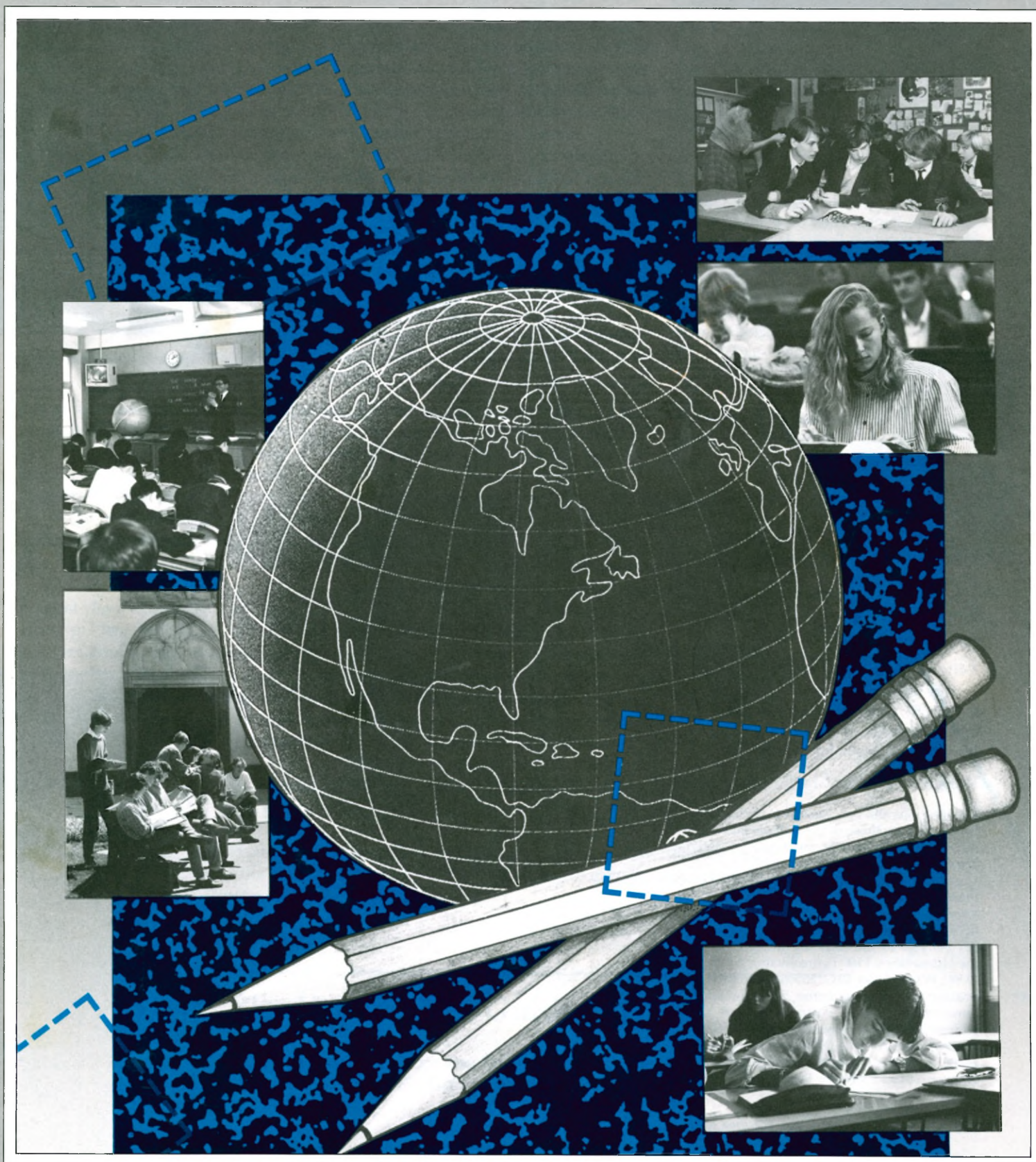
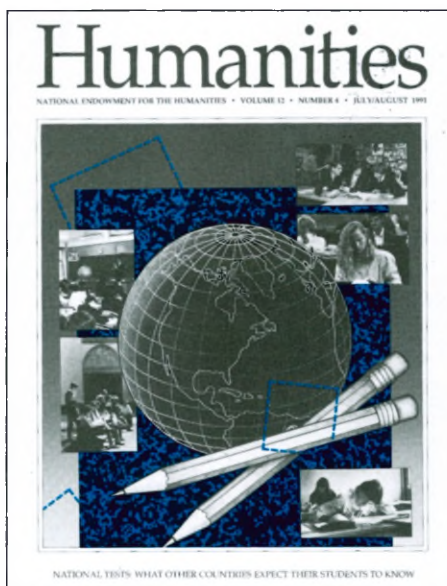


Humanities

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NATIONAL TESTS: WHAT OTHER COUNTRIES EXPECT THEIR STUDENTS TO KNOW



NEH Chairman Lynne V. Cheney's most recent report, *National Tests: What Other Countries Expect Their Students to Know*, examines testing in France, Japan, Great Britain, Germany, and the European Community schools. (Clockwise from upper right: © Sally and Richard Greenhill Photographers; photo by Owen Franken, courtesy of German Information Center; © Peter Menzel; © Peter Menzel; courtesy of Japan Information and Culture Center. Cover illustration: Ashley Gill)

Humanities

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Editor's Note

Testing Our Expectations

How do American students measure up against students in Europe and Japan? How can we know when we have made educational progress? These are some of the questions raised by Endowment Chairman Lynne V. Cheney in her new report on humanities education, *National Tests: What Other Countries Expect Their Students to Know*.

A major difference, she writes, is that the other countries test the content of courses, not just test-taking skills. The report offers examples of the testing done in France, Germany, Great Britain, the European Community Schools, and Japan. A sampling:

- From the Tokyo University entrance examination: Describe the changing commercial relationship between Western European countries and China from the mid-eighteenth century to the mid-nineteenth century.
- From a European Community oral examination dealing with Russia in revolution: How far was there a "distintegration of the rear, that is, of the whole country" during the period October 1916 to March 1917?
- From the philosophy section of the French baccalaureate, a four-hour essay question: Is it easy to be free?

As Cheney observes: "The high expectations they have are manifest in the demanding questions they ask, not only about their own history and culture, but also about those of other societies."

Educational expectations are a recurring theme in this issue of *Humanities*. Elizabeth Carros Keroack, a teacher for twenty years in Massachusetts, borrows some lines from the *Four Quartets* to describe her experiences in an NEH-supported seminar at Oxford studying Hardy and Eliot. And three new teacher-scholars look forward to what they will be doing this fall as they embark on a year of independent study.

Meanwhile, the debate as to *what* should be taught continues in lively fashion. Chairman Cheney and Professor Henry Lewis Gates, Jr., of Harvard University ventilate some differing views on multiculturalism, core curriculum, and who is misunderstanding whom on the right and the left. The final word goes to classical scholar Bernard Knox, who reminds us that misunderstanding, even controversy, is nothing new to humanities education. He looks back on the disputes of the fifth century B.C. and rights some Platonic wrongs by redressing the reputation of the Sophists.

—Mary Lou Beatty

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Photo by Teresa Zabala



Courtesy of Duke University

A Conversation with... Henry Louis Gates, Jr.

politics in the guise of literary criticism and literary theory or cultural theory, and I think that's dishonest. For instance, black people are doing much better in the curriculum and the classroom than we are in the streets, and to think that my appointment at Harvard solves the real-world problems of black people is just to misrepresent a much more complicated process. Not only that, but then to set oneself up as the commissar of truth, political truth, and say that unless people adhere to a certain ideology, whether it's on the left or the right, then that person is somehow suspect and should be upbraided.

Now, I lived through the sixties, and I think that so much was good about the 1960s. But within the black movement there was an enormous amount of political correctness, so that unless your afro was two feet high or unless you had the right sort of dashiki, then you were politically suspect. And I recognized then that it was unfortunate, it was wrong. And I saw a lot of that kind of tendency manifesting itself in the academy again.

Cheney: But how do you, when you advocate tolerance—and this is a point on which you and I agree—how do you reconcile that with behavior that is unacceptable or with speech that is unacceptable?

Gates: Let's talk about behavior. Let's talk about Mortimer Adler's refusal to put more women or people of color in the great books. I know that's not what you had in mind. But I find that intolerable.

Cheney: So what do you do? You stand up and condemn it.

Gates: I stand up and condemn it. The *New York Times* calls me. I say, "I think that's racist. Whether it was meant to be or not, the effect is racist," and it means that the Britannica Company has refused to confront or to

accept a major opportunity for redefining what the notion of culture—the notion of civilization—is in this country.

What do I do when Colin Powell will be shouted down by students if he were speaking at a university? I would defend his right to speak. I mean, I certainly did not win any new friends by defending 2 Live Crew's right to perform.

Cheney: That's one of those places at which you and I have an enormous gap between us because I find 2 Live Crew so offensive.

Gates: I think they're offensive.

Cheney: But what I never heard you say, in all of your many public statements about them, was that their attitude toward women was totally unacceptable, it needed to be condemned, and it was not healthy for people in any segment of our society.

Gates: I said that in the *New York Times* piece. I said they were both sexist and misogynist.

Cheney: I'm not sure that's strong enough.

Gates: What is stronger than misogynistic? Okay. I think that they are terribly, blatantly sexist and misogynistic, and that those of us who teach African-American vernacular culture have to critique the whole tradition of vernacular culture as misogynistic and sexist, and that those of us who teach it—and we do teach it—need to teach, as part of our lesson that day, a critique of that form of sexism and that form of misogyny. Much of my career has been based on teaching African-American women's work and resurrecting it.

