-five hundred scholars participate in state programs across the country in any given year, and an estimate of five thousand would still be conservative.

Since one project can easily generate five lectures, panels or discussion sessions, the real—through untabulated—figure is far higher. The sheer quantity of scholars involved in public discourse is impressive, and it does not take into account scholars who serve as consultants for groups applying to state committees for funding, nor scholars who serve as evaluators of completed projects.

In addition, regional humanities scholars serve in outlying areas of various states as roving sounding boards, so that all potential grant applicants have direct access to scholarly advice and expertise. Thus a member of the municipal planning office in a small Ohio town can go to a scholar in a local museum and learn how a program on land use planning might involve ethics and history as a way of defining community.

In Indiana, Heather Johnston Nicholson, a political scientist at Purdue University is spending a fellowship year, with funding by the Indiana Committee, touring the state and talking about science, technology and human values. She visits museums and local community groups, speaks to general audiences, is available to help local organizations apply to the state committee for grants. She is a traveling emissary to the public from the scholarly community.

The link between scholar and public is the central hinge that makes the state programs work. What then is the scholar's contribution to a state humanities project, which is likely to take the form of a discussion, working exhibit or media presentation rather than the scholar's usual monograph, research project, or archive? What box of tools does a historian or literary scholar or philosopher bring to a workshop that typically deals with such volatile contemporary issues as consumerism, hunting and wildlife, nursing ethics, small claims mediation, the effects of the Vietnam War? How trendy or "relevant" is the humanities scholar's wisdom in such a case?

Do people really learn about strip mining through the novels of D.H. Lawrence, or child care facilities through an exegesis of *Oliver Twist*, ecology via *Moby Dick* or, in one reported instance, understand the problems of doctors in

rural areas by reading *Madame Bovary*?

Anita Silvers, who teaches philosophy at San Francisco State University and was named Outstanding California Humanist of the Year by the state council in 1978, reports that "for many of my colleagues, this process of coming back into the world is suffused with suspicion as well as with success. What expert advice can we humanists purvey to the public which renders us worth the price of a consultation while allowing us to remain true to ourselves?"

One thing state humanities committees can provide was pointed out by the late Charles Frankel, an early supporter of committees, a philosopher who taught jurisprudence at the

## STATE OF THE ST

The role of  
in pub



Martin E. Marty, Chicago

Columbia Law School and was an assistant secretary of state for cultural affairs. Humanities scholars, Frankel said, bring us not specific advice, but the joy of the humanities, the sheer delight of doing them. "The worst thing that's said about the humanities is also the best thing that can be said about them," Frankel told the first national meeting of the state committees in 1973:

The worst thing is they bake no bread, they're useless, they're merely studied for the pleasure that's in them. And this ought to be true. I only wish humanists were less apologetic when they came before the public, less eager to show that they bake bread . . . There is no reason for studying the humanities that holds water if the humanities aren't a joy. There are no arguments that we can give to persuade the public to pay attention to the humanities if humanists are bores . . . What keeps the humanities going is that people really want to know does man have free will; that people really respond to Hamlet's predicament and to his eloquence; that people really would like to get some sense of how the past held together and why it fell apart.

But there lies the rub. The humanities scholar cannot assure an audience that man does have free will, offer expert advice on getting along with your stepfather, or share a se-



cret plan to prevent things from falling apart in the future.

What the scholar offers is perspective, a critical approach to some universal problems and their solutions. The thread that unifies all the disciplines of the humanities, Anita Silvers says, is "their shared attitude toward conclusiveness," that is, there are no easy conclusions or durable solutions. In short, "we can demonstrate how to live with reality . . . teach the public how to tolerate the absence of closure, how to appreciate pursuing the path if one cannot luxuriate in having reached the destination, how to enjoy rather than fear differences of opinion and approach."

problems it faces, but also to allow the scholars to be themselves . . . The humanities themselves are impoverished intellectually when cut off from their respective publics.

Paul Fussell believes "the real way a scholar can serve is to set a wide public example of excellence, speaking broadly to general audiences, writing for general readers, and making scholarship accessible." Fussell is also an apostle of the "pursuit of the humanities, not just by the scholarly or the gifted, but by everyone." Like Matthew Arnold, he insists that "if the humanities are not sublimely democratic in their effect, they are nothing." Faith in the "great untouched" audience for the humanities must be part of the scholar's being.

In a speech to the Nevada Humanities Committee Fussell recounts the story of Dr. Johnson and Boswell being rowed down the Thames by a sculler-boy. Johnson, thinking of the first oarsmen in history, the Argonauts, asked the boy, "What would you give, my lad, to know about the Argonauts?" The boy answered, "Sir, I would give what I have." We need to believe with Dr. Johnson, Fussell reminds us, that "a desire for knowledge is the natural feeling of mankind; and every human being whose mind is not debauched will be willing to give all that he has to get knowledge."

In every state, the humanities committee can boast of programs in which scholars have successfully played the role of catalyst and thus fulfilled the mandate of bringing first-rate scholarship to a receptive public audience. Often such programs also prove that serious public discourse between scholar and public is more than an ephemeral rap session.

In Mississippi, where an unusually high proportion of the population never finished high school, the state committee sponsored a well-attended public symposium at the University of Mississippi to commemorate the twenty-fifth anniversary of *Brown v. Board of Education*, the Supreme Court decision striking down school segregation. The scholars' contributions were published in a book, *Have We Overcome? Race Relations Since Brown*, including essays by Pulitzer prize-winning historian William E. Leuchtenberg; Lerone Bennett, Jr., editor of *Ebony* magazine; and Morton J. Horwitz of the Harvard Law School.

The Mississippi committee has sponsored a wide range of public events generating scholarship that is published and read. A book published last spring, *Monster or Messiah? The Computer's Impact on Society*, was drawn from a series of nine seminars on the subject held throughout the state. A 1978 symposium on a more indigenous, and beloved, subject—"Sense of Place: Mississippi"—also yielded an important book. Essays on the environment, preserving cultural resources, economic growth, gospel music, the role of newspapers, historical geography are infused with a loving examination of what it means to be from Mississippi. The symposium won an award as best adult education program of the year from the National University Extension Association—the major adult education organization in the country.

This fall, the Mississippi committee is sponsoring a conference, planned with the cooperation of the state's Choctaw Indian community, on the contributions native Americans have made to Mississippi.

In Maine, the Council for the Humanities and Public Policy recently sponsored a program,

"Can the Philosopher Serve the King?" which celebrated the five hundredth birthday of Thomas More, and attracted a general audience of well over five hundred. Historians, Renaissance literature scholars, state government officials and members of the legislature took part in the week-long program that included a showing of the film *A Man For All Seasons*, a symposium on conscience and counsel, and a discussion of More's *Utopia*.

Sir Thomas More would be puzzled at the contemporary agonizing over the gap between the academic function of the humanities scholar and his role in public discourse. Many scholars who are active in state programs see no distinction either.

In the District of Columbia, home of the newest state committee, the D.C. Community Council for the Humanities, Council member Kay Mussell, Director of the American Studies Program at American University, says she doesn't feel a sharp distinction between her two roles of scholar and public humanist. Charles Frankel liked to urge humanities scholars to believe "this program is for the education of the humanists even more than for the education of the society. I think it's a mutual process."

Mussell agrees that the scholar needs to learn more about the community. The D.C. Council has held public forums in all eight wards of the city, asking community members what issues are important to them, what they want to discuss. "The biggest issue here is housing," says Mussell. "We knew from the newspapers, but we didn't know how vital questions of urban displacement, historic preservation, and condominium conversion are."

The role of the scholar is to define what the humanities can bring to the public debate. "I may be a scholar by profession," says Mussell, "but I'm also a member of the community."

This year, Mussell won American University's Faculty Service Award for her work in the university community, the same kind of work she does on the D.C. Council. She's happy to do it. "Working on the Council," she says, "is a joy, one of the most pleasurable, stimulating things I do and well worth the time it takes." Mussell speaks for a generation of scholars who perceive no conflict between the two roles of private thought and public discourse.

—Barbara Delman Wolfson

Ms. Wolfson is a Washington editor and historian.

To communicate this to the public is not an easy job. People are frustrated by what one scholar has described as "the comfort [scholars] feel in suspended judgment." Silvers points out that the prospects of engaging in dialogue with the public include hemlock as well as laurel and mistletoe.

The scholar sent as an emissary by a state program must be, as Wisconsin Humanities Committee's Michael Sherman says, "a performer of rare gift who can reach and who enjoys reaching a nonacademic audience." The fact is that "scholars are not beating down the doors of [state committee] offices to get a chance to display their intellectual virtuosity." Stellar performers are hard to find anywhere.

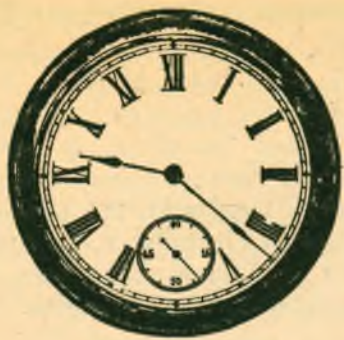
Nevertheless, each state committee can claim its own scholars who have also distinguished themselves as public ambassadors. Many are nationally known. State programs offer a unique opportunity for scholars to broaden their own experience and to test ideas. Humanists need to open their subjects to a wider constituency, writes William F. May, of the Department of Religious Studies at Indiana University, in "The Humanities and the Civic Self":

Not simply for the sake of body counts . . . and not only to offer . . . society whatever light [the humanities] can throw on the



Paul Fussell, Rutgers





# Deadlines for Grant Applications



	Deadline in bold face	For projects beginning after
<b>DIVISION OF EDUCATION PROGRAMS—Geoffrey Marshall, Director 202/724-0351</b>		
Elementary and Secondary Education— <i>Francis Roberts 202/724-0373</i>	<b>November 1, 1980</b>	April 1981
Higher Education/Individual Institutions Consultant— <i>Janice Litwin 202/724-1978</i>	<b>December 1, 1980</b>	March 1981
Pilot— <i>James Jones 202/724-0393</i>	<b>October 1, 1980</b>	April 1981
Implementation— <i>Sherrolyn Maxwell 202/724-0393</i>	<b>June 1, 1981</b>	January 1982
Higher Education/Regional-National— <i>Blanche Premo 202/724-0311</i>	<b>January 2, 1981</b>	July 1981
<b>DIVISION OF PUBLIC PROGRAMS—Martin Sullivan, Director 202/724-0231</b>		
Humanities projects in: Libraries— <i>Holly Tank (Acting) 202/724-0760</i>	<b>January 15, 1981</b>	July 1, 1981
Media— <i>Stephen Rabin 202/724-0318</i>	<b>January 8, 1981</b>	July 1, 1981
Museums and Historical Organizations— <i>Cheryl McClenney 202/724-0327</i>	<b>January 15, 1981</b>	July 1, 1981
<b>DIVISION OF STATE PROGRAMS—B. J. Stiles, Director 202/724-0286</b>		
Each state group establishes its own grant guidelines and application deadlines; therefore, interested applicants should contact the office in their state. A list of those state programs may be obtained from the Division of State Programs.		
<b>DIVISION OF FELLOWSHIPS AND SEMINARS—James Blessing, Director 202/724-0238.</b>		
Fellowships for Independent Study and Research— <i>David Coder 202/724-0333</i>	<b>June 1, 1981</b>	January 1, 1982
Fellowships for College Teachers— <i>Karen Fuglie 202/724-0333</i>	<b>June 1, 1981</b>	January 1, 1982
Residential Fellowships for College Teachers— <i>Karen Fuglie 202/724-0333</i>	<b>November 10, 1980</b>	Fall 1981
Summer Stipends for 1981— <i>202/724-0376</i>	<b>October 13, 1980</b>	Summer 1981
Summer Seminars for College Teachers— <i>Dorothy Wartenberg 202/724-0376</i>		
Participants	<b>April 1, 1981</b>	Summer 1981
Directors	<b>July 1, 1981</b>	Summer 1982
Fellowships for the Professions— <i>Julian F. MacDonald 202/724-0376</i>		
Journalists	<b>March 2, 1981</b>	Fall 1981
Seminars for the Professions	<b>April 13, 1981</b>	Summer 1981
Seminars for Professional School Teachers	<b>March 2, 1981</b>	Summer 1981
Centers for Advanced Study— <i>Guinevere L. Griest 202/724-0238</i>	<b>February 1, 1981</b>	Fall 1982
<b>DIVISION OF RESEARCH PROGRAMS—Harold Cannon, Director 202/724-0226</b>		
General Research Program— <i>John Williams 202/724-0276</i>		
Basic Research	<b>April 1, 1981</b>	December 1, 1981
Basic Research/Archaeological Projects	<b>October 15, 1980</b>	April 1, 1981
State, Local, And Regional Studies	<b>September 1, 1980</b>	March 1, 1981
Research Conferences	<b>September 15, 1980</b>	December 1, 1980
Research Materials Program— <i>George Farr 202/724-1672</i>		
Editions	<b>October 1, 1980</b>	June 1, 1981
Publications	<b>November 15, 1980</b>	March 1, 1981
Research Tools and Reference Works	<b>October 1, 1980</b>	June 1, 1981
Translations	<b>July 1, 1981</b>	March 1, 1982
Research Resources— <i>Margaret Child 202/724-0341</i>	<b>June 1, 1981</b>	March 1, 1982
<b>DIVISION OF SPECIAL PROGRAMS—Carole Huxley, Director 202/724-0261</b>		
Challenge Grants— <i>Steve Goodell 202/724-0267</i>		
Applicant's Notice of Intent	<b>December 15, 1980</b>	
Formal Application	<b>February 1, 1981</b>	Fall 1981
Program Development/Special Projects— <i>Lynn Smith 202/724-0398</i>	<b>October 15, 1980</b>	March 1981
Youth Programs— <i>Marion C. Blakey 202/724-0396</i>		
Youthgrants—Applicant's Preliminary Narrative	<b>October 15, 1980</b>	May 1, 1981
Formal Application	<b>November 15, 1980</b>	May 1, 1981
NEH Youth Projects		
Major Project Grants—Applicant's Preliminary Proposal	<b>December 1, 1980</b>	July 1, 1981
Formal Application	<b>January 15, 1981</b>	July 1, 1981
Planning and Pilot Grants	<b>April 15, 1981</b>	October 1, 1981
<b>OFFICE OF PLANNING AND POLICY ASSESSMENT—Armen Tashdianian, Director 202/724-0344</b>		
Planning and Assessment Studies— <i>Stanley Turesky 202/724-0369</i>	<b>August 1, 1980</b>	December 1, 1980



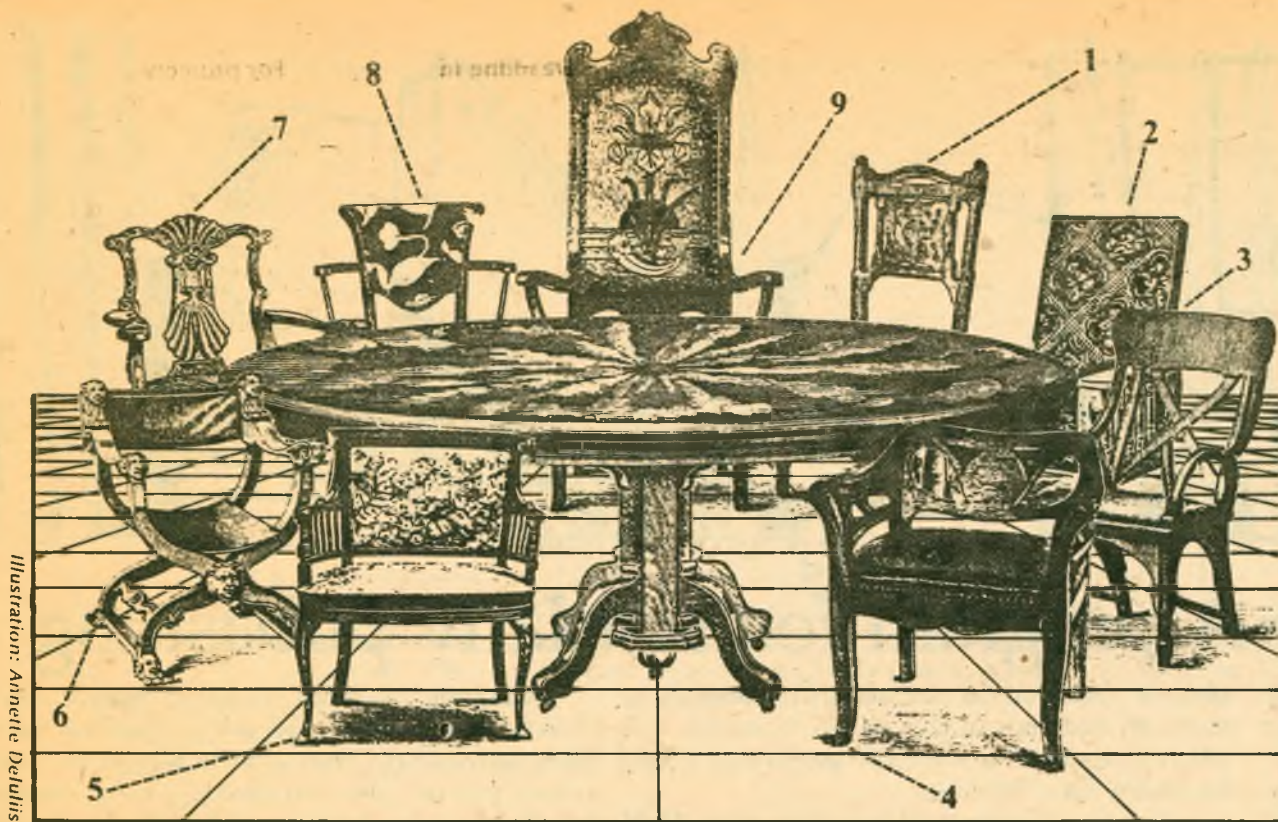


Illustration: Annette Delouis

## PRESIDENT NOMINATES NINE NEW COUNCIL MEMBERS

President Carter nominated nine new members to the National Council on the Humanities in July, including three university presidents with extensive teaching experience in the humanities. The U.S. Senate must approve the nominations.