Cheney: That was why it was such a shock to me to have you find 2 Live Crew clever, lively, playful. I found them deeply offensive.

Gates: But both things are true.

Cheney: No.

Multiculturalism was the topic when Endowment Chairman Lynne V. Cheney met recently with Henry Louis Gates, Jr., who leaves Duke University this fall to become professor of English and literature at Harvard University. Gates will also be the director of Harvard's W.E.B. DuBois Institute for Afro-American Research. He heads the NEH-supported Black Periodical Literature Project.

Lynne V. Cheney: I thought we might start by talking about your speech at the American Studies Association, "Goodbye, Columbus." You spoke about tolerance and about how we simply will not meet the challenges ahead, any of us in this international nation, if we do not cultivate tolerance.

Henry Louis Gates, Jr.: Absolutely. I think that there's been a dishonest form of representation of real-world

Gates: Yes.

Cheney: No.

Gates: We have to talk about the work of art as a whole. Now, I was motivated to testify in 2 Live Crew's behalf and to defend them first in the *Times* because I saw it as an issue of racism. Of all the people who talk dirty in the United States, the only people who get busted are two virile black men. You don't need a crystal ball to figure out what's going on. To me, had they been Andrew Dice Clay, who talks just as dirty, there would have been no arrest. As a black person and as a black academic, a black intellectual, I can't allow that form of racism to go unchallenged. There are lots of people in the black community who didn't approve of what I did.

Cheney: Absolutely.

Gates: But I'm glad at what I did. My testimony had something to do with them getting off, and they should have gotten off. They shouldn't have been arrested in the first place. Now, I also think 2 Live Crew should take courses in consciousness raising in relationships with women, but we can't confuse the two issues. They should not have been arrested.

Cheney: I agree. I mean, there are two issues there. One is censorship, and you and I are flat-out in agreement on that one. But I am so deeply offended by the lyrics of 2 Live Crew that I think we all need to stand up and condemn those lyrics in the strongest possible terms. Those should be the first words out of our mouths.

Gates: But they were in jail, and when I wrote my first piece, I was reacting to the fact that they were in prison. Let me finish my analysis and then you can tell me it's wrong. I think members of this society think that young black men, particularly in the inner city, are dry tinder waiting for an idle spark to set them off. And if they have any stimulation whatsoever, they'll go crazy. One of the things they'll do is go wild and end up raping women—white women and black women. There's no evidence for that.

Cheney: The lyrics of 2 Live Crew do advocate sex with women who do not want sex.

Gates: It's misogynistic...

Cheney: They do advocate violence to women, tearing women apart sexually. It is very, very strong. I'm at a disadvantage here because I don't want to recite the lyrics. They embar-

rass me. It pains me deeply to hear them.

Gates: But you wouldn't censor them.

Cheney: No, I wouldn't censor them.

Gates: I'm not defending the lyrics, but I'm saying that there's never been a rape case that came from anybody listening to 2 Live Crew.

Cheney: But when we allow words like that to be said, just as if we would allow people to advocate violence against a certain group—whether it were people who are black or Jewish or Chinese—when we allow those words to be said and we do not condemn them in the strongest words possible, then we're saying it's okay. The other analogy that you've made that I've found wrong is—you said, "Hey, we let Archie Bunker on television and he said racist things and we knew we were supposed to laugh at him. Here we've got 2 Live Crew. We allow them to say awful things about women, and we're supposed to laugh."

Gates: Okay. What do you find wrong with that?

Cheney: The analogy breaks down because Archie Bunker was never held up as a character to admire. He led a grubby kind of life. He was imprisoned in many ways. He was not some-

an incident at Harvard, and I've been thinking about it, and it's a tough one. A woman, a white woman, hung the Confederate flag out of her window. Now, having lived for two years in North Carolina, I am used to seeing Confederate flags everywhere. The liberal left community at Harvard went crazy. She said this was an act of free speech and so she has a right to put the flag out. The next day a black woman hung out a Nazi flag. She did it not to be sympathetic with the Nazis, but to say that the Confederate flag is to the Nazi flag as black people are to Jewish people. All of a sudden, many people who supported the Confederate flag understood how black people might feel, more than they understood it before, and that led to, I think, a change of opinion about whether this flag should be shown or not. Now, how do you feel about that?

Cheney: I personally don't think she should fly a Nazi flag. But to have a rule that would say she couldn't, that she would be expelled from school if she did...

Gates: Would be wrong.

Cheney: ... is absolutely intolerable.

Gates: Both have the right to hang those flags, as unfortunate as that

I think, if anything, we have to err on the side of free speech.

— Gates

one you wanted to be. But 2 Live Crew are rich; they have gold chains; they have women. They have an appeal that Archie Bunker never had.

Gates: But there's a difference. Archie Bunker is to Carroll O'Connor as 2 Live Crew is to those two guys in real life. There is the performer and then there is the real person, so that you can't say that what 2 Live Crew does in his real life is what the performers do.

I feel like I'm on a First Amendment bandwagon right now.

Cheney: I'm on it too.

Gates: Let me ask you how you feel about this. I was asked recently about

might be. I think, if anything, we have to err on the side of free speech.

Cheney: Exactly.

Gates: So we agree about that. But it's a perfect opportunity to teach, as well. I mean, you can teach misogyny through 2 Live Crew. You can teach racism through the hanging of a Confederate flag. You can teach how different communities within a larger social structure would have different reactions to the same event, that what's an action of pride for one group is deeply offensive to another.

Cheney: I'm sure that you think your positions on these issues are carica-

tured. I think mine are caricatured all the time. I don't know any living human being who's ever said the canon is something static that will never, ever change at all. I certainly have never said that. But whenever someone on the left wants to stand up and talk about "those awful people over there on the right," that's the way their viewpoint—my viewpoint—is presented. Or take the issue of Western civilization. The left's view is that the West is all the right wants to teach. That's not true. Or that the right wants only to teach the glories of the West. That's not true either. I

they came to this country. Of white ethnics, it's really true.

Cheney: Hey, we've got immigrant groups. That's one of our distinguishing characteristics. A society like Japan doesn't have immigrant groups.

Gates: Well, I didn't say that we stopped people from coming over here.

Cheney: But that's the main thing. That's why we're the international nation. We've been open.

Gates: Right. But then we made them conform—and this is a difficult point for me to make because I'm still thinking it through. Swedish people would

Cheney: Richard Rodriguez is the most eloquent person on this subject I know. In *Hunger for Memory* he writes about becoming a part of mainstream culture, and what he lost by doing that. The pain is enormous, but he doesn't doubt that he made the right choice.

Gates: But Norman Podhoretz is eloquent on being forced to adopt an Anglo-American regional culture as the universal culture. Somebody gave his book to me when I was in the hospital. He has these chapters on going to Columbia, doing the humanities required course, then going to Clare College at Cambridge and seeing what real Anglo civilization was, and how traditional Jewish culture had to go underground, in relationship to it. And it's that sense of loss which I think was enormous. America in the eighteenth century had to forge a national identity, and that national identity was going to be Anglo-American. That's just the way that it was. Anybody who came in later had to conform to that larger arc of tradition.

Cheney: I heard a talk recently by a professor from Hawaii named George Tanabe, who is Japanese by heritage. He spoke about having to go to Japanese school as a little boy and having a family strongly convinced that it was important to preserve that tradition, and he spoke about how he hated it. This was somebody whose parents, in fact, were trying to preserve an old heritage, and he didn't want to participate. This view that there's some sort of overarching force. . .

Gates: But there was an overarching force. It was an anonymous, collective social pressure to conform. And it wasn't a group of white men who sat there giving a directive. It was the larger consciousness of the society.

Cheney: Which the immigrants were a part of.

Gates: They had no choice. Part of the socialization process of citizenship was adopting those values. You can't deny that. You know that this is true.

Cheney: A woman named Mary Antin, a Jewish immigrant from the Soviet Union, wrote a book in the early part of the century. In it she talks about the process of becoming socialized into American culture as though it were the most wonderful thing that ever happened. She talks about going to school, and she says, "You know, there I was, I was this little kid. I didn't know anything. I

It seems to me that in fact the Western tradition is the opposite of narrow. I can't think of a culture in the whole of mankind that has been more open to new ideas.

—Cheney

don't think, though, that we need to constantly demean the West.

Gates: Right.

Cheney: And I hear you do that. You know, when you say things like "narrow Western ethnocentrism" . . .

Gates: That's right.

Cheney: . . . as though we invented it.

Gates: No. I didn't say that it was invented in the West. I just said this is an example of it. When some people say that civilization—the American culture or Western culture—is the culmination of all the best that has been thought by all human beings, which many people believe, like Mortimer Adler, I said this is an example of narrow Western ethnocentrism.

Cheney: It seems to me that in fact the Western tradition is the opposite of narrow. I can't think of a culture in the whole history of mankind that has been more open to new ideas.

Gates: That's not true. This is where we disagree. Think of all that we've lost because of the pressure that immigrant groups felt to conform when

come; they couldn't speak Swedish any more. Everyone had to learn English—we all should know English; there's no question about that—but the pressure to conform, particularly in the late nineteenth century, early twentieth century, was enormous. I grew up in a mill town, a third Italian and a third Irish. And these people had to give up a lot of things to feel like they were Americans. They would be laughed at, they would be put down. Maybe that was inevitable, but that's the way it was. And, instead, we had to conform to an imagined notion of a unitary culture that was Anglo American.

Cheney: That's a paranoid view that there was some force out there making people conform.

Gates: There was.

Cheney: People wanted to conform. They wanted to be part of the melting pot. Now, maybe we have changed and we have a new and better understanding of how immigrant populations should make themselves a part of this country.

Gates: There was a force.

didn't think I was important. But one day I learned about a person called George Washington." And she said, "You know, he was like a king, he was so great. He was revered above all other leaders, and I realized that he and I were fellow citizens."

Gates: That's great.

Cheney: Well, it is great, but it's the other side of what you're talking about.

Gates: It is. But as I have said, it was important to me to make identification with all kinds of heroes and heroines from all different nations, and I had a particularly exhilarating experience when I first encountered a black hero.

Cheney: James Baldwin.

Gates: James Baldwin. I just think both things are important. I'm for bilingual or, in the case of an individual, bicultural society.

Cheney: Why bicultural instead of multicultural?

Gates: Well, multicultural. I was thinking in terms of the examples that you were giving. I'm often asked how I feel about black English taught in the schools, and I tell people I've written a book about black vernacular language. Now if I talk like that, that's not going to get me a job at IBM or Duke or Harvard. But we need to be bilingual in that sense. That's where the metaphor of bilinguality came from—that our kids need to know standard English and they need to know how to talk black vernacular, too, and we can't pass one off with the other. Likewise, we can't obliterate the other traditions of America by having people conform to an Anglo-American national culture.

Cheney: What we've understood is that we're richer as a society if we don't. That is a newer understanding.

Gates: It is. But the unfortunate thing is like this English-only movement, which I find embarrassing. One of the reasons I like going to Miami is you can hear French, you can hear Spanish, you can hear English, and I think we're moving toward a country that will be bilingual. My daughters will learn Spanish in school, and that's good, that's better.

Cheney: I think we would all be better off if we had a second language. It would help everyone understand his or her first language better.

Gates: Absolutely.

Cheney: We do agree on many things, but I do wish you'd be kinder about

Western civilization.

Gates: Well, let me tell you how I feel about Western civilization. I have a complex rhetorical strategy, which is to convert people who think that no great books were written by persons of color. Now, we know that there are those people—we just talked about an example, Mortimer Adler.

Cheney: And there are also people who think that no great books were written by anyone except people of color.

Gates: Right. I think that they're both equally wrongheaded. But I'm concerned at the moment with the cultural right—middle of the road to the right. I try to get them to see that this is a kind of ethnocentrism, something that's very narrow that they haven't thought through, that it's an aspect of cultural nationalism, and that's unfortunate. So why don't we create a free marketplace of ideas? Let's let the best ideas compete with each other. Let's let Confucius compete with Plato. Plato's not going anywhere. Shakespeare's not going anywhere. They're still going to be great authors. But what's happened is that it's like an entitlement program, that these white guys got the lead all the time because nobody else was allowed to compete, and I think that that's wrong. I think that our generation has to be part of an opening-up of the academy.

Cheney: It's so difficult for me to participate in that effort with you when the culture that's given us Shakespeare is constantly referred to as narrow and pious in its thinking. It has that tendency, but it has so much else.

Gates: But I didn't say it was only that. You know, you have the wrong culprit here. I'm not one of the people who trash Western civilization. I think there are wonderful things about Western civ, things that are precious. I'm here, I'm a Western person. I'm not a person from Africa. I am an African American, but I'm a Western person. And as soon as any African American goes to Africa, if they have any sense, they realize how Western they are overnight. But to critique something—you know you love your husband, but I'm sure that if he does something you don't like, you tell him. That doesn't mean that you don't like him or that he's perfect, either way. Likewise, we have to critique slavery, which was very much a part of Western culture. So was sexism, and we

have to critique these things.

Cheney: But they were not just part of Western culture.

Gates: No, I know. But I live here. I am an heir of the slave system, and so it's very much on my mind.

Cheney: And of the system that abolished slavery.

Gates: And of the system that abolished slavery, too.

Cheney: I'm perfectly willing to talk about all of the flaws of Western culture, but in many ways I do view America, the international nation, as the ultimate flowering of Western culture because it has taken this idea of openness and brought it to a fruition that it's never experienced anywhere else in the world. It strikes me as such a noble and mighty thing that we've accomplished.

Gates: I think it's a noble and mighty ideal. I think that we might be at the point of beginning that process of openness, but the vision that you just described, I don't think we have yet realized.

Cheney: Of course not. But we have moved closer to it than any other society on the face of the earth.

Gates: I think we probably have. But I don't understand why you're defensive about Western culture. Critique is a form of love.

Cheney: Okay. Critique is a form of love, but praise every once in a while is also a form of love. You don't just tell your kids when they're screwing up. You tell them where they've done something that's great.

Gates: How would you suggest that someone in my role do that?

Cheney: Well, every once in a while you might just point out that we have come closer to meeting this ideal that you have in mind for an international nation more than any other society on the face of the earth, but we are still far from achieving our goal.

Gates: That would certainly pull the plug on the excesses of the left—the self-righteousness and the martyrdom. I talked about the Emmy Oppressive Award, the Oppression Emmys. And, you know, it's true. So if you're a black woman, a lesbian, you get more brownie points than if you're white. All of that is disgusting.

Cheney: It's the Stanford curriculum where, if you happen to be a leftist feminist Guatemalan revolutionary, you will be read.

Gates: No, that's wrong. You see, this is where we disagree.

Cheney: But that's true. That's Rigoberta Menchu.

Gates: But wait. First of all, when I have to decide to teach a class in literature—even if I taught nothing but white men—I know I can't teach all the white men that I would want to teach, so that there are suggested readings. To be put on the list, for whatever reason, is not necessarily a bad thing. There are many reasons that people are put on the list. I don't think that we should claim that all texts have the same amount of rhetorical com-

plexity or metaphysical complexity. That makes me very conservative in some ways.

that offends me, which is beat up on Western civilization and not note the good part. You explained this to me as a rhetorical strategy. All right. Now, what you should do is tell me what I do that offends you, and I will explain my rhetorical strategy.

Gates: All right. You come across as using a concern about what's good about Western culture to keep out heretofore excluded groups. See what I mean?

Cheney: I know what you're saying, but your perception isn't true. So how do I account for the fact that you have it? What it is, I sometimes think,

study—and you help me with the language here, because I find this very difficult. What shall we call it, the part that's not about the West? Non-Western? I mean, the language is problematic.

Gates: I don't care. The West and the non-West, the West and the rest. (laughter) You can't say that.

Cheney: No, I'm not going to say that. *50 Hours* recommends two one-semester courses to be chosen from those listed below: African civilization, East Asian civilization, Islamic civilization, Latin American civilization, South Asian civilization. What could be a bigger endorsement of the idea that the rest of the world is important for us to know?

Gates: Sure. This is my program, too. But to this I would add that my course in the origins of civilization would be much more comparative than yours.

Cheney: There are all sorts of ways you could do this. The point is to start someplace and study ancient civilizations.

Gates: (Leafing through a copy of *50 Hours*.) I see you have the Chinese *Book of Odes*. That's good.

Cheney: I guess what we have here is, I apparently don't hear you when you say nice things about the West, and you apparently don't hear me when I say nice things about the non-West.

Gates: That's right. But, you see, my problem was I wasn't as focused on your fifty-hour program because I don't have a problem with core curriculum. You were trashed by people—at least in my readings of the trashings—who were opposed to the notion of a core in the first place. I think the idea of the presence of a core gives you an opportunity to—well, let me put it in the negative, and don't think ill of me because of it. But I presume that many white kids in the United States are the victims of racism, racist thinking. They have to prove to me that they're not. If I see a white person, I will presume...

Cheney: Oh, no, that's so awful. You presume that I'm racist until I prove I'm not?

Gates: I would presume that the white people in the United States would err on the side of racism without being reeducated, because we come from a fundamentally racist society. You can't deny that.

Cheney: That is just astonishing to me.

What I object to is when members of the cultural right say that some new entry on a reading list is the end of civilization as we know it...

—Gates

plexity or metaphysical complexity. That makes me very conservative in some ways.

Cheney: It does.

Gates: What I object to is when members of the cultural right say that some new entry on a reading list is the end of civilization as we know it—that's what I've been thinking about calling my next book. Substituting a text by a Guatemalan feminist revolutionary does not do one thing to demean the core curriculum at Stanford. There's still Spinoza or Plato or Aristotle. There are other people on there.

Cheney: That's why it was such a neat equation, because Menchu went in at the same time that Dante and Homer went out.

Gates: People use this one-to-one insertion/deletion as a scare tactic, and you can't do that. That's wrong. Every generation decides what is canonical. Every generation does. Every professor does in a smaller way when she or he sets the semester curriculum.

Cheney: But let me just switch for just a second. I told you what you do

is that I am a conservative, I am a Republican...

Gates: That's okay.

Cheney: But I'm behind enemy lines most of the time. Most of the people I deal with are not conservative; they're not Republican; and they look for opportunities to demonize those who are.

Gates: Well, they do. But I think it's important that you talk about the values of a multicultural society. I don't think you do it enough.

Cheney: Well, what happens is, nobody's interested in that. That's not what the *Chronicle of Higher Education* thinks is worthy of coverage.

Gates: Well, I read your speeches. I read your stuff.

Cheney: Did you read our core curriculum?

Gates: *50 Hours*? No, I didn't read *50 Hours*.

Cheney: See, that's the problem. "Oh, my God, she did a core curriculum thing. It must be all about Western civilization," and so on. In fact, *50 Hours* recommends an entire year of



Gates: I'm not speaking as an educator. I'm speaking as a black human being in America. I presume that . . .

Cheney: Someone is racist until proven innocent.

Gates: I think that they are the victims of a complex socialization process which has not been very healthy about people of color.

Cheney: That is such a sweeping generalization. I just don't think you should make it.

Gates: But I believe it. And I see the core as a great way of reeducating racist attitudes and sexist attitudes. I think I would make the same statement about men. I think that most men are victims of sexist attitudes that they've picked up in the society, and until they're educated out of them, they don't even know how sexist they are. I really believe that.