(See adjacent story for the role of the National Council.)

The new members nominated by the President are:

President A. Bartlett Giamatti of Yale University, a former director of the Division of Humanities at Yale and a scholar in medieval Renaissance literature. He served as the John Hay Whitney Professor in English and Comparative Literature at the time he became president in 1978.

President Samuel DuBois Cook for Dillard University in New Orleans. A specialist in political philosophy, he was a professor of political science at Duke University before joining Dillard in 1975. He has written extensively about blacks and politics in the South.

President Roland Dille of Moorhead State University in Minnesota. He is chairman-elect of the American Association of State Colleges and Universities and taught at Moorhead and other universities before becoming president in 1968.

Ms. Louise Ano Nuevo Kerr, associate professor of history at Loyola University in Chicago. She has written extensively on Chicanos in the Midwest and is currently vice chairman of the Illinois Humanities Council.

Mr. George Alexander Kennedy, professor of classics at the University of North Carolina at Chapel Hill. He is the former president of the American Philological Association and is the author of "The Act of Persuasion in Greece" among other publications.

Marcus Cohn, partner in the Washington, D.C., law firm of Cohn and Marks. He has lectured extensively in this country and abroad and is a member of the Board of Trustees of WETA, the PBS affiliate in Washington.

Ms. Anita Silvers, professor of philosophy at San Francisco State University and a member of the California Council for the Humanities in Public Policy. She has written extensively on aesthetics and art and is the executive secretary

of the Council of Philosophical Studies.

Philip A. Schaefer, a stockbroker and partner with the San Francisco firm of Bearn, Stearns & Co. He is active in the San Francisco Jewish Welfare Federation and is a former member of the Peace Corps.

Ms. Frances Dodson Rhome, university director of Affirmative Action at Indiana University. She is also a tenured associate professor of English at the university and has published extensively.

In addition to the nine individuals announced in July, the President nominated Ms. Marion Javits of New York earlier in the year to the National Council. Senate confirmation hearings have not yet been held on her nomination.

Ms. Javits heads a New York consulting firm and has had a long-time interest in visual arts and the urban environment.

The other members of the National Council are:

Nancy Davies, a former member of the Oklahoma Humanities Committee; A.D. Frazier, Jr., vice president and director for corporate planning, the C&S National Bank, Atlanta, Georgia; Concha Ortiz y Pino de Kleven, Board of Regents, University of Albuquerque; and Jay G. Hall, former director of government relations, General Motors Corp., Michigan.

Also, Richard W. Lyman, president, Stanford University; Joe B. Rushing, chancellor, Tarrant County Junior College District, Fort Worth, Texas; Dave Warren, director, Research and Cultural Studies Development Center, Institute of American Indian Arts, Santa Fe, New Mexico; and John W. Wolfe, chairman of the Board, Columbus Dispatch, Columbus, Ohio.

And, Charles V. Hamilton, Wallace S. Sayre Professor of Government, Columbia University; Louis Hector, attorney with Steel, Hector and Davis, Miami, Florida; Carl Holman, president, National Urban Coalition, Washington, D.C.; Jacob Neusner, professor of religious studies, Brown University; Mary Beth Norton, associate professor of history, Cornell University; Sister Joel Read, president, Alverno College, Milwaukee, Wisconsin; and Leon Stein, editor emeritus, *Justice Magazine*, International Ladies Garment Workers Union, New York.

## Role of the Council

One of the most significant but least visible groups at the Endowment is the National Council on the Humanities.

The Council is an advisory board to the Endowment established in 1965 under the federal law which created the NEH.

The twenty-six members of the Council are nominated by the President and confirmed by the Senate. They include scholars, professionals and distinguished members of the public concerned with the advancement of the humanities in our society.

The primary responsibilities of the Council are to advise the NEH Chairman on policies, programs and procedures for carrying out his functions and to review all applications for grants and make funding recommendations to the Chairman.

The Council is also responsible for selecting the recipient of the Endowment's annual Jefferson Lecture award, the highest honor the federal government confers for intellectual achievement outside the field of science.

The members meet four times annually—February, May, August, and November—at the Endowment offices in Washington, D.C. The meetings, which last two days, are chaired by the NEH Chairman.

On the first day of a Council session, the members meet in small committees, to which they have been assigned by the Chairman. Each of four of the committees reviews grant applications in one of the Endowment's Divisions; the fifth considers applications in two Divisions.

During their review, Council members, who have read the support materials in advance of the meeting, consider each application carefully, paying particular attention to the written evaluations submitted by review panels and outside specialists (see p. 29).

On the second day, the full Council meets to consolidate the committee reviews into a funding recommendation for all applications in that session. This recommendation is provided to the Chairman, who has the final authority to approve grant requests.

Council recommendations are an important part of the application review process. The Council may override panel and staff recommendations, though this happens infrequently. More often, the Council will call for deferral of an application pending refinements or further information.

In giving their advice, the Council members act as representatives of the public and as humanities generalists. Unlike review panelists, they are not concerned so much with a particular discipline as with the fairness of the review process and the emphasis, consistency and impact of the Endowment's funding patterns.

It is during the second day of a Council session that members also address general policy questions affecting the Endowment, including such items as the budget request to Congress or a Division's application guidelines.

Council members serve six-year terms, which may not be renewed for a period of two years following their expiration. Members are paid a modest honorarium and are reimbursed for the expenses they incur while attending Council sessions.

—John Lippincott  
Mr. Lippincott is an Endowment staff member.





## DUSTJACKETS – A program for scholarly publishing

The world of scholarly publishing is in certain ways a strange one. Everything, from initial decisions to the printing presses themselves, moves at a slow pace. Manuscripts are subjected to the scrutiny of editors, readers, an editorial board. Further revision and delayed decisions are the rule.

In the more fortunate instances, eventually there will be a letter of intent to publish and, in another two years, a book. Far more commonly, the manuscript is declined at one press and then must circulate all over again, to new editors and readers and boards. Sometimes it may take years before someone recognizes the merit lurking somewhere within a manuscript, and agrees to publish it.

I am describing a world more cloistered than the academic world from which such manuscripts are drawn. A simple gauge of the extent of that seclusion is the absence of all but a select few university press books from the shelves of bookstores. They are sold instead, by distributors or by direct mail, almost entirely to university and research libraries. Press runs are tiny: 1,500 copies on average, 2,000 on rarer occasion. And yet not even scholarly manuscripts of unquestionable distinction are exempt from the pressures of the marketplace. Many scholars, encouraged at the outset by favorable reports from their anonymous peers, have received letters declining their work on the grounds that publication would not prove economically feasible.

The Endowment's program for subvention of scholarly publication arose from a perceived need to remedy this situation. Now completing its third calendar year of operation, the program offers publishers modest subsidies for some titles of distinction which have little prospect of financial recovery. Such assistance has been awarded predominantly, though not exclusively, to university presses.

In those instances when another kind of publisher has seemed more appropriate, and a forceful enough argument has been advanced by a non-university press, the Endowment has responded favorably.

Scholarly publishing as an enterprise has never been limited to the output of the university presses. Some authors write works of scholarship destined for a large public. Some trade publishers have made their reputations on the assumption that the general public, or at least the book-buying public, is literate and curious, and will purchase learned writing (footnotes and all!), provided that it is readable. Books of this kind must overcome, like any other trade books, the incursions of television and the indifference of jobbers. But without these books, and without the quality pa-

perbacks licensed by the university presses to reach an audience of five to ten thousand, the whole enterprise of scholarly publishing might long since have faltered.

We are not concerned here (nor is the NEH program concerned) with such "best sellers," since they make their way handsomely in the world. More germane are those books with real appeal to the general reader, but whose sales potential does not justify publication by a trade publisher. Bookstores would be willing to stock only one or two copies of such works, and would reorder only on special request.

Multi-volume editions of American authors, such as the Princeton University Press's edition of Thoreau, come readily to mind. The most recent volume, *A Week on the Concord and Merrimack Rivers*\*, had been written concurrently with *Walden* and had last been printed in 1868. Its reappearance in a clear, authoritative text will, in the wake of the preceding volumes, help reveal the extent of Thoreau's literary journeys in Concord.

But restoration of a lost or unknown oeuvre is a long-term task for a university press. More modest and typical are such single-volume studies as *Pioneer Urbanities*\*, by Douglas Daniels (Temple University Press, 1980) and *Paris: A Century of Change, 1878-1978*\*, by Norma Evenson (Yale University Press, 1979). The former deals with the lives of black settlers in San Francisco, the latter with the relationship between architecture and urban planning over time. Each contains numerous photographs, making production costly. Yet newspapers and monthlies will review these books, and a broader group than their authors' peers and colleagues will want to read them.



The Champs-Élysées from *Paris: A Century of Change, 1878-1978*

Scholarly reference books (as against commercial dictionaries and encyclopedias) have been increasingly finding their way to the university presses. The principal audience, though hardly the only audience, for the projected twelve-volume *Biographical Dictionary of . . . (the London) Stage, 1660-1800*\* (the full title would commandeer several lines of newsprint) consists of scholars of the British Restoration and eighteenth century. The Southern Illinois University Press undertook publication of the *Biographical Dictionary's* first volume in 1973; by 1978, with the publication of the sixth volume, the Dictionary had extended its terrain from Garrick to Gynell.

The audience for the combined grammar and dictionary, *The Navajo Language*\*, compiled by Robert Young and William Morgan and scheduled for publication by the University of New Mexico Press this year, will be divided between ethnologists at universities and the tribes themselves. Production costs (even with "camera-ready" typescript) ruled out a trade publisher.

Dissimilar as these two reference works are, both arose out of perceived gaps in human knowledge. Without publication, the patient masonry with which they were assembled would come to nothing.

The work of the new quantitative social historians relies primarily on establishing data banks, and its first form of dissemination might as easily be the journal article as the full-length monograph. But scholarly presses have begun to attune themselves to quantitative historiography. The publication of Paul Kleppner's *The Third Electoral System, 1853-1892*\* (1979) by the University of North Carolina Press, for example, makes it possible to examine in their statistical details the mass electoral patterns of ethnic and religious groups in the second half of the last century. The analysis of such direct evidence marks an advance, methodologically, over exclusive reliance on written documents and on the roles of political elites. The real contribution of such studies lies, as their authors attest, in challenging traditional research strategies and conceptual frameworks.

I have thus far confined my discussion to the home place, the single habitation. But much of scholarship is bridge building, and of all the interpretive and hermeneutic arts on which the humanities depend, translation may be the most central.

The accomplishments of scholar-translators run greater risks, however, than those of colleagues who work entirely with English-language materials. Where the better trade presses have abandoned the field, the university presses have persisted; translators have



turned to them of necessity. One example must serve for many. The University of Chicago Press has, since 1977, been publishing, one volume at a time, a new version by Anthony Yu of the classical Chinese pilgrimage narrative. *The Journey to the West*\*, which the English poet-translator, Arthur Waley, had published in an abridged trade version earlier in the century. The mixture of prose and verse, of Buddhist and folkloric elements, makes Yu's translation a scholarly and literary *tour de force*. Its length (four volumes in all, and integrity make recovery unlikely.

What of those works of genuine merit that could never sell a thousand copies? Several solutions are available. There are learned societies with publishing programs of their own, which undertake, as funds allow, texts and editions and monographs in runs so limited that no university presses could publish them.

But the university presses will sometimes store and distribute and advertise the societies' books at cost, and some fruitful alliances have been achieved. One example is the publication of a study, *Heinrich von Kleist*\*, by J.M. Ellis, in the North Carolina Germanic Monographs series (1979), distributed by the parent university press. Although Kleist is a major figure among the later German Romantics, whose novellas have even been adapted for the movies, it has taken collaboration to make the short press run (800 copies) viable. Another, more extreme example is the publication, in many volumes, of the *Serbo-Croatian Heroic Songs* gathered in the field some fifty years ago by Milman Parry and more recently by Albert Lord, and now being readied for publication in editions of 400 copies by the Harvard Center for

the Study of Oral Traditions.

The Harvard Center prepares "camera-ready" typescripts of the texts, and only the front matter is typeset. At the end of the process, which even allows for illustrated endpapers, the Harvard University Press takes over the marketing and distribution. The immediate audience, I have said, is tiny, but the consequences, as in the case of the Navajo dictionary, are immense: these editions have changed the way people think about the transmission of traditional oral poetry.

The NEH publication subvention program has expanded cautiously. When the Endowment has not been persuaded that the market is large enough to justify the costs of producing a printed and bound volume, it has refrained from making a grant. Other options exist: microform dissemination, for example, and xerographic reproduction of single copies "on demand."

When the market has seemed large enough not to require a subsidy, then whatever the merits of the project, it has not received one. The burden of finding a publisher is still imposed on the individual scholar, and the Endowment will not interfere with the publisher's review process. The publishers' needs for operating capital have not been addressed. But, in a time of stringency, the program has enriched the prospects for scholarship itself.

—Richard Koffler

Mr. Koffler is an Endowment staff member whose responsibilities include the NEH Publication Subvention Program.

\*Indicates work supported by NEH funding.

## SAMPSON CHOOSES VIRGINIA

HARRISONBURG, Va.—Ralph Sampson, the most sought-after high school basketball player since Moses Malone, ended months of nationwide speculation by announcing he would attend the University of Virginia.

The 7-foot-4 sensation disclosed his choice at a press conference in his Harrisonburg High School gymnasium. About 75 members of the media and Sampson's family and friends were present.

"It has been a hard decision for me," Sampson said. "This morning, I still didn't know where I was going. I had narrowed it down between Kentucky and Virginia.

"Kentucky is better known for its basketball program than Virginia, but Virginia is in a strong conference. Charlottesville is a small city, a lot like Harrisonburg."

## SIMPSON CHOOSES YALE

HARRISONBURG, Va.—Richard Simpson, a diminutive 5-foot-6-inch English scholar, called a press conference here today to announce he has accepted a scholarship to study at Yale University.

The announcement, made before a large contingent of reporters and photographers, ended months of speculation as to Simpson's plans. The 18-year-old bespectacled youngster had been sought by English professors and department heads of more than 300 colleges and universities. Simpson announced four weeks ago that he had narrowed his choice to Yale, Virginia, North Carolina and Stanford.

"I believe," he told the press conference, "that Yale is the place for me. I seriously considered the others. It was not an easy choice, but Yale seems to offer the best opportunity for me."