Cheney: This terrifies me.

Gates: But I believe that.

Cheney: The idea of reeducating people according to some notion you have of them that may not be true.

Gates: You can't construct a point-by-point program to try to undo their sexism or racism. I'm saying that if you expose people to the great ideas about tolerance and freedom, written by anybody, thought by anybody, and great ideas articulated by people of color, people who look different, women and men, I think that implicitly, over the course of two semesters, people are forced to rethink a lot of the attitudes and unspoken assumptions that they brought like baggage to college.

Cheney: I can agree with some of what you say, but this assumption that white people are racist until they prove themselves innocent—that leaves me breathless.

Gates: There must be a Lou Harris poll that would say that my attitude is shared by most black people. I think it's important for you to understand why I would feel that way rather than to feel only that it's unfortunate.

Cheney: Because you've experienced racism in your life.

Gates: Yeah, and you . . .

Cheney: I've experienced sexism. I don't think, frankly—and I'm sure feminists will get upset with this—that sexism is as heavy a burden to bear as racism is, but I certainly have experienced sexism in my life. Still, it never occurred to me to think that every

man I met was guilty of being a sexist until he proved himself otherwise.

Gates: Okay. But, if you touch the hot furnace and you burn, you don't touch it again. . . . Wasn't there ever a time in your career when you felt that the possibilities of your imagination were limited because you were a woman?

Cheney: No.

Gates: You never felt that there would be some man standing in your way saying, "Women don't do this."

Cheney: Oh, now, that's different.

Gates: Well, that's what I was trying to ask.

Cheney: Okay. Well, it happened to me. When I first got my Ph.D., I applied for a teaching job, and the chairman of the English department interviewed me. "Well, Dr. Cheney," he said, "you've got fine credentials here, but" —I've got to remember exactly how he said it—"are you married or are you seriously interested in a job?"

Gates: Oh, that's cold.

Cheney: Yes. He would never have asked it of a man.

Gates: No.

Cheney: It was really a question, "Are you going to be one of those who get pregnant and have to take leave and not teach?"

Gates: That's right, and that should be illegal to ask.

Cheney: It is now. But this was in 1970, when it was not illegal.

Gates: Right.

Cheney: But it really doesn't occur to me that all English department chairs or white males are sexist. So, that attitude on your part surprises me.

Gates: Well, it's the result of my experience. I think it's unfortunate and it makes me sad, but I believe it. But I also know that there are many people who aren't. It depends, I think, on the degree of pain that you've had being disappointed. Would I rather be disappointed positively or disappointed negatively? I have a similar reaction when I'm trying to get a taxi. I presume that they won't stop, and I'm always surprised when they do.

Cheney: I see. It's sort of a personally pessimistic attitude that you've developed to save yourself from disappointment.

Gates: Well, yes. The irony is that I'm generally an optimistic person, but there are certain forms of pain that are

very difficult to take. And being caught by surprise is doubly painful at this point in one's career, but it still persists. At the same time, it makes me, I think, much more effective in thinking about the forms that racism takes, and part of my job is to critique those forms of racism.

Cheney: I hate sexism, but I can find myself in a situation where I see something sexist going on, and I really do oftentimes shrug my shoulders and sort of smile at it. Maybe that means I don't take it as seriously as I should.

Gates: I think it's your way of coping with it. You've gotten where you've gotten by having coping strategies, and I do, too. It just smacks you in the face sometimes and you think, no matter what I've done, no matter what credentials I have, this could happen to me, even at this point in my life.

I was asked in Minnesota, at Winona State University, how I felt about that L.A. incident. And I said, "Look, when I'm stopped by a policeman, I am always relieved when that policeman lets me go." They always run my tags through the computer, no matter how I look. It's a very scary thing because this guy could just blow me away. And I think that most black people would feel that way.

Cheney: But, you know, most white people are so completely outraged by what happened in Los Angeles.

Gates: I know. I'm not saying that they're not.

Cheney: If they were racist, they would take satisfaction in it, wouldn't they?

Gates: No. I'm not talking about Hitler racist. I'm talking about milder forms of racism. Ask somebody else who's black—and quote me, set me up as the bad guy—say "I met this guy who says that he presumes most white people that he meets will be racist, and he allows himself to be pleasantly surprised when he finds that they're not." I would be interested in the reaction. I don't think that I'm as unusual as you might think. I don't respond to all forms of racism that come my way. I mean, it would be too exhausting.

Cheney: Isn't that true!

Gates: But you also have to pick your battles.

Cheney: Yup.

Gates: The only reason for engaging in battle is to win, and the winning in this situation . . .

Cheney: No. Sometimes you engage in battle to deal a body blow, even if you don't win.

Gates: Well, that's a way of winning.

Cheney: You know what my book is going to be titled?

Gates: What?

Cheney: *Through the Looking Glass*, or maybe *The Looking Glass Wars*, because I often feel, when I am dropped into this academic world, that up is down and right is wrong and everybody is mad for all the wrong reasons.

Gates: I think that's good. I think it's good.

not the right word here. The proposal was rejected because it had an amazing double standard. But in the looking-glass world where I spend so much time the response was, "You have a double standard, you at the Endowment, because you will only let us speak negatively about other cultures and not about Western civilization."

Gates: But that's not why you rejected it.

Cheney: No.

Gates: Why did they need this romanticized, unbelievable Indian?

Cheney: It's politically correct.

been a problem since the *Republic*.

The poets wouldn't be in Plato's republic. And I think that those of us who teach poetry, as it were, feel that we have to justify being in the republic, and in our generation this manifests itself in teaching students that they can change the world if they learn how to do close reading. I happen to be one of the people who thinks that that form of thinking is bizarre.

Cheney: I think it is too. This is getting discouraging that we agree on so much. *(laughter)*

Gates: It's true. The reason that I am a professor of English is because I love literature.

Cheney: Yes. What an odd reason to go into literature.

Gates: Right. And I tell my students if they're not there for that reason, forget it. There are a lot more direct ways to change the world, like politics—real politics—not the fake politics that we play in the academy. Go to law school, you know, become a legislator. I think that's crucial. Just as it was absolutely ridiculous to say that literature has nothing to do with politics, the converse is also equally ridiculous, which is to say that literature only has to do with politics. Both are equally wrong. Everything is political, everything is ideological, but . . .

Cheney: But you can't skip from politics with a little "p" to politics with a big "P." That's most troubling of all for me, when I see someone in a classroom suggesting that there is only one way to read this book, and it is the feminist way.

Gates: Sure, and I think that that's wrong. But any kind of univocal, any kind of "uni" anything is wrong. That's not what we're supposed to be about in the classroom. It's not like I have a power over these students. Students bring whatever interpretive frameworks they want into the classroom, and they come out with those. Hopefully, I help them refine those into interpretive frameworks.

Cheney: You know, it would be a terrible thing, wouldn't it, if we were to come out of this conversation and find out we were in agreement on a lot of things. *(laughter)*

Gates: Yeah. I'd lose my job, and so would you. This is going to kill my image.

Cheney: Well, what do you think it's going to do to me? □

I often feel, when I am dropped into this academic world, that up is down and right is wrong and everybody is mad for all the wrong reasons.

—Cheney

Cheney: Let me just give you an example. A proposal comes before the Endowment, an application to fund a \$600,000 project on public television on the Columbian Quincentenary. At the centerpiece of this project is a television program about Columbus. Or really about Columbus the historical figure on the one hand, and a fictional Aztec on the other. The fictional Aztec lives a highly romanticized life. His name is Old Revered Deer. That gives you an idea. Okay?

Gates: Sounds like bull to me. *(laughter)*

Cheney: Columbus, on the other hand . . .

Gates: Is the bad white guy.

Cheney: Oh, hey, Columbus is guilty of—and this word is used in the proposal—genocide.

Gates: Right.

Cheney: Now, a lot of tragic things happened to native Americans as a result of the encounter, but *genocide* is

Gates: Yeah. But, you see, political correctness is also used by the right, too. You know that.

Cheney: Is it?

Gates: Yeah. I mean, if you don't say that the glass is half full, that's politically incorrect.

Cheney: But I guess the right has no site in which this kind of political correctness prevails, like the American college campus, because I don't know any campuses where people are criticized for not talking about the good parts of Western civilization.

Gates: I think that's the way it's been for a long time. I think that what we're seeing is more of a reaction against that kind of attitude.

Cheney: Or overreaction maybe.

Gates: Maybe. And, also, a certain amount of self-righteousness among those who have undertaken a critique, and a certain sense of guilt. I think that often people in the humanities feel that they have to justify their endeavor. It's been a problem since Plato. It's

NATIONAL TESTS:

What Other Countries Expect Their Students to Know

How can we measure what students have learned? How can we judge which teachers and schools are most effective? How can we know when we have made progress in improving American education?

SUCH QUESTIONS HAVE led a number of education leaders to conclude that the United States should have some form of national achievement testing. The National Center on Education and the Economy in Rochester, New York, and the Learning Research and Development Center at the University of Pittsburgh have begun a joint project to develop such a system. President George Bush and Secretary of Education Lamar Alexander have called for voluntary national achievement tests as part of the "America 2000" education strategy.

Central to this activity are the national education goals established by the President and the governors of the fifty states. The President and governors have declared, for example, that by the year 2000 all students should be competent in "challenging subject matter, including English, mathematics, science, history, and geography." Implicit in such goals, the President and governors have noted, is the need to define what students should know and to assess how well they have learned it.

Other nations do this now. In the belief that their experience will be useful to educators, policymakers, and other concerned citizens, the National Endowment for the Humanities is providing examples in English of tests given in France, Germany, Great Britain, and Japan, as well as in the European Schools established by the European Community.