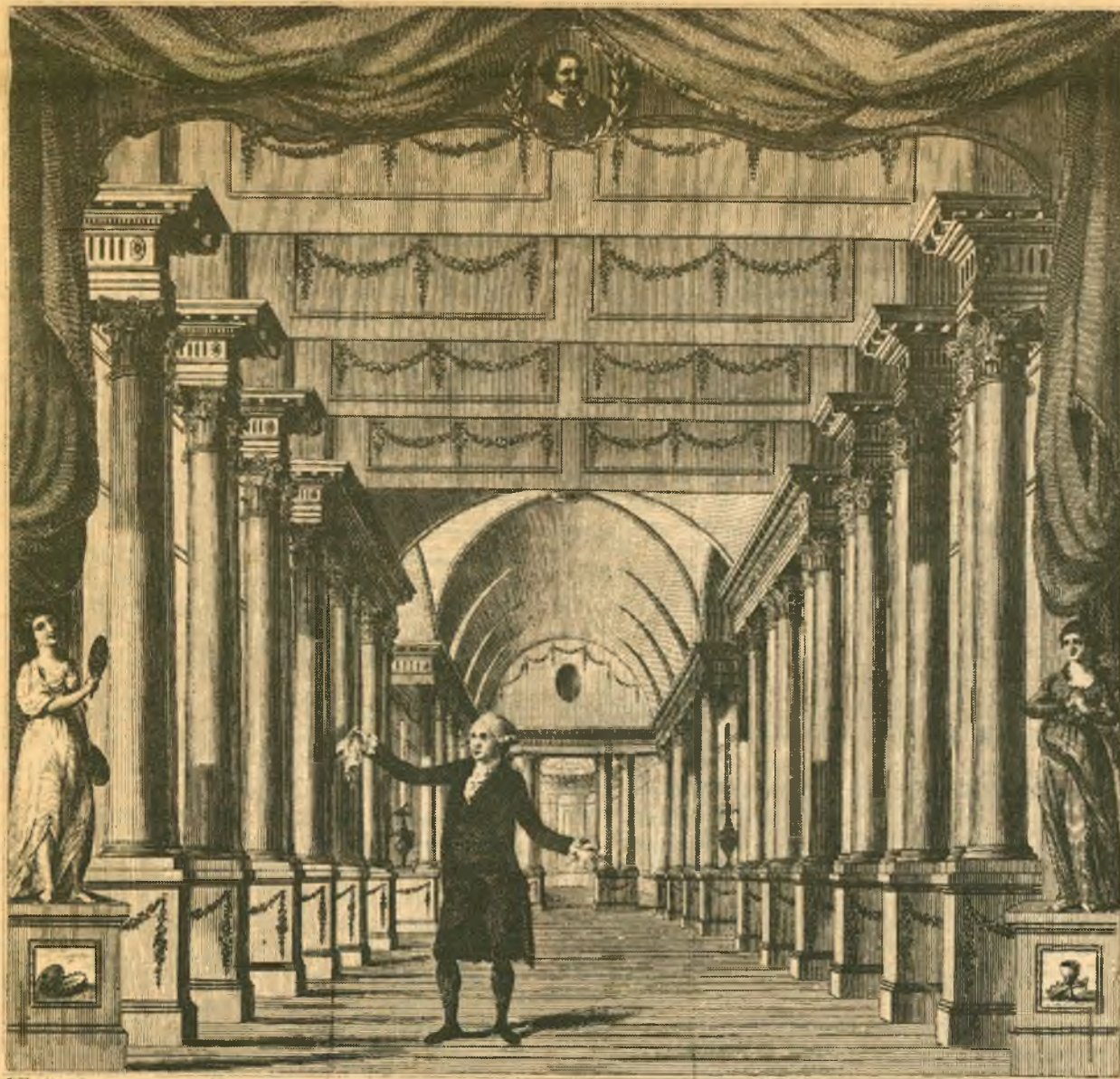
Simpson, already considered a Shakespearean scholar by many professors, said the balance in the Yale department (particularly in the 19th-century English novel), the other scholars recently recruited and the quality of the faculty were the primary reasons for his selection of Yale.

"There is no question," a Yale professor said, "that his coming to Yale established our department as one of the strongest in the nation. I think we'll go up in the ratings immediately. We'll certainly be the department to beat."

Another source at the university denied rumors that Simpson's high school English teacher was part of a package deal and said that Yale had no intention of hiring the teacher.

—Julian Scheer

Reprinted from *The Washington Post*



"Such pray'rs ne'er fail, when so devoutly given," recited at the Sunderland Theater in 1785 by actor James Cawdell.



# RECENT NEH GRANT AWARDS

## Archaeology & Anthropology

**E.C. Adams;** Museum of Northern Arizona, Flagstaff: \$31,447. To support a history of the Hopi Village of Walpi, founded in 1690, and to study the cultural changes wrought by contact with different cultures. *RS*

**George R. Adams;** American Assn. for State and Local History, Nashville, TN: \$10,000 OR; \$8,214 G&M. To support conference for folklorists and historians on linkages between folklore and local history and on new avenues of research. *RD*

**Eisenhower College of Rochester Inst. of Technology;** Seneca Falls, NY, Rosemary Agonito: \$48,069. To develop a team-taught course, "Women from a Global Perspective," in a cross-cultural approach to the historical experience of women from ancient times to the present. *EP*

**Michael J. Ambrosino;** Public Broadcasting Associates, Inc., Boston, MA: \$880,000 OR; \$800,000 G&M. To produce for public television a second season of ODYSSEY, a series of 16 film documentaries on archaeology and anthropology. *PN*

**The Brooklyn Museum,** NY, Kathryn Andrews: \$114,980 OR; \$20,000 G&M. To produce curriculum materials for junior high English and history students based on selected objects in the Museum's collection, to be used with museum visits. *ES*

**Dana Asbury;** Albuquerque, NM: \$7,095. To research a manuscript on the linen-finish postcard of 1930-45, as cultural artifacts and indicators of the period's social climate. *AY*

**H. Arthur Bankoff;** CUNY, Brooklyn: \$53,468 G&M. To excavate at Novacka Cuprija in northeastern Serbia, Yugoslavia, a site that has provided the most complete sequence of the Bronze Age development of the Dorians to date. *RO*

**Timothy G. Baugh;** University of Oklahoma, Norman: \$19,429. To plan an interpretive exhibit and associated programs on the Wichita Indians to be shown throughout western Oklahoma. *PM*

**Edward L. Bell;** Monroe, NY: \$2,491. To research and publish a preliminary archaeological assessment of historic housing foundations in Monroe, NY, including local archival research. *AY*

**Carolyn P. Blackmon;** Field Museum of Natural History, Chicago, IL: \$15,691. To support educational programs that augment the Chicago showing of the exhibit, "Gold of El Dorado," in the context of the people who produced the objects and their environment. *PM*

**Cynthia L. Broderson;** Berkeley, CA: \$2,500. To prepare a slide/tape and an educational pamphlet on traditional Tibetan costumes. Field work will be conducted in Tibetan villages in India. *AY*

**Paul E. Brodwin;** Swarthmore, PA: \$1,650. To document through photographs and ethnographic reports daily activities and social functions of three major communities of Buddhist expatriates. *AY*

**Leilani Bronson;** Makawao, HI: \$9,319. To collect slides and tape examples of Palauan and Yapese traditional crafts and skills, resulting in a slide/tape and accompanying manual. *AY*

**Howard P. Burkett;** Natchitoches, LA: \$2,205. To produce tapes and news articles by collecting oral narratives of the dominant ethnic groups in Natchitoches Parish, LA. *AY*

**Bruce W. Chambers;** Memorial Art Gallery of the U.

of Rochester, NY: \$14,856. To plan an interpretive exhibit on the concept of masking and the role of masks in social interactions. Theatrical, festival, costume, and burial masks will be borrowed for the exhibit through the collection-sharing program of Harvard's Peabody Museum. *PM*

**Kwang-chih Chang;** Peabody Museum, Harvard University, Cambridge, MA: \$15,810. To prepare prepublication of a manuscript of a lecture series on the archaeology of China's Han dynasty (206 B.C.-A.D. 220). *RO*

**William A. P. Childs;** Princeton University, NJ: \$35,000. To complete research for documenting excavations at Morgantina, Sicily, a classical Mediterranean city dating from 600 B.C.-100 B.C. *RO*

**Amy J. Clark;** Battle Creek, MI: \$2,390. To prepare an interpretive display of photographs of the folkways of Finnish-Americans of Michigan's upper peninsula. *AY*

**Andrea L. Cohen;** Amherst, MA: \$2,225. To prepare a slide/tape and edited, indexed transcripts of interviews with 86-year-old Benjamin Higgins, a New England craftsman. *AY*

**Fred Cohen;** NYC: \$2,500. To produce a film on the cultural impact of a single craftsman, master guitar-builder James D'Aquisto, who still uses only hand techniques. *AY*

**William Coulson;** University of Minnesota, St. Paul: \$24,482 G&M. To excavate Naukratis in the Western Nile Delta and survey all ancient sites within 25 km. of the city. *RO*

**George F. Dales;** University of California, Berkeley: \$47,335. To research and prepare manuscript for three volumes on the excavations at Mohenjo Daro, Pakistan, the largest and most important urban settlement of the Indus Valley civilization (2500-1800 B.C.) *RO*

**H.T. Davies;** Berkeley, CA: \$16,000. To translate Yusuf al-Sirbini's *Hazz al Quhuf*, a 17th-century account of the Egyptian peasant. The book fore-shadows contemporary attitudes on class, religion, taste, morality, and humor. *RL*

**William G. Dever;** University of Arizona, Tucson: \$81,686 G&M. To support a joint American/Israeli excavation in Israel's Negev desert at a major settlement of the Middle Bronze Age (2100 B.C.). *RO*

**Diane A. Dupuis;** Biddeford, ME: \$2,495. To prepare a written and photographic essay on the traditions, folklore, and daily customs of Maine fishermen and their communities. *AY*

**Kenneth W. Elliott;** University Press of Kentucky, Lexington: \$8,270 G&M. To publish the first of nine volumes of the archaeological survey of the technical and stylistic evolution of Nubian pottery. *RP*

**Richard S. Ellis;** Bryn Mawr College, PA: \$60,000 G&M. To excavate at Gritille, an ancient site on the Euphrates River, to salvage cultural material threatened by the damming of the river. *RO*

**Kenneth E. Fink;** Claremore Junior College, Claremore, OK: \$6,000. For a conference of five Native American religious leaders and five scholars of Indian culture to explore the issue of maintaining cultural integrity in the modern world. *RD*

**Nama R. Frenkel;** Brooklyn, NY: \$13,875. To produce a 30-minute documentary film on the mothering patterns of three generations of orthodox Jewish women. *AY*

**Matthew S. Gallmann;** Northland College, Ashland, WI: \$3,472. To prepare a paper and radio program on the historical and contemporary function of music in rural Finnish communities in Michigan. *AY*

**Southwest Missouri State University,** Springfield,

Russel L. Gerlach; \$118,047. To develop elementary school materials and teacher training for a curriculum on the Ozarks and multiculturalism. *ES*

**Joy J. Gresham;** University of Massachusetts, Amherst: \$2,500. To develop an introductory, interdisciplinary course on dance and ethnicity, with emphasis on Afro-American dance. *AY*

**Sharon C. Herbert;** University of Michigan, Ann Arbor: \$76,632 G&M. To excavate the Hellenistic settlement at Tel Anafa, Israel, occupied from 3000 B.C. to A.D. 100 which flourished during 150-80 B.C. as a trade center on the caravan route between Tyre and Damascus. *RO*

**Sylvia Herskowitz;** Yeshiva University, NYC: \$2,500. To support an Egyptologist, a curator, an archaeologist, and an anthropologist who will develop an exhibit on daily life in ancient Israel, 1200-587 B.C. *PM*

**Daniel E. Jacobs;** Harvard University, Cambridge, MA: \$1,716. To develop a system to classify excavated dwellings at Pompeii, especially those of the lower and middle classes; an essay and public presentation will result. *AY*

**Michael H. Jameson;** Stanford U., CA: \$190,362 G&M. To support an archaeological and environmental survey of the Southern Argolid in Greece which will complement the results of two recent excavations at Franchti Cave and Halieis. *RO*

**Richard G. King;** Museum of Science, Boston, MA: \$66,650. To support an exhibit about the culture and history of the ancient Mayan city of Copan. The exhibit will make use of artifacts borrowed through the collection-sharing program of Harvard's Peabody Museum. *PM*

**Ellen L. Kohler;** University of Pennsylvania, Philadelphia: \$74,915. To support the study, analysis and writing of the final reports of the excavations at Gordion, an early historical site in Turkey. *RO*

**C.C. Lamberg-Karlovsky;** President and Fellows of Harvard College, Cambridge, MA: \$150,000. To implement a program through which the Peabody Museum will share its ethnographic and archaeological collections with nine arts, history, science and general museums around the country. *PM*

**Jean Landrum;** Austin, TX: \$8,659. To excavate and analyze the hypothesis that changes in habitation from the Early Pithouse Period to the Late Pithouse Period in western New Mexico were caused by environmental factors. *AY*

**Joan Lester;** The Children's Museum, Boston, MA: \$1,380. To borrow objects and purchase study prints from the Northeast Native American Collection of Harvard's Peabody Museum for an exhibit demonstrating the continuity of Native American traditions in the Northeast. *PM*

**Jerome M. Levi;** San Clemente, CA: \$2,074. To prepare a manuscript using photographs and life-history interviews of six to ten southern California Indian elders. *AY*

**Hank Lewis;** Long Island City, NY: \$9,162. To prepare interpretive exhibits of documents, objects, and artifacts relevant to contemporary urban archaeology in six selected sites. *AY*

**James B. Likowski;** Milwaukie, OR: \$14,954. To produce a film on three, unique individuals—Ed Coffman, 80, his wife Euna, 95, and Art Linebaugh, 40—who have maintained the pioneer lifestyle of goldminers in a mountain shack in Oregon. *AY*

**Walter H. Lippincott;** Cambridge U. Press, NYC: \$3,700. To publish a study of the Dravidian kinship system, an anthropological grouping of many local kinship systems of South India and Sri Lanka. *RP*



Lucy M. Long; Washington, DC: \$2,475. To prepare a manuscript and slide show on one North Carolina family's traditions of plucked dulcimer making and playing. *AY*

Richard S. MacNeish; R.S. Peabody Foundation for Archaeology, Andover, MA: \$47,247. To prepare manuscripts for two volumes of a series on the 25,000 years of archaeology, biology, geology, and ecology of human prehistory in the Ayacucho basin in Peru. *RO*

Charles B. McClendon; Yale U., New Haven, CT: \$33,360 G&M. To excavate the medieval abbey whose unique position as an imperial establishment in central Italy placed it at the political and cultural crossroads of medieval Europe. *RO*

Sheila R. McDonald; Maine State Museum, Augusta: \$28,436. To plan a major exhibit and publication featuring Acadian and French Canadian culture of the St. John River Valley in Maine. *PM*

Gordon McLester; Oneida Indian Historical Society, WI: \$3,000. To develop a multimedia traveling exhibit on the culture and history of the Oneida Indians. *PM*

Sheila McNally; Regent of the University of Minnesota, St. Paul: \$69,135 G&M. To support a three-year excavation at Akhmim, Egypt tracing the city's urban development from the Greco-Roman through the Medieval Islamic period to the present. *RO*

Antoinette M. Massengale; Greeley, CO: \$2,049. To investigate historical event ballads and to use the ethnographic information from this study in journal articles and archival materials in Colorado and Tennessee. *AY*

Virginia Commonwealth University, Richmond, Michael W. Messmer; \$19,977. To develop and teach a two-semester, university-level course on the relationship of culture and power in the evolution of human societies. *EH*

Harriet E. Moss; Cabin John, MD: \$12,657. To produce a 30-minute videotape on the process of organizing The Vandalia Gathering, a traditional cultural festival in West Virginia. *AY*

S. Thomas Parker; American Schools of Oriental Research, Cambridge, MA: \$49,760. To excavate two major military sites on the eastern frontier of the Roman Empire in Jordan (A.D. 106–636). *RO*

Andy C. Reisberg; Dallas, TX: \$2,500. To photograph neon tube advertising in Texas and research the significance of these signs as cultural artifacts for gallery presentation and an accompanying article. *AY*

Jane A. Scott; Harvard U., Cambridge, MA: \$3,000 OR; \$2,000 G&M. To publish a report on the Greek, Roman, and Turkish coins found during the archaeological exploration of Sardis which provide dating evidence for site interpretation and knowledge about currency circulation in the ancient world. *RP*

Orrin C. Shane, III; The Science Museum of Minnesota, St. Paul: \$4,441. For final planning of an interpretive exhibit on prehistoric Mississippian culture (A.D. 800–1600) characterizing much of the American mid-continent. Artifacts will be borrowed through the collection-sharing program of Harvard's Peabody Museum. *PM*

Malcolm L. Smith; Southard School, Topeka, KS: \$2,445. To prepare articles and photographs, with the help of emotionally disturbed students, on two vanishing skills in northeast Kansas—raccoon hunting and fishing. *AY*

Thelma D. Sullivan; U. of California, Santa Barbara: \$20,000. For an annotated translation of the *Primeros Memoriales* by Fray Bernardino de Sahagun containing classical Aztec materials gathered by the 16th-century friar in Tepepulco. *RL*

Donald White; U. of Pennsylvania, Philadelphia: \$21,016 G&M. For an on-site study at the classical Greek sanctuary of Demeter and Persephone at Cyrene in eastern Libya. *RO*

Boston U., MA, James R. Wiseman: \$50,000. For an interdisciplinary pilot program in archaeological studies. *EP*

Wendy S. Wolfe; Evanston IL: \$2,500. To research and write about Navajo food preparation, habits, beliefs and diet and the effect of acculturation on them. *AY*

Clark B. Worswick; Boskop Foundation, NYC: \$25,000. For a traveling exhibit of ethnographic

photographs documenting life in tribal cultures (1840–1914). *PM*

Robert A. Shaw; St. Mary's City Commission, MD: \$1,684. To research and develop an interpretive program for regional schools on the way southern Maryland Indian cultures adapted to the pre-colonial environment. *AY*

## Arts—History & Criticism

Josephine R. Abady; Berkshire Theatre Festival, Stockbridge, MA: \$1,000. To support a consultant in American theater history to analyze and evaluate the existing archives of the Berkshire Theater Festival and recommend how to preserve, display, and catalog these historic materials. *RC*

Rodger M. Barrow; Repertory Dance Theatre, U. of Utah, Salt Lake City: \$8,936. To develop and implement verbal and written narrative to accompany the first of two dance concerts that show the major dance forces, 1900–1980. *AP*

Antony L. Chapman; Davis, CA: \$14,865. To produce a documentary film surveying the impact of the WPA Federal Art Project on American painting and sculpture, and on the public, 1930–1980. *AY*

Carol C. Clark; Amon Carter Museum, Fort Worth, TX: \$6,378. To plan an exhibit of watercolors and drawings documenting the impressions of Anglo artists/explorers who ventured West in the 19th and early 20th centuries. The materials will be borrowed through the collection-sharing program of Harvard's Peabody Museum. *PM*

Ingrid M. Fenz; Ann Arbor, MI: \$2,350. To research a multimedia presentation and an article on graphic art produced by young contemporary artists in East Germany. *AY*

Marcia B. Hall; Temple U., Philadelphia: \$10,000. To support a conference that will bring together art historians and conservators to discuss color and technique in Renaissance painting. *RD*

Dena S. Katzenberg; The Baltimore Museum of Art, MD: \$61,946. To support an interpretive exhibit of Baltimore Album Quilts, commemorative quilts depicting mid-19th-century social and political events. *PM*

Elise K. Kirk; Dallas Civic Opera Co., Inc., TX: \$10,000. To support a conference where opera singers, production personnel, scholars, and lay audiences will share research on Vivaldi and "opera seria." *RD*

Marguerite E. Knowles; Vassar College, Poughkeepsie, NY: \$1,835. To research the life and work of NY state artist Evelyn Rumsey Lord for an article, an inventory of paintings, a biographical summary, and a public radio interview. *AY*

Frances M. Leonard; U. of Texas, Arlington: \$228,058. To develop program materials relating to five large traveling museum exhibits, including "Shakespeare, The Globe and The World" and "The Gold of El Dorado" to be distributed to libraries and community organizations in five states. *PL*

Richard A. Long; Atlanta U., GA: \$9,918. To support a conference of 40–50 scholars in African art to report on the results of their recent inquiries. *RD*

Lucy P. Martell; The Fine Arts Museum Foundation, San Francisco, CA: \$25,000. To support educational programs on the San Francisco showing of the exhibit, "The American Renaissance, 1867–1917." *PM*

Vivian E. Mattei; Ponce, PR: \$8,656. To prepare a slide/tape program on the development of the Historic Zone of the City of Ponce, Puerto Rico. *AY*

Gerald Myers; American Dance Festival, Inc., Durham, NC: \$15,000. To support a series of five public discussions on the cultural significance of contemporary modern dance featuring distinguished scholars and critics in dialogues with leading choreographers to be broadcast over National Public Radio. *AP*

Victoria J. O'Reilly; Saratoga Springs, NY: \$1,725. To compile information about New England women composers of the 1880s and 1890s and to produce a paper, a bibliography, a list of repositories, a list of published and recorded works, and an exhibit. *AY*

Dianne H. Pilgrim; The Brooklyn Museum, NY: \$33,950. To support a temporary exhibit, which will travel to Brooklyn, Washington, Denver, and San Francisco, on the dramatic redefinition of American art and culture that occurred in the late 19th and early 20th centuries—the American Renaissance. *PM*

Elizabeth V. Scott; Frederick, MD: \$2,498. To prepare an interpretive "self-tour" for visitors to the Corcoran Gallery of Art in Washington, D.C., on images of women in the gallery and their place in their various cultures. *AY*

Linda B. Shearer; The Solomon R. Guggenheim Museum, NYC: \$20,000. To plan a collection-sharing program to make the Guggenheim Museum's extensive holdings of 20th-century art available to selected museums throughout the U.S. *PM*

Alan Shestack; Yale U., New Haven, CT: \$4,000. To plan an interpretive exhibit on the traditions of Northwest Coast Indian art and the innovations resulting from contact with white civilization. *PM*

Kennedy L. Smith; U. of VA, Charlottesville: \$1,995. To prepare written and visual histories and a catalog of the Collegiate Gothic architecture of Bryn Mawr College. *AY*

Wendy J. Strothman; U. of Chicago Press, IL: \$19,399. To publish a two-volume critical edition of the opera, *Rigoletto*. *RP*

Homer Swander; The Regents of the U. of CA, Santa Barbara: \$109,075. To support one-week residencies of specially prepared classical actors on 11 college campuses to teach dramatic literature and perform in Shakespearean programs with the Folger Shakespeare Library's traveling exhibition. *AP*

Patricia A. Tarin; Los Angeles County Public Library, CA: \$15,336. To plan a series of lectures, readings, and discussions relating to specific humanities themes in 18 feature films. *PL*

Elizabeth P. Thrasher; Memphis, TN: \$1,425. To support research and a series of articles on the history, development, and impact of theater in Memphis. *AY*

MaLin Wilson; Las Palomas de Taos, NM: \$13,568. To plan a series of exhibits, lectures and symposia, on 20th-century cultural life in Taos, NM, especially on the contributions of Mabel Dodge Luhan, who helped establish Taos as an internationally famous art community. *PM*

U. of Cincinnati, OH, Foster L. Wygant: \$46,072. To support a pilot program in the history of design (fashion, graphic, industrial, and interior) within the existing graduate program in Art History. *EP*

## Classics

William W. Fortenbaugh; Rutgers U., New Brunswick, NJ: \$40,000 OR; \$32,000 G&M. To collect, edit, translate and comment on fragments by Theophrastus, the Greek philosopher, a pupil of Aristotle. *RL*

Ann Freeman; Cambridge, MA: \$12,000. To support a translation and critical edition of the *Libri Carolini*, a Latin treatise produced for Charlemagne in A.D. 790 on the visual arts in relation to politics, theology, and devotional practice. *RL*

## History—Non-U.S.

Adel Allouche; U. of Utah, Salt Lake City: \$10,000. To support an annotated translation and critical edition of medieval Egyptian historian al-Magrizi's, *Ighathat al-Ummah bi-Kashf al-Ghummah* on the economic crises which beset Egypt from the middle 14th century to 1405. *RL*

Alfred J. Andrea; U. of Vermont, Burlington: \$18,000. To support an annotated translation and critical study of German Renaissance humanist Gunther of Pairis' *Historia Constantinopolitana*, a history of an abbot's exploits on the Fourth Crusade. *RL*

Henry R. Cooper, Jr.; Northwestern U., Evanston, IL: \$10,000. To support a conference honoring and re-evaluating the role of Jernej Kopitar as one of the



founders of modern Slavic studies. *RD*

**Chú Djang**; Roslyn, NY: \$24,000. To translate *Fu-hui ch'uan-shu*, a personal memoir of Huang Liu-hung which served as a manual for local Chinese magistrates of the Ching period. *RL*

**Robert H. Evans**; Regents of the U. of Minnesota, St. Paul: \$49,957. To support two interdisciplinary course clusters—one on the City and one on Russia—based on a model developed at Clark University. *EP*

**Kay Graber**; U. of Nebraska Press, Lincoln: \$3,272. To publish a microhistory of the state of Oaxaca, Mexico (1856–1876), focusing on the liberal, 19th-century Mexican revolution. *RP*

**Charles Grench**; Yale U. Press, New Haven, CT: \$9,441. To publish the fifth and final volume of the Parliamentary proceedings of 1628 in Britain's House of Lords. *RP*

**Edward H. Kaplan**; Western Washington U., Bellingham: \$15,000. To complete an annotated translation of P'eng Hsin-wei's *Chung-kuo huo-pi-shih*, a monetary history of China. *RL*

**Herbert F. Mann**; Rutgers U. Press, New Brunswick, NJ: \$8,000. To publish a study of political reform on the local level in the final years of Russia's Tsarist regime. *RP*

**Vivian B. Mann**; The Jewish Museum, NYC: \$48,609. To develop a film to accompany the exhibit, "Danzig 1939." *PM*

**Emanuel J. Mickel, Jr.**; Indiana U., Bloomington, IN: \$30,000. To translate and provide commentary on Hayton's *La Flor des estoires de la terre d'Orient*, an important source for the study of Mongol-West European relations in the 13th century. *RL*

**Douglas C. Mitchell**; U. of Chicago, IL: \$9,288. To publish a book on historians and historiography in the Italian Renaissance. *RP*

**John D. Moore**; Columbia U. Press, NYC: \$2,000. To publish a study of the 4th-century B.C. Greek historian, Thucydides, focusing on his views of man and society at war and the contributions his insights have made to Western thought. *PR*

**Sally M. Moren**; Stanford, CT: \$45,000. To translate *Shumma Alu*, a compendium of omens derived from the everyday lives of ancient Mesopotamians and developed over a period of nearly 15 centuries. *RL*

**Leia Morning**; Monrovia, CA: \$2,495. To research the English Renaissance petty school classroom experience in order to reconstruct and present a typical petty school day in public and private schools as a live history lesson. *AY*

**John Paddock**; Vanderbilt U., Nashville, TN: \$97,692. To research the history of Mexican communities that have a tradition of antiviolenence. *RO*

**Moshe Perlmann**; UCLA, CA: \$50,000. To support an annotated translation of selected historical writings by the 19th-century Egyptian author, Jabarti, whose work is important for the study of the social conditions of Egypt in the 18th and early 19th centuries. *RL*

**Thomas P. Pupkiewicz**; Cleveland, OH: \$2,283. To research Spain's historical and cultural role in Western papermaking for a slide lecture. *AY*

**Eugene W. Rosow**; Cultural Research & Communication, Inc., Emeryville, CA: \$178,857. To complete a pilot program and develop two additional scripts for a film series about the diaspora—the settling of Jews outside of Palestine. *PN*

**Judith Roumani**; Washington, DC: \$12,000. To translate Renzo De Felice's *Ebrei in un Paese Arabo*, a carefully researched history of Jewish life in Libya (1835–1970). *RL*

**Everett K. Rowson**; Berkeley, CA: \$24,000. To support an annotated translation and critical edition of the *Ta'rikh al-Yamini* by Abu Nasr al-cUtbī, a history of the early years of the Ghaznavid empire of Afghanistan and northern India. *RL*

**Richard D. Saran**; Ann Arbor, MI: \$19,000. To support an annotated translation of selections from texts of middle-period India describing the society of pre-colonial Western Rajasthan. *RL*

**Paula L. Schwartz**; NYC: \$2,390. To prepare a report on the pilgrimage of former prisoners to Ravensbrück, the World War II concentration camp for women, on the 35th anniversary of the liberation of the camps. *AY*

**Anatole Senkevitch, Jr.**; U. of Maryland, College Park,

MD: \$20,000. To support an annotated translation of original source materials on the history and theory of Soviet architecture (1917–1932). *RL*

**Thomas D. Skinner**; Metropolitan Pittsburgh Public Broadcasting, PA: \$25,000. To develop and produce a 13-part radio dramatization of the Spanish Civil War. *PN*

**Sanford G. Thatcher**; Princeton U. Press, NJ: \$3,000. To publish a book on Taddeo Alderotti (died 1295), professor of medicine at Bologna, Italy, and five of his pupils. *RP*

**Ehud R. Toledano**; Princeton U., NJ: \$15,000. To support an annotated translation of documents from Ottoman archives on the slave trade in the Ottoman Empire in the 19th century. *RL*

**Henry Y.K. Tom**; Johns Hopkins U. Press, Baltimore, MD: \$4,680. To publish an economic and social history of Renaissance Florence through a study of its construction industry in the 15th century. *RP*

**Paul U. Unschuld**; Johns Hopkins U., Baltimore, MD: \$10,000. To translate an anthology of essential writings from the history of Chinese medicine, related to the general cultural and social history of pre-modern China. *RL*

**Gail L. Vroon**; Philadelphia, PA: \$12,000. To translate ten medieval Russian records of journeys dating from the 12th to the late 16th centuries, recording personal impressions of sites in Eastern and Western Europe, the Near East, Asia Minor, and India. *RL*

**Thompson Webb**; U. of Wisconsin Press, Madison: \$4,500. To publish an index to the British periodical, *The Gentleman's Magazine*, as found in the Folger Library files. *RP*

**Carolyn E. Weissbach**; Roslyn, NY: \$1,066. To develop curriculum materials for the study of the Holocaust in elementary and junior high schools. *AY*

**Ehsan Yarshater**; Columbia U., NYC: \$80,000 OR, \$50,000 G&M. To support an annotated translation of 20 volumes of al-Tabarī's "History," a medieval Arabic work of the Middle Ages on pre-Islamic Arabia and Iran and the first three centuries of Islamic history. *RL*

**Reginald E. Zelnik**; U. of California, Berkeley: \$40,000. To support an annotated translation of the memoirs of several Russian industrial workers in Russian cottage industries (1870–1905). *RL*

## History—U.S.

**George R. Adams**; American Assn. for State and Local History, Nashville, TN: \$175,000. To support a series of five seminars on "Current Trends in Interpreting American History" for historical agency professionals to be edited and published as a collection of essays. *AP*

**Michael Ames**; Temple U. Press, Philadelphia, PA: \$5,000. To publish an intellectual biography of Rufus Choate, a prominent lawyer active in Boston and Washington, (1820–1859); the book will also examine American legal history, history of science and Whig politics. *RP*

**Leonard R. Anguiano**; Mexican American Cultural Center, San Antonio, TX: \$16,846. To plan a Learning Library program with citizens, scholars, and the public library about the ethnic heritages represented in San Antonio, TX. *PL*

**Kenneth Arnold**; Temple U. Press, Philadelphia, PA: \$5,000. To publish a historical analysis of changing attitudes toward death and dying as evidenced in data gathered from the records of Vermillion County. *RP*

**Beverly L. Atkinson**; Calhoun Falls, SC: \$346. To dismantle an early 20th-century rural log building and reconstruct it at another site for use as a local-history museum. *AY*

**Catherine J. Bayless**; Furman U., Greenville, SC: \$1,735. To prepare a slide program and booklet for Manatee County secondary schools and the public on the history of Terra Ceia Island, FL. *AY*

**William L. Bamberger**; Bahama, NC: \$2,485. To produce a visual and written history of a typical southern, tobacco-growing community, Bahama, NC, focusing on the effects of social change on three distinct rural subcultures. *AY*

**Peter Benes**; Museum of the Concord Antiquarian Soci-

ety, MA: \$15,155. To plan a temporary exhibit comparing artifacts and historical documents from two New England towns—Farmington, CT, and Concord, MA, 1600–1850. *PM*

**Mary J. Bennett**; Iowa City, IA: \$2,188. To prepare a manuscript on Iowa history as revealed through photographs. *AY*

**Richard A. Bennett**; Yarmouth, ME: \$950. To collect and take photographs for a slide presentation on the history of the Royal River region of Maine and to research the historic, environmental, and cultural influence of the river on its neighboring communities. *AY*

**Joan R. Bothell**; Wesleyan U. Press, Middletown, CT: \$4,585. To publish a study of the mobilization of the Connecticut colony for the Revolutionary War. *RP*

**June B. Bove**; Monmouth Museum, Lincroft, NJ: \$2,000. To plan an exhibit on the beach resorts of Monmouth County, NJ, (1870–1890). *PM*

**Dorae C. Bowen**; Pikes Peak Regional Library District, Colorado Springs, CO: \$91,892. To support a series of lectures by and about 13 authors who have published works on the historical, literary, and social development of the Pikes Peak region with exhibit material, bibliographies, walking tours, and panel discussions. *PL*

**Felita R. Bradford**; Bloomington, IN: \$5,441. To research the oral history and folklore of the Bradford family in Mississippi. *AY*

**Gregory M. Brewer**; Chicago, IL: \$2,464. To study through interviews, correspondence, library research, and site visits the history and current state of Frank Lloyd Wright's Galesburg Country Homes and produce an article and slide lecture. *AY*

**Peter T. Cameron**; Flower of the Dragon, Inc., Vietnam War Veterans Archives Project, Santa Rosa, CA: \$25,000. To plan preservation of the records of the Vietnam war by collecting the personal papers, organizational records, newsletters, photographs, and oral histories of Vietnam veterans. *AP*

**Topper Carew**; Rainbow Television Workshop, Inc., Los Angeles, CA: \$20,000. To plan a four-part television series about the mutiny in 1839 by African slaves aboard the Spanish vessel, *Amistad*, and the subsequent trial of the slaves before the U.S. Supreme Court. *PN*

**Steven F. Conn**; Narberth, PA: \$1,720. To prepare a written history and a working model of a paper mill on Mill Creek in Montgomery County, PA. *AY*

**Mark D. Cottrell**; Natchitoches, LA: \$9,900. To produce a documentary film on the role of women as cultural transfer agents since the early 17th century in Cane River Country, LA. *AY*

**Robert C. Cottrell**; Sarasota, FL: \$2,498. To research a written report and a slide presentation on the culture and lifestyle of Florida pioneers. *AY*

**Ellen M. Coty**; Springfield Library & Museums Association, Springfield, MA: \$108,501. To support a library program on Springfield's history as reflected in the architectural development of eight community neighborhoods. *PL*

**U. of AZ**, Tucson, Vine J. Deloria: \$42,185. To develop three graduate courses in the American Indian Studies Program. *EP*

**Helen L. Dickas**; Superior, WI: \$1,765. To prepare a slide show and articles on the oral history of the native-born Scandinavian population of northwestern Wisconsin. *AY*

**David J. Dixon**, Muncie, IN: \$3,300. To research and survey historic bandstands in the central and southern counties of Indiana. *AY*

**Megan M. Dobroth**; Concord, MA: \$2,486. To research and write about the image of the farmer's wife (1900–1925) by analyzing letters sent to women's magazines, USDA publications, and other sources of the period. *AY*