This article, dealing with worldwide student competency and national achievement tests, is excerpted from the new NEH report by Chairman Lynne V. Cheney: National Tests: What Other Countries Expect Their Students to Know.

WE HAVE FOCUSED on tests in the humanities because these subjects are the primary concern of this agency and because the humanities are sometimes overlooked. Almost everyone immediately understands the value of mathematics and science in a competitive world, but the importance of the humanities is not always so obvious. We need to be reminded from time to time that a democracy is stronger when its citizens know its history. Self-government thrives when people understand the practices and institutions through which it works—when they know how those practices and institutions evolved, what threatened them, and what strengthened them. A society is also stronger, we need to remind ourselves, when its people understand histories and cultures different from their own.

One of the most important points implicit in the tests gathered here is the degree to which other nations have identified the humanities as a source of strength. The high expectations they have are manifest in the demanding questions they ask, not only about their own history and culture, but also about those of other societies. Could American students answer the questions that the French ask about the foreign policy of the United States? That the British ask about American progressivism? That the European Schools ask about South Carolina's secession? Do we expect our students to know American history as well as other countries expect their students to know it? Do we expect our students to know the history of other nations in anything approaching the detail with which they are expected to know ours?

The examinations of other countries make clear that they are setting very high standards for the humanities.

Doesn't the United States already have achievement tests?

Achievement testing does go on in American schools, but it is largely a patchwork, with some students taking one examination and others another. The United States lacks a national system of achievement testing that would allow comparisons of a student's or school's performance with students and schools across the nation. Thus, parents who want to know whether their child is learning as much as others, or whether their child's school is teaching as effectively as others, have few resources on which to draw.

The scores reported for many widely used achievement testing programs are, in fact, more likely to mislead parents and the public than to enlighten them. Instead of showing how a student's performance compares with his or her contemporaries', these examinations rate test takers against samples of students who took the tests previously—sometimes many years previously. As a result, Dr. John Cannell noted in 1987, it is possible for every state to report that its students, like the children in Garrison Keillor's mythical Lake Wobegon, perform above average. Tests yielding such results do little to help parents, educators, and policymakers evaluate teaching and learning.

By contrast, most of the tests presented here are

anchored to standards. They rate performance according to agreed-upon criteria of competence, thereby allowing comparisons between student and student, school and school. Taken for the most part by students finishing secondary education, these examinations are also connected to curricula. They assess whether students have mastered what they have been given to study, much as Advanced Placement (AP) examinations do in this country. But few students take AP tests: only about 7 percent. The percentages taking national examinations in France, Germany, Japan, and England and Wales are higher. In 1990, half the students in the relevant age group in France took the *baccalauréat* exam.

National achievement examinations have a place in the educational life of France, Germany, Japan, and England and Wales roughly equivalent to the place the Scholastic Aptitude Test (SAT) and the American College Testing Program (ACT) have here. Taken by large numbers of students, mostly those who wish to go to college, the SAT and ACT are the focus of great attention. Like the national examinations of other countries, they affect a student's fate. How he or she does matters considerably.

But neither the SAT nor the ACT is an achievement test. Both have an arm's-length relationship to curricula. Indeed, they avoid assessing factual knowledge that a student might have learned in the classroom. While Japanese students are selecting the sentence that correctly explains why the United States sought to open trade with Japan, and while French students are writing essays describing European resistance to the Nazis during World War II, American students taking the SAT are answering questions such as the following:

Select the lettered pair that best expresses a relationship similar to that expressed in the original pair:

YAWN:BOREDOM:: (A) dream : sleep
(B) anger : madness (C) smile : amusement
(D) face : expression (E) impatience : rebellion

Our most common, high-stakes examinations are divorced from the classroom study of subjects like history; they do little to advance the notion that hard work in school matters. Achievement tests, on the other hand, convey the idea that mastery of school subjects is important. Achievement tests make students accountable for what they have learned.

Would national achievement tests mean more multiple choice testing?

Of the tests included here, only those of the Japanese make extensive use of multiple choice. For the most part, national achievement tests assess mastery by having students write. Some examining systems—the one used in the European Schools, for example—also require students to respond to questions orally. Others, such as the German *Abitur*, require students to give practical demonstrations in subjects such as music and the natural sciences.

Most advocates of national examinations for the United States stress the need for this kind of "performance testing." They argue that students should demonstrate whether they can organize their thoughts, make analyses, and mount arguments; students should be tested to see whether they can *use* the facts they have learned.

Examinations assessing performance are harder to grade than those that rely exclusively on multiple-choice, but the experience of other countries shows that it can be done. Individuals, with proper preparation and monitoring, can assess performance examinations according to a single standard. In France, for example, teachers who will be grading the baccalaureate gather in regional meetings to discuss the questions that will be asked and to arrive at some consensus about what good responses would be. Graded examinations are spot-checked to be sure assessment is consistent. In Britain, a senior examiner establishes assessment guidelines for a team of graders. After the individual graders have begun work, the senior examiner regrades a sample of their papers to ensure consistency.

Do national tests mean a national curriculum?

Some countries with national examinations—such as France and Japan—do have rigorously defined national curricula. The British, on the other hand, had national examinations and no national curriculum for many decades. They are now developing a national curriculum to which its exams will relate, but one that has many optional elements and leaves others to be developed by individual schools.

German education offers still another pattern. There, as in the United States, education is considered primarily the responsibility of the individual states. Each of the separate German states develops its own curriculum; and while all states follow the same format for the *Abitur* examination, each—looking to the course of study it has set forth—decides on the specific questions it will ask. The Standing Conference of Ministers of Education and Cultural Affairs, a coordinating body, works to make curricula and examinations comparable across the Federal Republic.

Achievement tests are most effective at showing how well students have learned what they have been taught when the tests are clearly related to curricula, but this can be done at the state and local as well as the national level. The German experience shows that, even when curriculum and assessment are under local authority, a national examination system is possible. If everyone in such a system is to be held to a shared standard, however, constant efforts at coordination are required.

A national system of achievement testing need not entail a national curriculum. Indeed, it need not entail a single examination for everyone. In Britain, for example, there are multiple examinations on a given subject. The key to making such systems work is a process of ongoing consultation and coordination through which all exams are held to a single standard.

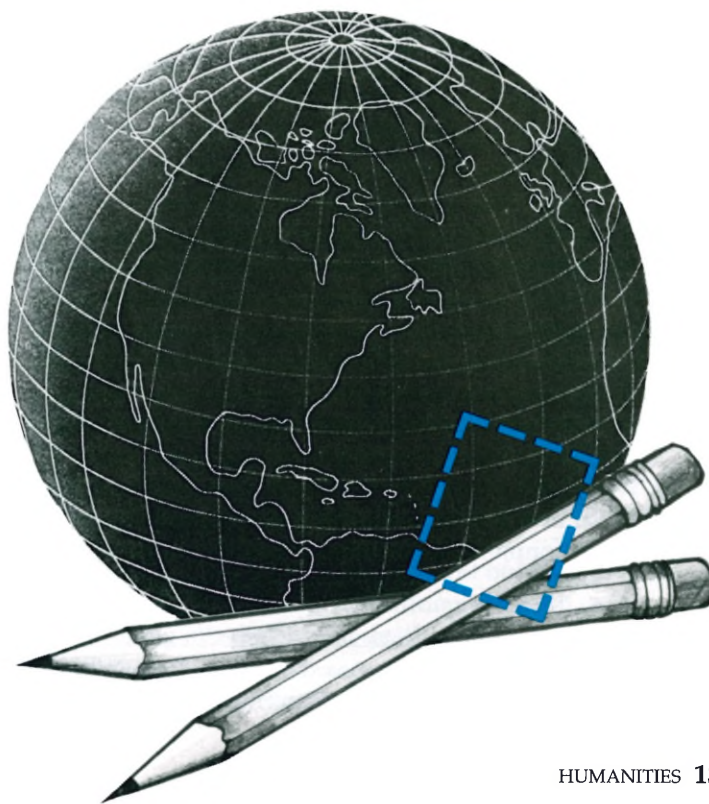
Would national examinations promote equity?

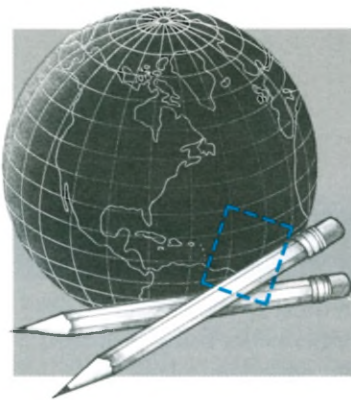
The major difference between most of the examinations presented here and the achievement tests being proposed for the United States is that the American plans are aimed at *all* students, not just those in certain schools or classes who aspire to college. The evidence of competence that achievement tests provide will be a valuable credential for students wanting to enter the workplace, as well as for those aiming at college. The high expectations that achievement tests allow and the incentives they provide should be part of every student's education.

As it is now, these expectations and incentives are often reserved for a few honor students; but there are powerful examples that demonstrate how well achievement testing suits a broader group. At Los Angeles's Garfield High School, famous as the scene of the movie *Stand and Deliver*, most students speak English as a second language, come from economically disadvantaged homes—and go to college. Advanced Placement tests and classes are widely used at the school to define goals for students and to motivate them. At Rufus King High School in inner-city Milwaukee, half the students are enrolled in courses leading to the International Baccalaureate (IB) examination, an achievement test administered in schools around the world. Rufus King graduates who have been through the IB program are attending such highly selective universities as Stanford, Northwestern, Harvard, Princeton, and Yale.

Many educators in the United States are coming to believe that it is a great mistake to limit achievement testing to a small group. A system that now benefits a few of our students should be put to work for all.

—Lynne V. Cheney
Chairman





Test Excerpts: The following excerpts from the examinations provide a snapshot of what other countries expect their students to know about subjects in the humanities.

— England and Wales —

AS SIXTEEN-YEAR-OLDS in England and Wales finish compulsory schooling, they take examinations that lead to the General Certificate of Secondary Education (GCSE). Tied to the national curriculum currently being developed, the GCSE examination is evolving as the curriculum changes.

HISTORY OF THE U.S.A., 1783-1974*

3 hours allowed

Answer any four questions.

Section A: Political History, 1783-1878

1. Why, and with what justification, is the Presidential election of 1800 spoken of as a "revolution"?
2. Why did Virginians dominate the Presidency from 1789 to 1825?
3. Assess the extent and significance of opposition to western expansion in the pre-Civil War period.
4. "It was necessary to free the slaves to win the war; the war was not fought to free the slaves." Discuss this judgment of the Civil War.
5. With what justification has the compromise of 1877 been considered a triumph for political parties and a disaster for the national interest?

Section B: Political History, 1878-1974

6. Why were so many of the victories of progressivism won at city or state, rather than at federal, level?
7. Account for the prominence of the temperance issue in American politics from ca. 1900 to 1933.
8. "Unbelievably naive" or "a dogged man of principle": which verdict better characterises the conduct of Woodrow Wilson from 1917 to 1920?
9. Why, and to what extent, did American party politics to 1974 follow the pattern set in the 1930s?
10. Why, and with what consequences, did the Supreme Court involve itself after 1950 in **either** (a) electoral apportionment **or** (b) civil rights?



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Section C: General

11. "Government regulation did more harm than good to the American economy." Examine this statement with reference to the period 1880 to 1920.
12. Assess the contribution to American identity of **one** of the following:
 - a) Louis Armstrong,
 - b) Henry Ford,
 - c) Jesse Owens,
 - d) Elvis Presley.
13. Why was evangelical protestantism so important a force in American life, and what effects did it have in the period 1800-1860 or 1900-1960?
14. Examine the causes and consequences of the black migration from south to north in the inter-war period.
15. Why did so much controversy surround the career of **either** Douglas MacArthur **or** John Foster Dulles?
16. To what extent does the conduct of American foreign policy, 1954-1974, offer evidence for the existence and influence of a "military-industrial complex"?
17. Why was the Bay of Pigs expedition undertaken, and why was it a fiasco?

* The Associated Examining Board (Southern Examining Group), *General Certificate of Education*, Advanced Level, Advanced Common History Paper 1 (1989). Reprinted with the permission of the copyright owner, The Associated Examining Board.

— Republic of France —

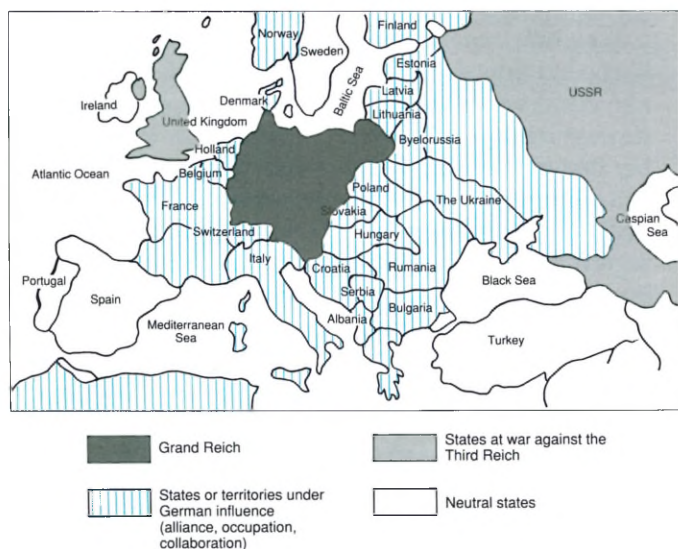
STUDENTS IN FRANCE prepare for the *baccalauréat*, an examination established in the time of Napoleon, in upper-secondary schools known as *lycées*. At age fifteen or sixteen, lycée students begin a three-year, specialized course of study. Students might concentrate on philosophy and liberal arts, for example, or on economics and social sciences, or mathematics, physics, and chemistry.

TOPIC: Resistance to the Nazis in Europe (1939-1945)

The candidate may choose to do one of the following: Write an essay using Documents 1-4 or respond to the following questions.

1. What was the situation in Europe in the spring of 1942? Why is this year important in the history of the Resistance?
2. Using Documents 2, 3, and 4, analyze the various forms of the Resistance movement in Europe. What organizational and operational difficulties did the Resistance encounter?
3. Analyze the particular characteristics of the Resistance in Warsaw, Poland, in April 1943 (See Document 4).

Document 1: Germany's Position in Europe in the Spring of 1942 [See map]



Document 2: The Communist Insurrection in Yugoslavia, June 22, 1941

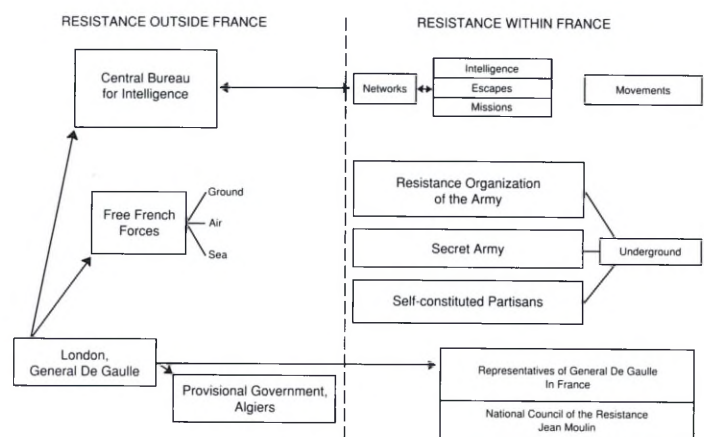
The atmosphere in Belgrade was very sinister at that time. Huge maps were posted on billboards showing the advance of German troops on the Russian front. All the trolley cars, all the walls were covered with propaganda posters. Loudspeakers in the streets blasted victory bulletins from the German command. The Young Communists of Belgrade decided to retaliate. In groups of three, they attacked more than 100 newsstands and publicly burned the collaborators' newspapers. . . . The wave of sabotage rapidly gained momentum. German telephone wires were



cut. German soldiers were attacked on dark streets, their weapons stripped from them. German military trucks and cars were set on fire.

—V. Dedijer, *Tito parle*, cited by Chaliand, *Stratégies de la guérilla* (Mazarine)

Document 3: The French Resistance at the Time of the Arrest of Jean Moulin, June 1943 [See chart]



Document 4: The Revolt of the Warsaw Ghetto

Poles, Citizens, Soldiers of Freedom!

Across the rumbling of the German cannons that bombard our houses, our mothers, our wives, our children; across the rattling of the machine guns that we take by force from the cowardly police and SS soldiers; across the smoke of the fires and the stream of blood that runs in the devastated streets of the Warsaw Ghetto, we, the prisoners of the Ghetto, send you a cordial and fraternal greeting. We know that it is with grief and tears of compassion, with reverence, that you witness the battle we have been waging against the odious occupier.

Know, therefore, that today, like yesterday, each doorstep of the Ghetto will be a fortress; understand that we are all ready to perish in combat and never to surrender.

Like you, we want revenge, we want retribution for all of the crimes perpetrated by our common enemy. We are fighting for our freedom and for yours, for our honor and for yours, for our human, social, and national dignity, and for yours. Avenge the crimes of Auschwitz, of Treblinka, of Belzec, and of Maidanek.

Long live the brotherhood of spirit and of blood of the Polish warrior! Death to the executioners! Death to the torturers! Long live the life and death struggle against the occupier!

—Jewish Combat Organization (April 23, 1943)

Federal Republic of Germany

IN GERMANY, students intending to go to a university usually attend *Gymnasien*, schools that go through grade 13 and conclude with an examination known as the *Abitur*. Together with the grades a student earns in courses taken in the twelfth and thirteenth years of gymnasium, the *Abitur* determines whether he or she is qualified for university entrance.

TOPIC: The Problem of Germany in the Context of the Global Political Constellations of the Postwar Period

1. Describe the different political and social conditions in the Soviet zone of occupation (SZO) and in the Western zones of occupation between the end of the war and May 1946.
2. a) According to Documents 1 and 2, how did Schlange-Schöningen and Mueller assess the situation in the SZO? Determine from this the different positions taken toward the German question.
b) Examine the extent to which these positions conformed to the ideas of the three Western allies about Germany.
3. Show the attempts made from 1946 to 1952 to find a solution to the problem of German unification. Briefly explain why these attempts failed.
4. Analyze how Schlange-Schöningen's demands (see Document 1, lines 18-29) were realized between 1948 and 1955.

Document 1: An excerpt from a report on a trip to Thuringia by the CDU politician Hans Schlange-Schöningen (May 17, 1946); quoted in *Deutsches Institut für Fernstudien der Universität Tübingen, Fernstudium Geschichte, Deutsche Geschichte nach 1945* (Tübingen, 1986), pp. 86f.