**Social Science Education Consortium, Inc.**, Boulder CO, Matthew T. Downey: \$24,574. To develop and disseminate local history curriculum materials for secondary school teachers in 12 Colorado school districts. *ES*

**Richard S. Dunn**; U. of PA, Philadelphia: \$10,000 OR; \$2,394 G&M. To support a conference to consider William Penn's problems in founding the Pennsylvania colony and his plans for a "holy experiment" there. *RD*

**Erik G. Ekholm**; Plimoth Plantation, Plymouth, MA:



\$17,779. To plan and redesign a living-history exhibit aboard a replica of the Mayflower II. Costumed interpreters will use the first person technique to tell the early part of the Pilgrim story, 1606-1621. *PM*

**George H. Englund;** George Englund Enterprises, Burbank, CA: \$75,000. To develop four 60-minute scripts for a public T.V. series about the race to produce atomic weapons during World War II. *PN*

**Connie Field;** Clarity Educational Productions, Inc., Emeryville, CA: \$157,768. To develop discussion materials and a model discussion program using the film, "The Life and Times of Rosie the Riveter" for 20 cities across the U.S. *AP*

**Patricia R. Forrest;** San Antonio, TX: \$2,296. To produce a slide/tape and an illustrated tour guide on the impact of 19th-century German settlers on the cultural life of present-day San Antonio. *AY*

**Roger A. Fortin;** Cincinnati Fire Museum Association, OH: \$135,721. To support permanent exhibits for the Cincinnati Fire Museum that present fire-fighting as a window on Cincinnati's urban history. *PM*

**Judith M. Fouhy;** Peerless, MT: \$1,901. To produce a film, an audio tape, and an article on the historical development of Peerless, MT, a typical rural community in the northern Great Plains. *AY*

**Florence A. Fowler;** Hanover College, IN: \$1,085. To prepare an annotated record and a slide/tape on the life and work of Harlan Hubbard, a painter of landscapes and life of the Ohio River Valley. *AY*

**Susan J. Freiband;** Our Lady of the Lake U., San Antonio, TX: \$5,000. To plan a series of media-oriented public programs in libraries and other community centers on the circus and its contributions to American life. *PL*

**Johnnye M. Fye;** Tusculum College, Greeneville, TN: \$2,495. To prepare a manuscript and audio tape on the personal experiences and recollections of black residents of Greene County, TN, from Reconstruction to the present. *AY*

**Harry Gammerdinger;** Bloomington, IN: \$7,114. To prepare a film using the photographs and commentary of a local "visual anthropologist," who recorded the history of Brown County, IN. *AY*

**The U. of Oklahoma,** Norman, OK, Paul W. Glad: \$19,713. To support an adult education course on the history and way of life of American plainsfolk emphasizing the gradual change from an early abundance of energy to contemporary shortages. *EH*

**Joanne A. Grant;** The Film Fund, NYC: \$138,000. To produce a 60-minute documentary film on the lifework of Ella J. Baker, civil rights activist. *PN*

**Lori M. Gritz;** Marie H. Katzenbach School for the Deaf, West Trenton, NJ: \$1,600. To research the recent history of the New Jersey State School for the Deaf as seen by alumni and students. *AY*

**Pauline C. Harrell;** Jubilee 350, Boston, MA: \$199,620. To support a permanent interpretive exhibit on the 350-year history of the Boston urban environment and the people who built it and lived in it. *PM*

**Evelyn Hayes,** Cleveland, OH: \$2,500. To prepare articles, lectures, and exhibits on the history and present state of the environment of Cleveland's riverfront area, The Flats. *AY*

**Caroline W. Heilmann;** Vermont Department of Libraries, Montpelier: \$47,155. To develop and disseminate through public libraries an interpretive exhibit and lecture/discussions on educational toys as cultural artifacts and library resources. *PL*

**James K. Huhta;** Middle Tennessee State U., Murfreesboro: \$158,675. To support eight workshops and a one-week institute for social studies and language arts supervisors, curriculum developers, and historical society and museum education coordinators. *ES*

**George F. Jones;** U. of MD, College Park: \$10,000. To continue translation of reports from the pastors assigned to the Protestant exiles from Salzburg who settled in the colony of Georgia (1773-1741). *RL*

**John H. Langley;** Regents Press of Kansas, Lawrence: \$3,310. To publish a biography of John Lewis Waller, a black Kansan and former slave who failed in his attempts to achieve political power in post-Civil War America and to establish a black empire in Madagascar. *RP*

**Bruce B. Lawrence;** Duke U., Durham, NC: \$42,000. To translate a variety of texts which will offer a comprehensive introduction to the vast body of literature

by and about South Asian Sufis during 1206-1785. *RL*

**Ramah Navajo School Board, Inc.,** Pine Hill, NM, Lonna L. Lawrence: \$4,630. To develop a book of biographies of five early Ramah Navajo tribal leaders and their social history (1850-1910). *ES*

**Jack A. Learned;** Stuhr Museum of the Prairie Pioneer, Grand Island, NE: \$17,920. To help support a senior historian and a research assistant who will establish the data base for future Stuhr Museum interpretive programs on the Great Plains pioneer era. *PM*

**Ann T. LeVeque;** The Rhode Island Historical Society, Providence: \$11,882. To help support an evaluation of a previously funded exhibit, "The Lay of the Land," on the historical geography of Rhode Island. *PM*

**Penny A. Linderoth;** Sault Ste. Marie, MI: \$2,434. To produce a slide/tape presentation for classroom use on the 300-year history of Sault Ste. Marie, MI. *AY*

**Charles T. MacFadyen,** Northport, NY: \$950. To produce a documentary film and oral history on Northport, NY, during Prohibition. *AY*

**Harvard U.,** Cambridge, MA, Ernest R. May: \$501,509. To develop historical casebook materials for use in graduate schools of public administration. *EH*

**Dennis K. McDaniel;** The Municipal Museum (Peale Museum), Baltimore, MD: \$3,360. To plan permanent exhibits that interpret the history and life of Baltimore. *PM*

**Eleanor K. Meltzer;** Stanford, CA: \$1,468. To research an article on the early history of Rancho San Geronimo, a part of the San Gabriel Mission in California. *AY*

**Mary L. Merritt;** Claremont, CA: \$1,827. To research a manuscript and a narrated slide presentation on the cultural and economic changes caused by industrialization in Mount Airy, NC. *AY*

**Cynthia J. Mines;** McPherson, KS: \$2,175. To produce written and visual materials on the labor and cultural history of Mexicans in Kansas, and the influence of the railroad in their migration. *AY*

**Franklin D. Mitchell;** U. of Southern California, Los Angeles: \$31,142. To develop a 90-minute script for a television documentary on the major social and economic changes in America during World War II. *PN*

**Dinty Moore;** Chambersburg, PA: \$9,222. To research and produce a film on the tradition of auctions in Franklin County, PA, from colonial days to the present. *AY*

**Jennifer B. Mott;** Frederick, MD: \$1,531. To prepare a slide/tape program and an article on the personal lives and military careers of five Revolutionary War Generals from West Virginia's Eastern Panhandle. *AY*

**Rita Nannini;** NYC: \$2,500. To prepare an exhibit of black and white photographs on the east European immigrant poultry farmers in rural New Jersey investigating the reasons for their economic decline. *AY*

**Nancy M. Norbrey;** Ettrick, VA: \$5,334. To collect and disseminate documentary and oral historical materials on Pocahontas Island, Petersburg, VA, one of the oldest black communities in America. *AY*

**Mark S. Olcott;** Laurel Md: \$21,300. To develop two courses on the history and literature of the Civil War, using the contemporary letters of Lewis Bissell as a focus and an exercise in the use of primary historical materials. *ES*

**Annelise Orleck;** Brooklyn, NY: \$10,000. To prepare a book and exhibits on the history of Russian immigrant life in Brighton Beach, NY. *AY*

**Laura Paglin;** Portland, OR: \$1,000. To produce an animated film with narration on the contributions of three black inventors to the everyday functioning of American society. *AY*

**Peggy A. Pascoe;** Bronxville, NY: \$2,022. To support a study and exhibit about the writings of women on life in the Rocky Mountains (1850-1900). *AY*

**Judith L. Peiser;** Center for Southern Folklore, Memphis, TN: \$35,000. To plan outdoor exhibits and interpretive materials on the history and folklife of three downtown Memphis districts: The Riverfront, Cotton Row, and Beale Street. *PM*

**Nelson Price;** United Methodist Communication, NYC: \$4,400. To plan a film script for a 60-minute documentary on two notable U.S. black women of the early 20th century, Madame C.J. and A'Lelia

Walker. *PN*

**Amy Rashap;** U. of Pennsylvania, Philadelphia: \$4,745. To prepare slide programs, radio shows, and articles on the history of the Ithaca-Erie Canal and the personal narratives of the canal workers. *AY*

**Emmette S. Redford;** U. of Texas, Austin: \$126,786 OR: \$215,544 G&M. To prepare a comprehensive administrative history of the Johnson presidency. *RO*

**Glenda Riley;** U. of Northern Iowa, Cedar Falls, IA: \$46,689. To support a slide show, a course, and internships introducing humanities students to non-teaching history careers. *EP*

**Nina Rosenblum;** Terra Nova. Films, NYC: \$15,570. To develop a script for a 60-minute television documentary that will examine immigration, industrialization and the Depression in America between 1904-1939, as seen through the photographs of Lewis Hine (1874-1940). *PN*

**Robert Rubin;** City of Cape May, NJ: \$61,208. To produce a 30-minute orientation film on the city of Cape Cod, NJ, "America's oldest seashore resort," focusing on the lifestyle of 19th-century, affluent seashore visitors. *PM*

**Deborah A. Schlenker;** Lodi, CA: \$1,970. To prepare an article and a slide show on historic sites and landmarks of San Joaquin County, CA. *AY*

**Leslie M. Silko;** Laguna Pueblo Film Project, Tucson, AZ: \$222,110. To produce a one-hour film and to complete scripts for three other films on American Indian culture, focusing on a single Indian community, Laguna Pueblo in New Mexico. *PN*

**Barbara J. Sirota;** WGBH Educational Foundation, Boston, MA: \$150,000. To produce a series of radio programs based on life-history interviews collected by the Federal Writers' Project during the late 1930s. *PN*

**William P. Sisler;** Johns Hopkins U. Press, Baltimore MD: \$5,230. To publish a history of the city of Baltimore, tracing patterns of growth and exploring the social issues important to the city's transformation. *RP*

**Duncan Smith;** Museum of Transportation, Boston, MA: \$34,625. To help support a permanent, interpretive exhibit on the role of transportation in the development of Boston since 1630. *PM*

**Jan Stackhouse;** Brass Workers History Project, Derby, CT: \$140,220. To develop a model for collaboration of workers and historians in preserving workers' history to result in a feature-length videotape and a book about the history of Connecticut brass workers. *AP*

**Robert A. Stark;** Oregon Historical Society, Portland: \$6,857. To plan an interpretive exhibit on the impact of the fur trade in the last 18th and early 19th centuries on the Northwest Coast Indians and on the traders. Materials will be borrowed through the collection-sharing program of Harvard's Peabody Museum. *PM*

**Richard R. Stryker, Jr.;** Grand Rapids Public Museum, MI: \$18,750. To plan and research an exhibit on the interrelationship between the development of the furniture industry and the growth of the city of Grand Rapids, MI. *PM*

**Robert M. Taylor;** Bolton, MA: \$1,083. To prepare audio tapes and a written report on the oral history of Bolton, an eastern Massachusetts farming village in transition. *AY*

**Jesus S. Trevino;** KCET TV, Los Angeles, CA: \$493,811. To produce a 60-minute pilot and develop three additional scripts in the LA HISTORIA series, a TV drama of the history, culture, and traditions of Mexican and Chicano people in the U.S. since 1821. *PN*

**Bennett M. Voyles;** Otis, OR: \$938. To study the foundations of early Oregon coastal newspapers and the lives of their early reporters and publishers. *AY*

**Kathleen A. Wadden;** Alexandria, VA: \$2,000. To develop a multi-media display via oral history interviews and a photographic survey on the influence of the railroad on the culture of southeastern Appalachia. *AY*

**Daniel J. Walkowitz;** The Institute for Research in History, NYC: \$45,000. To develop a 90-minute fictional script for two episodes of a TV series exploring the social, political and economic transformation of urban America between 1830 and the Civil War. *PN*



**Michael Wallace;** Research Foundation of CUNY: \$52,823. To research and prepare a manuscript on the emergence of American capitalism. RO

**Peter H. Wood;** North State Public Video, Durham, NC: \$15,000. To polish a script for a 90-minute TV program based on the historical records of 18th-century Quaker naturalist, William Bartram. PN

**Shana L. Woodyard;** Lawrence, KS: \$2,072. To research an article on the role and ethnic interaction of Hispanics in San Francisco (1849-1906). AY

**Amos J. Wright;** Auburn, AL: \$1,318. To research and write about the activities of Texas outlaw John Wesley Hardin in Florida and Alabama, (1874-1877). AT

**Christopher Wright;** Empire, MI: \$2,152. To develop a slide/tape interpretive program depicting the human ecology of the Sleeping Bear National Lakeshore since 1880. AY

**Michael I. Zenreich;** New Haven, CT: \$6,735. To prepare an exhibit, lectures, and an historical photographic record of the unique bridges and overpasses on the first parkways in the U.S. AY

## Intercultural Studies

**Jackson State U.,** MS, Mario J. Azevedo: \$50,034. For a summer institute for social science teachers and administrators on the impact of traditional and colonial experiences in present-day Africa. ES

**Halsey L. Beemer, Jr.;** National Academy of Sciences, Washington, DC: \$185,000. To support six humanities research scholars conducting long-term research in China as part of the National Educational Exchange Program of the Committee on Scholarly Communication with the People's Republic of China. RO

**Mary B. Bullock;** National Academy of Sciences, Washington, DC: \$112,000 OR; \$200,000 G&M. To support programs of the Committee on Scholarly Communication with the People's Republic of China, including the establishment of a U.S. Soc./Science/Hum. Planning Commission; a reciprocal lecture program; a symposium on social change in China and continuation of the China Scholar escort program. RO

**John Dorman;** Middle East Institute, Washington, DC: \$200,000 G&M. To support an international symposium, "Egypt Today": an in-depth view of contemporary Egypt with lectures, workshops, films, exhibits, and outreach programs in Washington, Houston, and Los Angeles. AD

**Chester Dunning;** College Station, TX: \$3,143. To annotate a translation and critical edition of Jacques Margeret's *State of the Russian Empire*, commissioned by King Henri IV in 1607 and based on careful observations of one of the first Frenchmen to visit Russia. RL

**The Curriculum Inquiry Center of CA,** L. A., Johnathan Friedlander: \$53,314. To develop instructional resources and promote in-service teacher education in Near Eastern studies throughout the L.A. area; materials will be distributed nationwide. ES

**Mari T. Hoashi,** Honolulu, HI: \$2,500. To support research on American college students in Japan through interview with students concerning their re-examination of cultural values and to produce an intercultural journal article and slide/tape. AY

**Medora B. Johnson;** San Joaquin County Historical Museum, Lodi, CA: \$24,370. To support a permanent interpretive exhibit, a catalog, and a brochure on the cultural heritage of the Chinese in San Joaquin County using the museum's collection of Ch'ing Dynasty garments and theatrical costumes. PM

**Robert M. Lumiansky;** American Council of Learned Societies, NYC: \$450,000 G&M. To support operation of the Universities' Service Center in Hong Kong, 1980-83, which provides library facilities and other aids for scholars doing research on China. RC

**Allie J. Light;** Mitsuye and Nellie Film Project, San Francisco, CA: \$119,245. To produce a one-hour documentary film examining the culture of Asian American Women during World War II and its aftermath through the ideas, memories and experiences of two writers: Mitsuye Yamada, a Japanese Ameri-

can, and Nellie Wong, a Chinese American. PN

**Aquil Rasheedah;** Decatur, GA: \$2,500. To prepare a booklet and exhibit based on interviews with African American psychologists about their lives, philosophies, values, and views on Africanism. AY

**Old Dominion U. Research Foundation,** Norfolk, VA, Jerome B. Weiner: \$254,261 OR; \$100,000 G&M To support extended teacher institutes to strengthen Middle East studies in secondary school curricula in eight southeastern states through teacher re-education and curriculum development. ES

## Interdisciplinary

**Department of Energy/Florida State U.,** Tallahassee, FL, R.F. Allen: \$8,601. To support a summer institute for English teachers which will focus on energy issues as they relate to communication. ES

**Stephen R. Barbata;** Coyote Point Museum Assn., San Mateo, CA: \$106,000. To develop interpretive exhibits adding a humanistic component to the ecology theme of the museum. PM

**Richard Bauman;** U. of Texas, Austin: \$60,000. To support an international conference on world traditions of puppetry and an exchange session between puppeteers from diverse cultures and scholars in a variety of disciplines. AP

**Mary R. Blew;** Havre, MT: \$43,719. To plan, implement, and evaluate a multi-disciplinary freshman course sequence, "Change and Values," emphasizing the humanistic dimensions of a technological society. EP

**Merrimack College,** North Andover, MA, Geraldine S. Branca: \$50,000. To support the first year of a freshman and sophomore interdisciplinary humanities course concentrating on the historical values determining Christian culture and civilization. EP