- Through extensive observations of conditions in Thuringia, I have come to the conclusion that the Russians will not vacate this region (this refers in each case to the entire SZO) for a long time. Should it appear otherwise, it will only be so long as they under no circumstance relinquish their political influence Russia is in the process of establishing in Thuringia a Soviet buffer state controlled by Communists
- As painful as this is for an East German who has lost his homeland, I have to take into consideration the rest of my fatherland: It seems to me pointless to be stalled in endless negotiations with the Russians while allowing the Western zones to grow weaker. Instead, I have concluded that perhaps after one final short-term and limited effort at negotiations with the Soviet government in order to clear up the question of reparations, it is absolutely vital to organize the three zones as part of a clear-sighted Western policy: a German central government with executive authority under the control of the Western powers; abolition of all boundaries between zones; the solution to the problem of the Ruhr; and, if possible—and it will probably



- have to be in conjunction with America—a two-year moratorium (delay of reparation payments) for Germany that would finally make economic recovery possible—in this way creating an economically and politically healthier and stronger bloc, firmly linked to West European politics and culture, in opposition to the aspirations of the Russians.
- As a result, there will perhaps soon be sufficient leverage to make the Russians pull back to the Oder. . . .

Document 2: An excerpt from a report on a trip to Weimar by the nonpartisan Hessian Minister of Economics, Rudolf Mueller (May 17, 1946); quoted in *Fernstudium Geschichte, Deutsche Geschichte nach 1945*, p. 87.

- I can only repeat that every journey there is to be likened to a missionary journey. What is decided there also decides what happens here and beyond, up to the furthest reaches of the West. If we fail now to remember that we must and also can oppose the formation of a single-party state in the eastern zone, then in political terms there is nothing to be done for us. I now regard it almost less important to keep communism out of the western zone than it is to combat it in the eastern zone, where I see in communism the Russian variety of one-party dictatorship. Our position in the West is infinitely stronger than we believe. . . .
- We must and can fight against the development of a one-party system and the pauperizing of the eastern zone, even if we are required to sacrifice heavily our own resources. From an economic and a political perspective, it is hardly to be believed that for months our political energies have been taken up primarily with the question of the constitution. Plain issues of survival and the salvation of Germany as an organic body should claim the final energies of each and every German politician. As important as it is first to order one's own house, it is also vital that our last energies be devoted to the question of our existence and its foundations beyond existing boundaries. Following the failure of the efforts to bring about German economic unity, the four zones are beginning to dig in their heels; that is, the occupying powers are doing this in order to maintain order in their own spheres of influence. We must not take part in this wholly short-sighted policy. We must do our utmost in order to salvage the whole. . . .

ALL STUDENTS WISHING to attend a national or local public university, as well as some who are aiming for private institutions, take the Test of the National Center for University Entrance Examination (TNCUEE). The TNCUEE covers five areas of knowledge: Japanese, humanities/social sciences, mathematics, science, and foreign language.

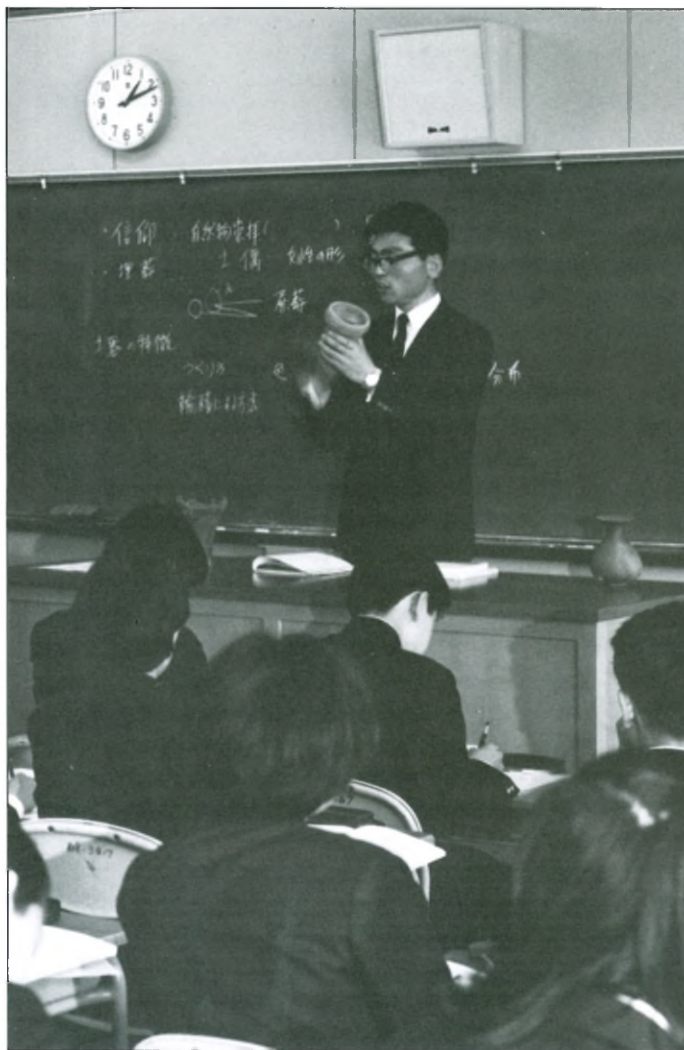
WORLD HISTORY

Read the following passages A through C regarding the modern history of Asia, Africa, and Latin America and answer the corresponding questions.

A. After the Second World War, peoples in West Asia went through rapid and radical change, which brought about great strain in international politics. In Palestine, the Republic of Israel became independent, which resulted in several Middle Eastern wars between Israel and (1) Egypt and other Arab countries. In Iran, the (2) Iranian revolution broke out in 1979, after which the country pursued a policy of independent aspirations.

In Africa, there was a growing movement toward national independence and liberation, and many countries achieved independence around 1960. This movement spread throughout Africa and (3) gave birth to organized struggle for liberation from colonial rule and dictatorial regimes. Although these goals were generally achieved, (4) African countries had to face highly adverse circumstances.

- Choose the correct sentence from the following regarding the country in underlined portion (1).
 - Nasser led the Egyptian revolutionary movement in collaboration with Arabi Pasha.
 - In Egypt, the Egyptian revolution occurred in 1952 and the Sadat regime was overthrown.
 - The Suez War (the second Middle East war) was triggered by Egypt's nationalizing the Suez Canal.
 - After the fourth Middle East war, all the Arab countries except Egypt concluded a peace treaty with Israel.
- Choose the correct sentence from the following regarding underlined portion (2).
 - As a result of the Iranian revolution, the Qajar dynasty was overthrown.
 - As a result of the Iranian revolution, the Shiite Islamic leader, Khomeini, seized political power.
 - After the Iranian revolution, Iran vigorously pursued a policy of Westernization.
 - After the Iranian revolution, Iran allied itself with the United States and began a long war with Iraq.
- Choose the correct sentence from the following regarding underlined portion (3).
 - After the overthrow of the white-majority regime in Rhodesia, the black-majority Republic of Zimbabwe was established.



Courtesy of Japan Information and Culture Center

- Angola gained its independence from Holland after a long armed struggle.
 - In Ethiopia, revolutionary attempts failed and a dictatorial regime continues to rule.
 - The Republic of South Africa established the Organization of African Unity (OAU) and countered the black liberation movement.
- Choose the sentence with an INCORRECT underlined word from the following regarding underlined portion (4).
 - The economies of African countries were severely hit by a great drought in the first half of the 1980s.
 - In Nigeria, tribal conflict worsened and a civil war went on from 1967 to 1970.
 - In the Congo, military intervention by England, its former colonial ruler, touched off the Congo conflict.
 - In Ghana, President Nkrumah carried out a radical policy that failed and led to his ouster in a military coup.
- B. After gaining independence in 1947, India vigorously pursued a foreign policy based on the (1) principle of non-alignment while carrying out an economic policy partly based on socialist ideas. (2) After the 1960s, however, a series of domestic and international problems forced the country to change its policy.
- On the other hand, in 1949, the People's Republic of China introduced agrarian and other reform programs following its establishment. After the 1960s, (3) there was

great turbulence in domestic politics as well as new developments in foreign relations.

1. Choose the sentence with an error from the following regarding underlined portion (1).
 - a) The Five Principles for Peace were announced at a meeting of Nehru, Tito, and Nasser.
 - b) The Five Principles for Peace included respect for territory and sovereignty, equality, and reciprocity.
 - c) The Ten Principles for Peace were declared at the Asia-Africa Conference held in Bandung, Indonesia.
 - d) The first summit meeting of nonaligned countries was held in Belgrade, Yugoslavia.
2. Choose the sentence with a correct underlined portion from the following regarding underlined portion (2).
 - a) India fought against Afghanistan over the issue of incorporating Kashmir.
 - b) Conflict over Tibetan problems worsened and a border clash broke out between India and China.
 - c) Because Punjab problems were mired in an unsolvable situation, Prime Minister Nehru was assassinated by a Sikh.
 - d) Diplomatic relations between India and Pakistan deteriorated over the independence movement of the Indian Tamils.



Courtesy of Japan Information and Culture Center

3. Choose the sentence with an error from the following regarding underlined portion (3).
 - a) In the background of the Cultural Revolution lay a conflict between National President Liu Shao-ch'i and Communist Party Chairman Mao Tse-tung over the direction of policy.
 - b) The Cultural Revolution promoted a new cultural movement (literary revolution) which advocated literature written in vernacular language.
 - c) After the unification of North and South Vietnam, the relationship between China and Vietnam worsened, finally leading to a military conflict.
 - d) In the 1970s, diplomatic relations were restored between China and Japan while Sino-American relations were normalized.

C. Throughout Southeast Asia, there were struggles to end colonial rule once and for all after the Second World War. But they were prolonged by the intervention of great powers. (1) In Vietnam, war continued intermittently after 1945. In 1976, the country realized the unification of the North and the South and the Socialist Republic of Vietnam was established.

(2) A series of incidents involving Cuba, such as the Cuban revolution of 1959 and the Cuban crisis of 1962, were the most notable events in modern Latin American history and drew world attention. They affected the political situation not only in Latin America but also the world at large.