**U. of Delaware,** Newark, D. Heyward Brock: \$12,813. To support a summer workshop on bioethics for 50 Delaware high school teachers taught by humanists, philosophers, and scientists. ES

**Allegheny College,** Meadville, PA, James C. Bulman: \$44,040. To support a freshman writing section, a humanities core course, and an interdisciplinary values project to increase students' knowledge of the methodology and content of the humanities. EP

**David L. Clark;** Hope College, Holland, MI: \$19,869. To develop two interdisciplinary courses, a new component in a consortium urban semester program, and a new internship program involving restoration of the 1880s company town of Pullman. EH

**Albertus Magnus College,** New Haven, CT, Susan Cole: \$50,000. To support a year-long interdisciplinary freshman course on the relationship between the city and the self. EP

**James P. Coley;** U. of North Carolina, Chapel Hill: \$730. To research and write about the relationship between philosophy and psychology through interviews with W.V. Quine and B.F. Skinner. AY

**U. of South Dakota,** Vermillion, Gale K. Crouse: \$214,342. To support two extended teacher institutes on developing integrated humanities courses in area high schools. ES

**U. of Colorado,** Boulder, Lawson Crowe: \$40,919. To support five pilot courses in an undergraduate bioethics curriculum. EP

**Rockland Community College,** Suffern, NY, Sally S. Cunneen: \$50,000. To support four interdisciplinary seminars designed to challenge adult learners to research their own experiences while they are being introduced to college. EP

**College of Saint Rose,** Albany, NY, Francine A. Dempsey: \$35,940. To design and implement introductory courses in an undergraduate American studies curriculum for part-time, adult students. EP

**Emory U.,** Atlanta, GA, Robert Detweiler: \$217,163. To revise and strengthen the Liberal Studies Program through the development of integrated, interdisciplinary courses relating the humanities to the natural and social sciences and to the professions. ED

**U. of Lowell,** MA, Daniel E. Diamond: \$34,016. To support two interdisciplinary courses providing students with an integrated humanistic approach to studying the community of Lowell, MA. EP

**San Diego State U. Foundation,** CA, Robert J. Franklin: \$38,229. To support a sequence of 3 courses providing an in-depth study of the immigrant/migrant experience from the perspectives of history, literature, and political science. EP

**Martha A. Gephart;** Social Science Research Council, NYC: \$10,000 OR; \$20,000 G & M. To support a conference exploring the relationship between verbal and visual arts in Africa. RD

**Philip A. Glotzbach;** Denison U., Granville, OH: \$44,104. To support an interdisciplinary project developing a naturalistic approach to perception by integrating the theories of philosopher M. Merleau-Ponty and psychologist J.J. Gibson. RO

**Joshua Goldberg,** U. of Arizona Museum of Art, Tucson: \$11,148. To implement a "hands-on" exhibit on Japanese culture for both blind and sighted visitors focusing on the role of blindness in Japanese cultural history. PM

**Xavier U.,** Cincinnati, OH, Richard L. Gruber: \$50,000. To support pilot courses in two graduate programs designed to make the humanities more accessible to the adult, college-educated population of Cincinnati. EP

**Moorhead State U.,** MN, Lee E. Grugel: \$50,000. To develop 15 courses in a graduate liberal studies program leading to a Master of Arts in Liberal Studies degree. EP

**Helen A. Harrison;** The Queens Museum, Flushing, NY: \$187,793. For an exhibit on the social, cultural, and historical significance of the 1939 NY World's Fair, to be shown at the original fair site. PM

**Edward Heinricher;** Foxborough Historical Commission, MA: \$2,500. To include the humanities in the development of the Memorial Museum's programs for the general public. PM

**Iris T. Hill;** U. of Georgia Press, Athens: \$4,221. To publish Elizabeth Ammon's manuscript, "Edith Wharton's Argument with America," which integrates Wharton's social and political concerns with her literary achievements. RP

**Wellesley College,** MA, Virginia T. Hules: \$35,047. To develop three pilot courses incorporating recent research in linguistics, psychology, sociology, and the philosophy of language into the French curriculum. EP

**Chatham College,** Pittsburgh, PA, Sharon E. Jackiw: \$50,000. To revise 12 required freshman seminars designed to add humanities content to the academic program. EP

**Mississippi State U.,** Donald R. Kelley: \$19,957. To develop an interdisciplinary course on Technology and Society to be taught by a political scientist and an aerospace engineer. EH

**Helen T. Kennedy;** Pacifica Tape Library, Los Angeles, CA: \$1,200. To support consultants who will recommend, implement, and maintain a cataloging and retrieval system for a collection of audio recordings, as well as conserve and restore the archive. RC

**Illinois Institute of Technology,** Chicago, Henry Knepler: \$163,311. To support a project to make high school students aware of the humanistic dimensions of engineering and health professions. ES

**Fordham U.,** Bronx, NY, Margaret A. Lamb: \$49,481. To plan and implement undergraduate courses in journalism and film as literary forms. EP

**Anthony N. Landreau;** Museum of Art, Carnegie Institute, Pittsburgh, PA: \$43,000. To study Middle Eastern textiles and their production in Turkey. RO

**Gregory S. Langworthy;** Ann Arbor, MI: \$2,450. To prepare a collection of pre-modern economic treatises documenting the reaction of 16th-century intellectuals to the economic changes of their time and revealing the origins of modern economic thought. AY

**Margaret Latimer;** Long Island U., Brooklyn, NY: \$650,000 OR; \$400,000 G&M. To support the final phase of an interdisciplinary, multi-media program on Brooklyn's social history, focusing on the Brooklyn Bridge, its community history, and its folklife. AD

**Suzanne J. LeBarron;** New York State Library, Albany: \$383,000. To develop and present humanities-oriented public forums on topics dealing with the concept of community in ten pilot libraries throughout New York State. PL



**Linda J. Lindsey;** North Fork Valley Public Radio, Inc., Paonia, CO: \$9,995. To support public radio station KVN-FM's development of a long-range plan for humanities programming. *PN*

**Sandra L. Lorentzen;** Pacific Northwest Festival in the Forest Association, Federal Way, WA: \$36,848. To support a symposium on the relationship of the humanities to the architectural design process. *AP*

**Mississippi State U.,** Charles D. Lowery; \$27,310. To support a two-semester sequence of humanities courses for engineering students developed by humanists in philosophy, history, literature, and art history. *EP*

**Guy C. McElroy;** National Council of Negro Women, NYC: \$135,944. To develop an exhibit on the history of the political, social, and cultural contributions of black American women's organizations, 1895-1955. *PM*

**North Adams State College,** MA, Lea B. Newman; \$28,807. To support a pilot program of six, revised interdisciplinary courses and one new literature-based course providing a humanistic perspective on social change. *EP*

**Martha V. Pike;** The Museums at Stony Brook, NY: \$10,980. To help support a major exhibit and catalog on the customs of mourning in Victorian America, exploring the extravagance of Victorian mourning within a historic and social context. *PM*

**Columbia U.,** NYC, Richard Plunz; \$50,287. To support six, pilot graduate courses and a faculty workshop on the social and cultural aspects of the housing problem. *EP*

**U. of San Diego,** CA, C. Joseph Pusateri; \$50,000. To develop team-taught, interdisciplinary courses dealing with contemporary moral issues in the context of an undergraduate student's major discipline. *EP*

**Paul Rabinow;** U. of California, Berkeley: \$89,892. To study urban planning as a political tool in the French colonies, particularly Vietnam and Morocco, between 1870 and 1930. *RO*

**Charles L. Redman;** Research Foundation of SUNY, Albany: \$90,000 G&M. To support an interdisciplinary study by archaeologists and historians of medieval North African urbanism and its influence on the emergence of modern Europe. *RO*

**Georgia Tech Research Institute,** Atlanta, Robert P. Reno; \$25,771. To implement a course to prepare students of technology to solve the social and human problems relevant to their technical careers. *EP*

**Alfred M. Rotondaro;** National Italian American Foundation, Washington, DC: \$129,070. To support a series of two-day conferences in six U.S. cities on the Italian-American experience that will include humanities scholars, government officials, community leaders, and the public. *AP*

**Illinois State U.,** Normal, Richard A. Salome; \$76,226. To support an extended teacher institute at which elementary and middle-school teachers will develop humanities curriculum materials relating the humanities to other subject areas. *ES*

**Utah State U.,** Logan, John A. Scherting; \$49,148. To implement and evaluate an interdisciplinary program in the general education curriculum and a core curriculum for the American Studies program. *EP*

**U. of Southern Mississippi,** Hattiesburg, Barbara D. Schurfranz; \$48,916. To purchase and develop films and video cassettes and a workshop for Mississippi high school and two-year college teachers on the use of film as a teaching tool in language and literature courses. *EP*

**East Tennessee State U.,** Johnson City, Linda P. Scott; \$46,858. To develop a multidisciplinary course, "Introduction to the Study of Appalachian Culture," for the permanent curriculum leading eventually to an Appalachian Studies minor. *EP*

**The College of Charleston,** SC, Kenneth Severens; \$43,982. To develop courses and projects in the history and culture of the Carolina Low Country to strengthen undergraduate research in the humanities. *EP*

**College of Notre Dame,** Belmont, CA, Mark W. Sullivan; \$45,705. To support an integrated literature, philosophy, and religious studies course sequence designed to enable the adult, part-time student to fulfill the general education requirement in these three fields. *EP*

**Ursuline College,** Cleveland, OH, Ann M.

Trivisonno; \$35,900. To support a three-course, interdisciplinary humanities sequence to assist adult students in making the transition from work to academe. *EP*

**Kathleen A. Viges;** Lowell Observatory Visitor Center, Flagstaff, AZ: \$5,000. To plan new exhibits in the Lowell Observatory's visitor's center focusing on the founding of the Observatory and the theories and discoveries of scientists who have worked there. *PM*

**Ann C. Watts;** Rutgers U., Newark, NJ: \$55,000. To disseminate a 50-page booklet and a volume of significant papers resulting from a conference on literature and urban experience. *AP*

**Mount Vernon College,** Washington, DC, Judith R. Weiner; \$50,000. To support three new pilot courses—"Psychology and Creativity," "Nature and Creativity," and "Social Change and Creativity"—and the revision of "The Artist, Humanist, and Society" into a team-taught course. *EP*

**Siena College,** Loudonville, NY, Carl R. Weis; \$50,000. To support a two-semester, team-taught course, "The Quest for Freedom: Twentieth Century Thought and Culture." *EP*

**Idaho State U.,** Pocatello, Mary E. Williams; \$35,051. To develop four interdisciplinary humanities courses for non-degree seeking adults. *EP*

**San Jose State U.,** CA, Roy E. Young; \$40,489. To design an interdisciplinary multimedia course to meet curriculum changes mandated by the academic senate. *EP*

## Jurisprudence

**Felicia G. Bock;** Berkeley CA: \$13,000. To translate forty "books" of the *Engi-shiki*, the law code of the Engi era, which regulated Japanese society from the 8th to the 14th centuries. *RL*

**Washington U.,** St. Louis, MO, Jack H. Hexter; \$50,000. To support four courses in a pilot program on the relations of law and liberty taught by scholars in history, law, philosophy, political science, and English literature. *EP*

**Peter B. Maggs;** U. of Illinois, Urbana-Champaign: \$10,000. To translate P.I. Stuchka's (1865-1932) essays on the philosophical origins of Marxist jurisprudence. *RL*

**Darlene R. May;** Southwestern U., Memphis, TN: \$22,000. To translate Chapters 8-20 of the *Kitab al-ahkam as-sultaniyyah*, the first comprehensive and systematic treatment of public law in Islam. *RL*

**Thomas L. McFarland;** U. Press of New England, Hanover, NH: \$20,000. To publish two volumes of the legal papers of Daniel Webster that will complement three volumes of Webster's correspondence. *RP*

**J.G.A. Pocock;** Johns Hopkins U., Baltimore, MD: \$10,000 OR; \$3,900 G&M. To support an international conference on John Locke and the political thought of the 1680s. *RD*

**Sanford G. Thatcher;** Princeton Press, NJ: \$2,715. To publish an English translation of lectures on Islamic theology and law by the renowned Hungarian Islamic scholar, Ignaz Goldziher (1850-1921). *RP*

## Language & Linguistics

**Bernadette Y. Alvanna;** Nome, AK: \$2,500. To prepare teaching materials for a first-year language course in King Island, AK for high school and community college students. *AY*

**U. of CA,** Berkeley, Peter A. Eddy; \$89,669. To support an institute to further foreign language teachers' competence in their field and to help them measure students' oral competence. *ES*

**Harlan Lane;** Northeastern U., Boston, MA: \$44,802. To translate ten 18th-century French works on the evolution of the first deaf community and its language which spawned American Sign Language. *RL*

**Margaret A. Mills;** Denver, CO: \$20,000. To translate three genres of popular prose narrative not presently represented in English, as the basis for further study

of the relationship between oral and literary verbal arts in Persian. *RL*

**Betty Z. Morris;** Tri-County Regional Library, Rome, GA: \$10,107. To plan six 30-minute video programs which will explore the treatment of problems in communication as described in poetry, prose, and dramatic literature. *PL*

**Utah State U.,** Logan, L. Grant Reese; \$47,794. To test, revise, and evaluate an intensive Spanish language program stressing simulated experiences from Hispanic daily life as the principal mode of learning. *EP*

**Alamance County Schools,** Graham, NC, Kaye C. Richards; \$2,500. To enrich the current eighth-grade language arts and United States/North Carolina history curriculum with a regional studies program. *ES*

**Marianne Shapiro;** Los Angeles, CA: \$5,000. To support an annotated translation of two Old Provençal grammars from the 13th century. *RL*

**Rosemary H. Thomas;** Old Mines Area Historical Society, Cadet, MO: \$30,000. To support four consultants to continue linguistic interviews and community sessions for the collection and interpretation of data on the French language and culture of southeastern Missouri. *AP*

**Purdue U.,** W. Lafayette, IN, Joseph A. Wipf; \$225,087. To support an institute for secondary-school teachers of French, German, and Spanish which will increase their language fluency and aid in the teaching of foreign cultures and communication skills. *ES*

## Literature

**J. G. Bell;** Stanford U. Press, CA: \$10,000. To publish a scholarly edition of all the known letters of Anthony Trollope, a 19th-century English novelist. *RP*

**Allen B. Chase;** Annapolis, MD: \$2,484. To research and prepare a slide/tape on the life and work of author Zenith Brown to highlight women's contributions to the literary heritage of Maryland. *AY*

**Tse-tung Chow;** U. of WI, Madison: \$5,380. To support a workshop and international conference on studies of the Chinese novel, *The Dream of the Red Chamber*. *RD*

**Robert P. Cook, II;** Indiana U. Press, Bloomington: \$7,800. To publish a comprehensive, chronological edition of the writings of Charles Sanders Peirce, a major 19th-century American philosopher, mathematician, physicist and logician. *RP*

**Louise Craft;** U. of Pittsburgh Press, PA: \$3,012. To publish the letters, diaries and papers of Nathaniel Hawthorne written during the last decade of his life as U.S. consul in Liverpool, England. *RP*

**Richard L. Dauenhauer;** Anchorage, AK: \$30,000. To support an annotated translation of texts from the oral tradition of the Tlingit, a Native American people. *RL*

**David J. Dell;** Haworth, NY: \$5,000. To translate Jai Shankar Prasad's *Kamayani*, a modern Hindi epic. *RL*

**Rachel J. Dickinson;** Clinton, NY: \$2,075. To research an article and a community lecture series on the literature written in and about the Mohawk Valley in central New York State. *AY*

**David V. Erdman;** New York Public Library, NYC: \$4,368. To publish *Melymbrosia*, the early drafts of Virginia Woolf's first novel, *The Voyage Out* (1915). *RP*

**Bristol Community College,** Fall River, MA, Paul F. Fletcher; \$44,061. To develop three new courses: "Death in Literature," "Coping with Life and Death," and "Businessmen in Literature." *EP*

**Robert P. Goldman;** U. of CA, Berkeley: \$55,000. To complete the annotated translation of the critical edition of the *Valmiki Ramayana*, the great epic poem of India. *RL*

**Oscar A. Haac;** Research Foundation of SUNY, Albany: \$12,469. To support the first English translation of the correspondence between J. S. Mill and A. Comte from 1841-1847. *RL*

**George L. Hart;** U. of CA, Berkeley: \$40,000. To translate the central Forest Canto of the *Kamparamayanam*, the Tamil (South Indian) version of the



"Ramayana" story written in the 9th or 12th century A.D. RL

**Stanleigh H. Jones**; Claremont Graduate School, CA: \$15,164. To support an annotated translation of two full-length plays and important scenes from seven others of the Japanese puppet theater after 1730. RL  
**Michael Katz**; Williams College, Williamstown, MA: \$8,000. To translate Russian novelist Alexander Herzen's first novel, *Who is to Blame?* (1846). RL

**Ellen C. Kennedy**; Columbia, MD: \$12,000. To translate prose works by the contemporary Afro-Antillean poet, Aime Cesaire. RL

**Richard Kilberg**; Educational Broadcasting Corporation, NYC: \$20,000. To plan a television series on the works of contemporary Latin American writers, their political, cultural, and social roots. PN

**Martha J. King**; Austin, TX: \$5,500. To support an annotated translation of selections from the *Zibaldone* (Notebooks) of Giacomo Leopardi, a 19th-century Italian poet. RL

**Mary K. Koch**; Salinas, CA: \$1,542. To support a study comparing the fictional characters and events in Steinbeck's novel *East of Eden* with the historical people and events he used as models. AY

**John H. Kyle**; U. of Texas Press, Austin: \$6,505. To publish an English translation of four essays by the 20th-century Russian philosopher of language and literary critic, M. M. Bakhtin. RP

**Richard H. Madden**; Ohio U., Athens: \$26,353. To produce a 30-minute pilot radio program and plan a 13- to 26-part radio series that will examine Appalachian literature to reveal the history and traditions of the region. PN

**I. Henry Maldonado**; WGBH Educational Foundation, Boston, MA: \$80,000. To develop two scripts and three story-outlines for a five-part film series consisting of a dramatized biography of the Henry James family and a 90-minute adaptation of James's novel, *The Bostonians*. PN

**John D. Niles**; Institute for the Study of Human Issues, Philadelphia, PA: \$6,000. To translate *The European Folktale: Form and Nature* by Swiss scholar Max Luthi, a classic in the field of folk narrative studies. RL

**Gregory Rabassa**; Hampton Bays, NY: \$7,583 OR; \$1,000 G&M. To translate an anthology of varied writings of Padre Antonio Vieira, a 17th-century Jesuit who lived in Portugal and Brazil. RL

**Michael W. Resler**; Boston College, Chestnut Hill, MA: \$15,000. To prepare the first English translation of the earliest German Arthurian romance, Hartmann von Aue's *Erec*, composed around 1185. RL

**Naomi A. Schor**; Brown U., Providence, RI: \$10,000. To support a conference on the works of French novelist, Gustave Flaubert, promoting the exchange of scholarly, international criticism. RD

**Joan C. Shih**; George Washington University, Washington, DC: \$59,772. To produce a one-hour documentary film presenting leading Chinese writers discussing China's self-image, aspirations, pains and achievements in an era of revolutionary change. PN

**Merle E. Simmons**; Indiana U., Bloomington: \$7,869. To expand and enhance a conference on the Hispanic novel. RD

**Francis Steegmuller**; NYC: \$20,000. To translate selected letters by French novelist, Gustave Flaubert, written between 1857-1880. RL

**Patricia Terry**; Barnard College, NYC: \$15,000. To translate selections from the *Roman de Renart*, a collection of Old French narrative poems satirizing 12th-century politics and society. RL

**Yoko T. Torii**; Boston, MA: \$1,840. To complete an English translation of the Japanese novel, *Kangen-zai*, which deals with the dropping of the atomic bomb on Japan. AY

**George H. Wolfe**; The Communications Company, Washington, DC: \$35,000. To prepare a 90-minute script for a television documentary on the life and work of Herman Melville. PN

**William F. Wyatt, Jr.**; Hellenic Cultural Society of Southeastern New England, Providence, RI: \$10,000 G&M. To translate the stories of G. Vyzianos as part of a series translating 19th-century Greek works. RL

## Philosophy

**Wing-tsit Chan**; Pittsburgh, PA: \$25,000. To translate, annotate, and amplify Ch'en Chun's (1153-1214) *Hsing-li tzu-i*, which examines Neo-Confucian terms and concepts. RL

**Laurence Cohen**; MIT Press, Cambridge, MA: \$3,332. To publish a philosophical analysis of Euclid's *Elements*, with an introduction for the nonspecialist. RP

**John L. Duncan**; U. of Oklahoma, Norman: \$6,872. To support a handbook for a workshop on phenomenology and a survey of dissertations in the field. AY

**John R. Glenn**; Boston, MA: \$14,907. To prepare scholarly papers, a 40-minute film, and four 30-minute videotapes on teaching methods for philosophical inquiry. AY

**Luis O. Gomez**; U. of Michigan, Ann Arbor: \$15,000. To translate a 7th-century Buddhist devotional and philosophical poem, the *Bodhicaryavatara* of Santideva, together with extracts from its 11th-century commentary, the *Panjika* of Prajnakaramati. RL

**John P. Leavey, Jr.**; U. of Florida, Gainesville: \$32,000. To support an annotated translation of French philosopher and critic Jacques Derrida's work *Glas* (1974). RL

**The Frederic Burk Foundation for Education**, San Francisco State U., CA, Donald L. Provence: \$50,000. To support a course in general and theoretical ethics and several alternative courses in ethical problems in occupations. EP

**Ohio State U. Research Foundation**, Columbus, Gerald M. Reagan: \$147,755. To develop curricular materials and teacher training for programs of moral education in junior high schools. ES

**W. Allyn Rickett**; U. of Pennsylvania, Philadelphia: \$27,000. To translate the final 46 chapters of the *Kuan-tzu*, an important philosophical text of Chinese antiquity compiled in 26 B.C. RL

**Stanford U.**, CA, Lee H. Yearley: \$19,141. To develop a project comparing four different perspectives on the concept of self: the Aristotelian, Freudian, Confucian and Taoist views. EH

## Religion

**Chi-yun Chen**; U. of California, Santa Barbara: \$40,000. To support an annotated translation of the *T'ai-p'ing ching*, one of seven primary scriptures of Taoist canon. RL

**Jack E. Kollman, Jr.**; Cambridge, MD: \$12,000. To support an annotated translation of the *Stoglav*, the proceedings of the Moscow Church Council of 1551 in response to 69 questions submitted in the name of Tsar Ivan IV. RL

**Mary Lee Nolan**; Oregon State U., Corvallis: \$61,428. To support a comparative study of religious pilgrimage traditions and patterns in contemporary Western Europe. RO

**Bradley G. Prunty**; Cambridge, MA: \$2,460. To support research and interviews on the formation and maintenance of belief in traditional and non-traditional churches. AY

**Gregory Schopen**; Newcastle, WY: \$19,000. To support an annotated translation of the Sanskrit text of the *Bhaisajyaguru-sutra*, considering the relationship of this text to other 5th- and 6th-century Mahayana Buddhist texts. RL

**Chaim Trainer**; St. Louis, MO: \$1,410. To support a slide/tape presentation on the 200-year-old study of the Talmud by Rabbinical colleges, and their contribution to the Jewish community. AY

## Social Science

**Louis L. Alvarez**; New Orleans, LA: \$14,475. To produce a 60-minute documentary videotape on the cul-

tural, historical, and political forces that have shaped Plaquemines Parish, LA. AY

**Robert R. Archibald**; Montana Historical Society, Helena, MT: \$17,302. To plan an exhibit on Montana's historical development and the impact of climate, natural resources, and geography on the diverse peoples who have lived in the area since prehistoric times. PM

**Judith S. Ball**; American Assn. of University Women, Washington, DC: \$25,000. To plan a humanistic inquiry exploring three major themes: "Careers and Families," "Women Who Work with Families," and "American Families: A Pluralistic Perspective." AP

**William C. Beckner**; Fairfax County Park Authority, Annandale, VA: \$19,390. To plan a program on ecological processes, population growth, cultural traditions, technology, and institutions that have shaped the landscape during the 10,000 years of human settlement in northern Virginia. PM

**Carole J. Berggren**; Newton Hlds, MA: \$2,490. To support a photographic essay and a slide/tape on rural black Haitian girls who perform heavy household labor while their brothers attend school. AY

**Mary Anne C. Case**; NYC: \$2,495. To translate selected Renaissance and Early Modern French writings on the equality of the sexes, together with a general introduction, notes on the text, and brief biographies of the authors. AY

**Linda D. Crowe**; North Suburban Library System; Wheeling, IL: \$18,972. To support three committees composed of librarians, humanities scholars, and social science professionals who will meet at 12 sites throughout the library system to plan programs on the quality of life in the 1980s. PL

**Patricia Ebrey**; Champaign, IL: \$25,000. To support an annotated translation of the *Rules for Social Life*, a 12th-century book on the traditional Chinese family system. RL

**Carlos A. Forment**; Miami, FL: \$10,165. To research a scholarly article and a colloquium on the social, political, and cultural views of Cuban exiles as reflected in exile journals published from 1960-1969. AY

**Lord Fairfax Community College**, Middletown, VA, Jerome J. Friga: \$24,769. To support a sequence of three college courses and a forum for the community on ethical considerations in public issues and to form a community advisory committee for the college's humanities programs. EP

**Department of Energy/South Dakota State U.**, Brookings, Henry Gehrke: \$14,860. To support a summer workshop with academic year follow-up for high school liberal arts teachers on the technical, socio-economic, and ethical dimensions of decision-making in energy issues. ES

**Melissa K. Goldsmith**; Brown U., Providence, RI: \$15,000. To produce a 30-minute documentary film on Banana Kelly, a neighborhood in the South Bronx which is revitalizing itself. AY

**Daniel L. Goldwater**; The Franklin Institute, Philadelphia, PA: \$70,000. To support four discussion programs for diverse public audiences on the individual and social issues in our use of technology and resources. AP

**Sheila Grinell**; Assn. of Science-Technology Centers, Washington, DC: \$21,250. To plan a traveling exhibit providing visitors direct experience with microelectronic devices, interpretation of their nature and function, and insight into how they may affect future American social institutions. PM

**Alex V. Griswold**; Somerville, MA: \$2,500. To produce a 20-minute documentary film on the impact on one family of the rapid change in the man-made environment in Puerto Rico since 1945. AY

**Michelle L. Kleinrichert**; Syracuse, NY: \$2,440. To research the application of the Montessori educational method in Sri Lanka in order to assess its viability in other less developed countries; and to produce a journal article and slide/tape. AY

**David Leviatin**; White Plains, NY: \$2,475. To prepare a photographic book and a series of half-hour radio broadcasts on the Eastern European immigrant workers who founded the Reynolds Hills Community, a 50-year-old cooperative in New York State. AY

**Rhoads Murphey**; Ann Arbor, MI: \$20,000. To



translate three treatises by Ottoman statesmen advising the reigning 17th-century Sultans on major political issues of the day. *RL*

**David A. Rier**; Marlboro, NJ: \$328. To support a socioeconomic study of Marlboro, NJ, which developed from a rural area into a suburban community with an influx of former city dwellers. *AY*

**Franklin Institute**, Philadelphia, PA, Mark H. Rose; \$9,324. To support a summer workshop for high school instructors on the history of urban development, technology, and energy use. *ES*

**Andrew R. Sebok**; Philadelphia, PA: \$2,500. To support historical and ethnic research and taped interviews for an article on the cultural assimilation of Hungarian immigrants in America, 1876–1976. *AY*

**Samuel D. Smith**; Bolivia, NC: \$2,500. To support oral history research leading to a book and slide/lecture series on the lives of commercial fishermen in Brunswick County, NC. *AY*

**Jamie L. Stahl**; Bowling Green, OH: \$2,165. To plan the interpretive display of maritime collection resources in an exhibit facility currently under construction at the Maine Maritime Academy in Castine, ME. *AY*

**Stephen K. Victor**; Slater Mill Historic Site, Pawtucket, RI: \$9,565. To plan a permanent interpretive exhibit on the New England textile industry, focusing on the human response to technological change. *PM*

**Wynette Yao**; Swarthmore College, PA: \$2,475. To

support research, interviews, and an article on the process of assimilation and identification in young, middle-class Chinese-American adults in two diverse communities—Berkeley, CA, and Phoenix, AZ. *AY*

## State Programs

**California** Council for the Humanities; San Francisco, Aileen C. Hernandez: \$820,136 OR; \$450,000 G&M.

**Colorado** Humanities Program; Boulder, Patricia Schlatter: \$375,042 OR; \$100,000 G&M.

**Louisiana** Committee for the Humanities; New Orleans, Seraphia D. Leyda: \$398,000 OR; \$200,000 G&M.

**Michigan** Council for the Humanities; East Lansing, John W. Eadie: \$516,000 OR; \$125,000 G&M.

**Nevada** Humanities Committee; Reno, Patricia Marchese: \$323,000 OR; \$50,000 G&M.

**New Hampshire** Council for the Humanities; Concord, Mary S. McGowan: \$328,000 OR; \$10,000 G&M.

**Tennessee** Committee for the Humanities; Nashville, Henrietta A. Grant: \$407,000 OR; \$100,000 G&M.

**Wisconsin** Humanities Committee; Madison, Gerald Viste: \$414,000 O; \$10,000 G&M.

*Capital letters following each grant show the division and the program through which the grant was made.*

### Special Programs

*AD* Special Projects

*AP* Program Development

*AV* Science, Technology and Human Values

*AY* Youthgrants

*AZ* Youth Projects

### Education Programs

*EC* Consultants

*ED* Implementation

*EH* Higher Education

*EP* Pilot

*ES* Elementary and Secondary

### Planning and Policy Assessment

*OP* Planning and Assessment Studies

### Public Programs

*PL* Libraries

*PM* Museums and Historical Organizations

*PN* Media

### Research Programs

*RC* Research Resources

*RD* Conferences

*RE* Editions

*RL* Translations

*RO* Basic Research

*RP* Publications

*RS* State, Local and Regional Studies

*RT* Tools

# Q

# NEH Grant Making: Who Decides?

# A

*Ed. note: The information that follows is intended as a general outline. The Division of State Programs follows a different regimen.*

The NEH grant-making process is highly competitive; only three out of ten applicants actually receive grants. This raises some important questions about how the Endowment selects projects for funding. This article will attempt to provide answers to some frequently expressed concerns.

**Q:** What happens to my application after the Endowment receives it?

**A:** The general process is as follows: First the proposal is read and classified according to subject matter by NEH staff. Then the applications are sent to knowledgeable individuals outside the agency for review. While all NEH programs use “peer review,” the specific review procedure followed depends on the kind of project proposed by the applicant. Almost all NEH programs use a panel of qualified people who meet as a group to evaluate and rate the applications on a comparative basis. Many programs also supplement the panel review by using separate individual readers who have a highly specialized expertise in the subject area of a particular application.

The comments of these various reviewers are provided to the National Council on the Humanities. The Council advises the Chairman of the Endowment who, by law, makes the final decision.

**Q:** How will the Endowment judge my project?

**A:** Your project will be evaluated in terms of the contribution it will make to understanding of the humanities and how well you and/or your staff can carry it out. These factors will be considered in relation to other applications and available funds.

**Q:** Who will actually do this evaluation?

**A:** As indicated above, there are several steps in the evaluation process. Reviewers outside the agency comment on those aspects of many applications in which the reviewer has special knowledge; a review panel selected by NEH staff with the help of a computerized data bank evaluates and analyzes similar applications; the National Council and the Chairman make the final decision.

**Q:** Just what is a review panel?

**A:** A committee of scholars, professionals, and members of the public convened for the specific purpose of reviewing groups of applications in similar subject areas. New panels are formed for each program’s review of applications, although individual panelists may have served on other panels before. Generally, there will be from five to fifteen members on a panel; the number of panels depends upon the number of applications.

**Q:** How are panelists chosen?

**A:** Panelists are selected from a databank of over 20,000 names. Potential panelists have demonstrated expertise in their respective fields through scholarly research, publication, teaching, or professional achievements and contributions to the humanities. Many have been recommended to the Endowment by their colleagues and institutions; others have been identified by NEH staff, grantees, and applicants. In addition to scholars, the databank includes teachers, administrators, librarians, archivists, curators, media producers, writers, and many other knowledgeable people.

**Q:** My project is on “The Inklings,” a British literary circle. What will be the makeup of the panel that reviews my application?

**A:** That will depend greatly on the NEH program to which you have applied, and also on the subject areas of other applications received by that program. If you have applied to the Division of Research Programs for a general research grant, your application will be evaluated by a panel considering a fairly broad range of proposals—probably all projects dealing with literature. If you have applied to the Division of Fellowships Programs, a more narrowly defined panel will consider your application—probably a panel on twentieth-century British literature. If you intend to produce a series of radio programs on The Inklings and have applied to the Division of Public Programs, your proposal will be evaluated by a panel of film, radio, and TV professionals as well as humanities scholars.

**Q:** I applied to the general research program for a grant to support a long-term, collaborative research project. I wonder if a panel of five or so members considering all literature applications is going to be qualified in and sympathetic to my area of specialization.

**A:** That’s an understandable concern. There will almost surely be no “Inkling” specialists on the panel. However, all the panelists will be experts in literary research, and it is from that perspective that they will evaluate your proposal. Moreover, the Division of Research Programs will supplement panel review by sending applications to outside specialist reviewers. In the Division of Research Programs, your particular proposal will be reviewed by several specialists in twentieth-century British literature and in The Inklings. These specialists will provide detailed written evaluations of your application to the appropriate panel and to the Council.

**Q:** Am I going to be at a disadvantage because I’m a woman teaching at a small college in the Northwest? I have very few connections with the “educational establishment.”

**A:** Not at all. The Endowment is working hard to insure that panels are not only sympathetic to but actually represent the wide variety of individuals and institutions that seek support for humanities projects. The databank of panelists and the process for their selection are designed to include geographical and institutional diversity as well as adequate representation by women, ethnic, and racial minorities.

**Q:** Will the panel then simply recommend acceptance or rejection of my proposal?

**A:** No. Each panelist and outside reviewer writes a detailed evaluation of your proposal. When the panel meets, your proposal will be discussed and all applications before the panel will be placed in categories of priority. In addition to sending your application to the Council with a recommendation for funding or disapproval, the panel has other options. It may recommend approval of your proposal with minor



revisions (e.g. in the funds requested or in the composition of the project staff). Or, if the panel has serious questions about your proposal, it may recommend deferring action until you have provided additional information or alterations.

**Q:** Will I be able to learn what was said about my proposal?

**A:** Of course, although not until after the final decision has been made. The evaluations are available to applicants and can be important and instructive to you. You may, in fact, want to use panel and specialist comments as the basis for submission of a revised proposal at a later date, if your project is not funded.

**Q:** May I discuss my idea with an NEH staff member before submitting my final proposal?

**A:** Yes, staff assistance is generally available when the volume of applications permits.

**Q:** When will I be notified of the final decision on my application?

**A:** Probably within a month following the Council session that considers your proposal. The Council meets in February, May, August, and November of each year and will review your proposal at the session appropriate to the program's application deadline.

—John Lippincott

Mr. Lippincott is an Endowment staff member.

## Barnaby C. Keeney Dies: First NEH Chairman

Barnaby C. Keeney, the first chairman of the National Endowment for the Humanities and former president of Brown University died in Providence, Rhode Island in June, after suffering a stroke. Mr. Keeney was 66.

Keeney, author of "Judgment by Peers" and of several articles on history, education and other subjects was appointed NEH Chairman by President Lyndon Johnson on July 14, 1966. He served until July, 1970.

NEH Chairman Joseph Duffey called Mr. Keeney "chief among those who fifteen years ago envisioned the importance to the nation of learning in the fields of the humanities. He was an eloquent, determined leader both as president of Brown University and as first chairman of the Endowment for the Humanities."

Mr. Keeney attended the University of North Carolina, where he was awarded his A.B. in 1936. He received his M.A. in 1937 from Harvard, and was awarded his doctorate there in 1939.

Upon the completion of his graduate work, Mr. Keeney became an instructor of history at Harvard. In 1942, he entered the Army, and served as an intelligence officer with the 35th Infantry Division in Europe. He rose to the rank of captain and saw action in the battles of the Rhineland, Ardennes (Battle of the Bulge) and Central Europe. He won the Silver Star, the Bronze Star and the Purple Heart.

While still in the Army, he received a Guggenheim fellowship for work in medieval history.

In the fall of 1946, Mr. Keeney went to Brown as an assistant professor, and became a full professor in 1951. In administrative posts at Brown, he served in succession as associate dean of the Graduate School, dean of the Graduate School, acting dean of the College, and dean of the College before becoming president in 1955.



## More on Scholars and Filmmakers

In "Scholars and Filmmakers." (March/April *Humanities*) Jay Ruby identifies two possible sources of difficulty behind all efforts to produce "an intellectual cinema."

The first—"there is something inherent in the medium which makes it difficult if not impossible to convey abstract thought"—he sets aside because it "causes us prematurely to reject the possibility of a cinema of ideas." The second ("our culturally conventional attitudes have made it difficult to pursue the cinema as a means of scholarly expression") he pursues for the remainder of the essay. In this choice, he is clearly driven by the belief or hope that the key to how we might "visualize thought" or "make the film into the idea" is to change or refine those "culturally conventional attitudes" that would seem to have created the difficulty.

One might do better to face up to his first problem—that the medium itself makes it hard to convey abstract thought. In the interview with producer Michael Ambrosino published at the same time, Ambrosino put the point in favorable terms: "Television is best at allowing people to experience things."

Let's recognize: one doesn't, one can't "experience" abstract thoughts as one experiences (vicariously through cinema) a journey to see other people or places. Except when it transmits speech (or graphics) as the medium to express abstract reasoning, cinema can only be journalism or fiction—it cannot be philosophy or mathematics or "the idea" itself. What Ruby call "the limitations" of the scholar's role, from "writing narrations" to appearing as a "talking head", are indeed the limitations of the medium itself in conveying abstract thought.

They are the limitations, that is, unless one can find or create—and accept as equal to the idea—a visual or dramatic metaphor for it. The catch in this answer is that it leads us not to scholars, but to artists—the very direction Ruby tells us we mustn't take ("it becomes essential to alienate audiences from their aesthetic expectations if one wishes to produce an intellectual cinema"). If we do take the route of metaphor, the scholarly idea is not the product, but the takeoff point for the imagist or storyteller. Perhaps (when, as Ruby rightly puts it, the filmmakers "know what they are doing (and) mean what they say") the idea even becomes the underlying structure of that complex metaphor a viewer finally gets from the tube or screen. That is a rare achievement, however often aspired to. But even when the attempt does succeed—the attempt, by means of vivid metaphor, to provoke one to an understanding of a core idea—it shouldn't be mistaken for the intellectual statement of the idea. That takes abstract language. If, for certain cinema projects important to the humanities, metaphor is not enough, then one cannot escape the need for an exposition that is more or less baldly verbal.

This is not intended, however, as an argument for the unrelenting use of the "expert witness" or "talking head," though a series like *Nova* relies on spoken explanation almost all the

time without making viewers annoyingly aware of it. Rather, this is a plea to give up on the hope or insistence that every NEH-funded film be a statement of ideas in scholarly terms; to pay greater respect to the role of metaphor in the cinema of the humanities; and to leave to the literature of the humanities what only it can do, namely, to put into words the abstract thought for which the visual media can at best offer only the sights and sounds of supporting experience.

—Michael Rice

Mr. Rice, formerly Vice-President & General Manager of WGBH Boston, is now Director of the Aspen Institute's Program on Communications and Society.

Is it overoptimistic to detect in the publication of Jay Ruby's article a lurking sense of guilt at NEH concerning filmmakers? As a documentary filmmaker, I have a distinct impression that there are those at NEH who consider themselves the Lords of the Ring of knowledge, eager to unlock to the high priests of the culture, the academics, but holding the portal firm against those gnome-like creatures, the filmmakers, clamoring to get in.

Ruby's article portrays an antipathy between filmmakers and scholars which I do not find credible. Further, it seems to have been written in a spirit of condescension towards the filmmaker no less offensive because unwitting. Its underlying assumption is that filmmakers, by the nature of their craft, are anti-intellectual, and any pretensions they may have towards presenting ideas in film form are doomed to failure unless there is, somehow, academic oversight. . . .

The piece quotes Eisenstein, noted filmmaker and theoretician, "...the intellectual and emotional processes which so far have been conceived of as existing independently of each other—art versus science—and forming an antithesis heretofore never united, can be brought together to form a synthesis on the basis of Cinedialectic. . . ."

The politics are of course relevant, and in precisely the same way as Bach's religion was: Marxism in the one case, Christianity in the other, gave the informing spirit to the artist. . . .

Eisenstein then, chose to explain his work through dialectics, through thesis, antithesis, synthesis; . . . achieving the synthesis of art and science. Here "science" implies the "final truth" of Marxism-Leninism, and the synthesis produced, agitprop cinema: what was called "propaganda" in the 30s, but without the derogatory connotation the word has for us today.

Eisenstein was out to propagate Marxism-Leninism through the art of cinema, as Bach would have said that his music was homage to God. And what is marvelous is that you do not have to be a Communist, and you do not have to be a Christian, to love Eisenstein and Bach. In the work of both, the spirit of Man triumphs. . . .

Eisenstein was . . . cut down precisely because he threatened to raise the consciousness of the Russian people about Stalinism; Jean-Luc Godard gave us the Cinema of Alienation; Grierson's approach to documentary was that of the Scots docent with a new learning tool. The National Film Board of Canada and BBC Television, imbued with Grierson's spirit, believed firmly that society could improve through the right films. And they were gloriously successful in producing a very high standard; . . .

Nothing has approached any such school in American documentary since Ed Murrow. After him came cinema-verité—the handheld camera—pretending to be a philosophy, "I shake, therefore I am" . . . and documentary in Amer-



ica has not recovered to this day.

Ruby writes of "the possibility of deliberately infusing content with a specific meaning," as if bringing revelation to the dim-witted filmmaker. Yet the humblest television newscaster does that as a matter of course. He or she instinctively tries to shape the world being recorded; every choice of camera lens and angle, every cutting decision, every word of narration does precisely that. . . . This does not automatically make the filmmaker an artist: only . . . the harmony of form and content, can do that.

While looking forward to a demystification of filmmaking (which I think would be as valuable as a demystification of NEH), Ruby perpetuates the romantic myth of artistic creation: alas, it grows out of itself, but has to be watered with sweat. My last work, a history of the black liberation movement in South Africa was four years in the making—not in eight-hour days, with time off at weekends. Most of the time was spent in research—and where could that research begin if not with scholarly texts? I read and distilled everything I could on the subject. Far from feeling animosity towards, I felt almost complete dependence upon the scholars—who are, unfortunately, too many even to get credit in the film. Without their research and analysis, the film could not have been made.

The bedrock of all good documentary is research; the more I know, the better I will be able. . . to select the most significant images.

Nevertheless, I seldom feel a compulsion to "consult with" the experts (unless they are to appear on film), preferring instead to go to their published texts to find what I need. Isn't that what texts are for?

. . . The relationship is not parasitic, but symbiotic: . . . the scholars themselves, whether or not they agree with the film's thesis, may be able to draw from the film visual images about what they have been writing.

I sense an irritating assumption by NEH that filmmakers are not humanists; that they are

not to be trusted even with their own work, unless surrounded by a cordon sanitaire of academics. It is not such an amusing thought that none of Shakespeare's plays would have been funded at NEH, because he was altogether too free with his sources, and is sadly lacking in historical accuracy.

Until I read Ruby's article, I was in blissful ignorance that my works are either "Realist" or "Formative." Such things are not good for the practitioner to know. My own thoughts about my work . . . do not fit easily into the compartments I am offered: is it "real" or "fantasy"?

Ruby commends Michael Ambrosino's series on anthropology and archaeology, "Odyssey." While instructive, the series hardly sets out to do much more than monitor trends in those two disciplines. My cinema of ideas is one where the ideas are woven so tightly into the texture of the film that the unraveling as well as the viewing is a learning experience. . . .

It is the "despised" filmmakers who are the chroniclers of today; their work will give employment to generations of future scholars.

—Peter Davis  
Villon Films, Hurleyville, NY

**Jay Ruby Replies:**

Davis points out a fundamental set of problems about NEH's Media program—first his confusion of humanism with humanities and second NEH's confusion about the mission/goal with public media. Is NEH to support only those television/film projects which are attempts to visualize the humanities or are they a general source of funds for good projects in film? For a number of reasons NEH has confused many filmmakers like Davis. . . . The rest of Peter's silliness about film theory is a reflection of filmmakers antipathy toward theory and clearly supports my contention that filmmakers tend to be anti-intellectual.

Mr. Ruby, author of "Scholars and Filmmakers," is a professor of Anthropology at Temple University.

**Steve Rabin Replies**

NEH's consistent objective with its Media Program has been to enhance the general public's awareness of the humanities and to broadly share that work through television and radio. The confusion that Mr. Ruby refers to results from the desire of some filmmakers to see the Endowment provide general (and duplicated) production support, in the manner of CPB, NEA and AFI. The Endowment's legislation contains no authority for it to become a general source of funds for "good projects."

—Steve Rabin  
Mr. Rabin directs the NEH Media Program

**OOPS**

Upon opening the March/April issue of *Humanities*, I was amused to see a familiar face on page 19, that is, the face of Daniel Coit Gilman, first president of the Johns Hopkins University (1875–1901). Unfortunately, the face was perched atop a bust, the base of which was labelled "Dewey." While John Dewey did take his doctorate at Hopkins (in 1884), he did not look much like the University's first president.

—Julia Morgan, Archivist  
The Johns Hopkins University

Dr. E. Raymond Lewis, Librarian of the House of Representatives, also made the same observation.

Please note that Professor Castaneda is president of the American Philosophical Association, not the American Philosophical Society. (May/June *Humanities*). —Kathleen A. Pedersen  
American Philosophical Association

# Humanities

*Humanities* has provocative articles by distinguished writers and scholars, information about NEH programs and projects, details of recently awarded NEH grants, discussion of vital humanities issues, Dustjackets—bibliographic essays, and a growing readership of people who want to know what's new in humanities scholarship, public programming, education and research.

Some contributors to *Humanities* are:

James Baldwin • Robert N. Bellah • Bruno Bettelheim • John W. Blassingame • Marshall Cohen • Joseph (Jay) Featherstone • George Barnard Forgie • Eugene D. Genovese • Barbara Haber • Dan Lacy • Robert Jay Lifton • Joyce Carol Oates • Robert E. Osgood • Leslie Howard Owens • Janice A. Radway • Jay W. Ruby • Kathryn Kish Sklar • Catharine R. Stimpson

For active participants in the world of thought, *Humanities* is required reading! SUBSCRIBE TODAY!



<b>ORDER FORM</b>	Please enter my subscription to <i>Humanities</i> for one year, six issues, at \$7.00 domestic or \$8.75 foreign	Please make checks payable to: Superintendent of Documents	Mail To: Superintendent of Documents U.S. Government Printing Office Washington, D.C. 20402
<input type="checkbox"/> Check enclosed for \$ _____	Money order enclosed for \$ _____	Name—First, Last	_____
<input type="checkbox"/> Charge to my Deposit Account No. _____	<input type="checkbox"/> Order No. _____	Title/Institution	_____
<input type="checkbox"/> Charge to VISA	<input type="checkbox"/> Charge to Master Charge	Address	_____
Credit card no. _____		City	State ZIP Code
Expiration date: Month/year _____	Total charges: \$ _____	PLEASE PRINT OR TYPE	



## About the authors . . .

**James Baldwin** has, for over three decades, been a "historian of the American conscience." Author, essayist, and civil rights activist, Mr. Baldwin's works include *Go Tell It On the Mountain* (1953), *Notes of a Native Son* (1955), *Another Country* (1962), the explosive *The Fire Next Time* (1963), *Blues for Mr. Charlie* (1964), *No Name in the Street* (1972), *If Beale Street Could Talk* (1975), *The Devil Finds Work* (1976), and most recently, *Just Above My Head* (1979). One critic has called Baldwin's work "an extreme mood of outrage against whatever demeans the black man in a predominantly white society—and thereby demeans the white."



**Joyce Carol Oates**, one of America's most perceptive writers and critics, has written novels, short stories, poetry, drama, and criticism—both literary and cultural—including *The Assassins* (1975), *Crossing the Border* (1976), *Childwold* (1977), *Son of the Morning* (1978), and *Unholy Loves* (1979). In addition, she is visiting professor at Princeton in the Creative Writing Program, and a co-editor of the *Ontario Review*. She received the National Book Award for her novel *them* in 1970, and was recently inducted into the American Academy and Institute of Arts and Letters.



**Bruno Bettelheim** has enjoyed a long and respected career as a psychologist and educator. He has written extensively on perception and the environment and is currently giving thought to "the distorted picture of the city in basal texts" and the value of the "old fashioned fairytale" to the urban child. His many writings include *Love is Not Enough—The Treatment of Emotionally Disturbed Children* (1950), *The Informed Heart* (1960), *The Children of the Dream* (1969), *The Uses of Enchantment* (1976), and *Surviving, and Other Essays* (1979).



## In the next issue . . .

### Humanities and the World of Work

**HERBERT GUTMAN**, professor of American history, CUNY Graduate Center on "Americans at Work: Then and Now"; and **MARY JO BUHLE**, associate professor of American Civilization at Brown University on "The Changing Role of Women in the Workforce."

and

### Humanities Education in the 80s

**GEOFFREY MARSHALL**, director of NEH Division of Education Programs; **EUGEN WEBER**, Dean of the College of Letters and Science, University of California, Los Angeles, and **EDWARD DE LATTRE**, president, St. John's College, in a Dialogue on "What Should A College Student Learn?"

plus

**DUSTJACKETS** on the NEH Translations Program • **THE STATE OF THE STATES** • more **RECENT NEH GRANT AWARDS** • **DEADLINES** for **GRANT APPLICATIONS** and features on NEH plans, projects and programs.



**A** number of new NEH publications and guidelines are available without charge, including new guidelines for the Education Division and Media Programs. Other recent publications include a brochure about Social History, an NEH initiative, and a leaflet on Education Division grants to two-year colleges.

A new comprehensive program announcement and a brochure about another NEH initiative, Science, Technology and Human Values, will be available this fall.

A limited number of annual reports is available for the 1979, 1978, and 1977 fiscal years. If you would like to receive any of these publications, write NEH, M.S. 351, 806 15th St., NW, Washington, D.C. 20506.

NATIONAL ENDOWMENT  
FOR THE HUMANITIES  
Mail Stop 204  
Washington, D.C. 20506

Official Business

Postage and fees paid  
National Endowment for the Humanities  
CONTROLLED CIRCULATION



### Are You Moving?

If you are moving, please send your Humanities address label along with your new address to: Government Printing Office Mail List Branch, Stop SSOM Change of Address Unit 914 N. Capitol Street, N.E. Washington, D.C. 20402. Be sure to include the publication title Humanities with your request. The change cannot be processed without the address label.