1. Choose the sentence with a correct underlined portion for the following regarding underlined portion (1).
 - a) Ngo Dinh Diem was the first president of the Democratic Republic of Vietnam, established in 1945.
 - b) The 1954 Geneva Convention determined the seventeenth parallel as the temporary military boundary.
 - c) In the Republic of Vietnam, established to the south of the temporary military boundary, Bao Dai became the first president.
 - d) France started large-scale bombing against the Democratic Republic of Vietnam (northern bombing) in 1965 and escalated the war.
2. Choose the TWO correct sentences from the following regarding underlined portion (2).
 - a) As a result of the Cuban revolution, a socialist regime was established for the first time in the Americas, North and South.
 - b) In response to the Cuban revolution, the Organization of American States was established and the containment of Cuba was pursued.
 - c) Nixon and Khrushchev were the leaders of the United States and the Soviet Union during the Cuban crisis.
 - d) At the time of the crisis, China and the Soviet Union united in countering the United States.
 - e) The Cuban crisis excited fear of nuclear war throughout the world.

Answers to the Test of the National Center for University Entrance Examination

World History: A-1c, 2b, 3a, 4c; B-1a, 2b, 3b; C-1b, 2a & e.

— European Community —

THE TWELVE MEMBER countries of the European Community (EC) have established European Schools in Belgium, Germany, Italy, Luxembourg, the Netherlands, and the United Kingdom. Upon completion of their secondary studies, students take the European baccalaureate examination. Those who pass enjoy the same status as those who have earned secondary diplomas in those countries.

ADVANCED HISTORY ORAL EXAMINATION

Work time: 20 minutes

South Carolina Declaration of Causes of Secession (December 24, 1860)

The people of the State of South Carolina in Convention assembled, on the 2d day of April, A.D. 1852, declared that the frequent violations of the Constitution of the United States by the Federal Government, and its encroachments upon the reserved rights of the States, fully justified this State in their withdrawal from the Federal Union; but in deference to the opinions and wishes of the other Slaveholding States, she forbore at that time to exercise this right. Since that time these encroachments have continued to increase, and further forbearance ceases to be a virtue.

And now the State of South Carolina, having resumed her separate and equal place among nations, deems it due to herself, to the remaining United States of America, and to the nations of the world, that she should declare the immediate causes which have led to this act . . .

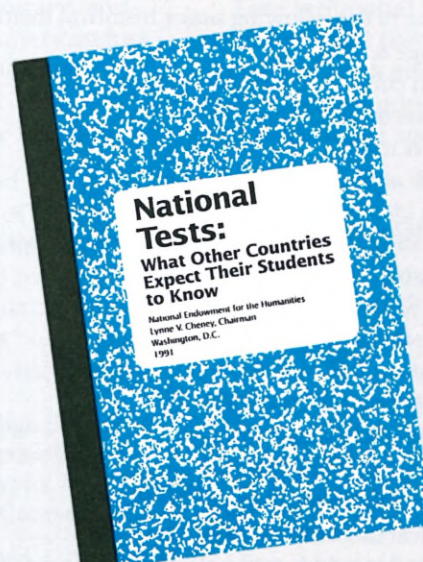
We affirm that these ends for which this Government was instituted have been defeated, and the Government itself has been destructive of them by the action of the non-slaveholding States. Those States have assumed the right of deciding upon the propriety of our domestic institutions; and have denied the rights of property established in fifteen of the States and recognized by the Constitution; they have denounced as sinful the institution of Slavery; they have permitted the open establishment among them of societies, whose avowed object is to disturb the peace of and elohn the property of the citizens of other States. They have encouraged and assisted thousands of our slaves to leave their homes; and those who remain, have been incited by emissaries, books, and pictures, to servile insurrection.

Questions

1. Discuss and explain the causes of secession revealed in the above extract.
2. How would the Unionists respond to these arguments?
3. Justify the action of either side in the dispute.



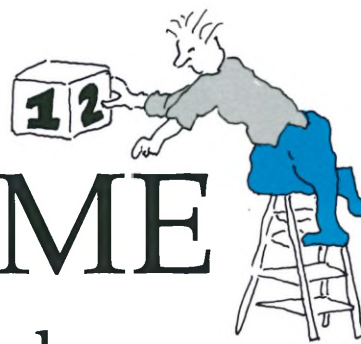
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How to Obtain Copies

Single copies of *National Tests: What Other Countries Expect Their Students to Know* are available free from the Office of Publications and Public Affairs, National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.

THE NUMBERS GAME



History in the Schools

BY JEFFREY THOMAS

This article is part of a series deriving from statistical studies supported by NEH.

PRESIDENT BUSH AND the nation's governors have recently called for a significant upgrading of student knowledge in a range of subject areas, including history, by the year 2000. Scholars and teachers

of history are taking a hard look at what needs to be done to meet this challenge. Contributing to this discussion are the findings of a national survey of principals and history teachers conducted in 1989-90 by the NEH-supported National Center for History in the Schools at UCLA. Following are highlights.

Academic Preparation

The survey examines the backgrounds of teachers of three types of history

courses: general enrollment (by far the most commonly taught), advanced placement (AP), and remedial. About 40 percent of general enrollment U.S. history teachers at the high school level hold a bachelor's degree in history or in a combined major including history. The rest majored in fields such as social sciences, physical education, and secondary education. Much the same pattern of undergraduate training is evident for teachers of world history courses.

Teachers of AP history courses at

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

TABLE 1: Teachers' Judgments of the Importance of Teaching Goals for High School U.S. History Classes, By Class Type (in percent)

OBJECTIVES	Very Important			Fairly Important			Seldom Important			Not Important		
	A	B	C	A	B	C	A	B	C	A	B	C
Knowledge of essential historical facts	47	74	43	51	23	51	2	3	6	0	0	0
Basic understanding of historical chronology	36	57	10	60	41	81	4	2	8	0	0	0
Knowledge of significant historical documents & records	28	52	22	63	43	51	9	5	27	1	0	0
Basic understanding of the following major historical themes:												
Democratic heritage & ideals	63	79	55	35	22	43	2	0	2	0	0	0
English/European cultural & political heritage	18	25	10	59	62	55	21	12	29	1	1	6
Political institutions & their behavior	32	61	22	63	38	65	5	1	10	0	0	2
National identity & unity	34	37	33	57	56	51	8	6	16	1	1	0
Claims of liberty & authority in U.S. history	30	47	31	59	48	50	10	3	19	1	1	0
Tensions between idealism & self-interest in U.S. history	20	42	18	55	52	53	23	4	27	2	1	2
Economic & technological changes in U.S. history & their effects on society	50	61	43	48	38	53	2	1	4	0	0	0
Expansionism & isolationism in U.S. history	39	59	25	53	39	67	7	2	8	1	0	0
Immigration in U.S. history	36	47	41	56	48	57	8	3	2	0	1	0
Cultural diversity & conflict in U.S. history	35	48	37	59	46	55	6	5	8	0	0	0
Reform movements in U.S. history	32	59	31	58	36	59	10	5	10	0	0	0
Religious movements in U.S. history	13	25	14	51	44	51	34	27	35	2	4	0
Literary movements in U.S. history	7	18	4	42	52	43	46	27	47	5	3	6
Artistic movements in U.S. history	2	10	4	32	50	31	58	36	55	8	5	10
Analytical skills in:												
Examining historical causality	30	74	25	55	25	43	15	1	20	0	0	12
Examining historical trends & extrapolating from them to the future	36	66	20	48	28	43	15	7	27	1	0	10
Examining controversial issues in history	45	75	25	47	24	56	7	1	8	1	0	10
Historical research	20	38	8	57	53	35	21	9	3	2	1	23
Library research	22	39	18	54	42	33	21	19	33	3	0	16
Writing	34	73	43	56	26	31	9	1	20	1	0	6
Application of historical knowledge to contemporary problems	57	70	41	39	28	45	4	2	10	0	0	4
Appreciation of historical literature	13	29	11	43	53	30	40	17	37	4	1	22

A - General Enrollment B - Advanced Placement C - Remedial

TABLE 2: High School U.S. History Teachers' Judgments of Relative Importance of Various Considerations Influencing Their Decisions on Course Content, By Class Type (in percent)

CONSIDERATIONS	Very Important			Fairly Important			Seldom Important			Not Important		
	A	B	C	A	B	C	A	B	C	A	B	C
Teachers' own beliefs of what is important to teach	57	47	51	38	47	39	4	3	4	1	2	6
Teachers' own background knowledge in history	49	60	43	36	33	37	11	5	10	3	2	10
Time available for course	48	71	38	45	26	42	6	3	15	1	0	6
Students' academic ability	37	71	74	56	26	22	6	3	2	1	0	2
Teaching resources available	38	44	43	49	42	41	12	11	16	1	3	0
Textbooks used by teacher	31	33	39	54	42	45	12	19	10	3	7	6
Local or school curriculum guides	31	15	22	47	40	37	15	23	14	7	22	27
State legislation	19	9	20	35	24	25	27	37	25	19	30	31
Students' interests	23	16	22	64	51	55	11	28	16	2	4	6
Students' background knowledge	21	34	33	53	44	53	23	17	4	3	6	10
State curriculum guides	19	8	16	38	23	25	26	39	20	17	30	39
Administrators' expectations	18	13	13	54	45	42	22	24	27	5	19	19
Parental concerns	16	16	20	52	35	43	26	38	27	6	11	10
Teacher institutes attended by teacher	8	14	16	46	54	37	31	19	22	15	13	25
State assessment or evaluation programs	7	10	8	28	26	22	42	26	35	23	38	35
Other teachers' views	7	5	12	49	48	47	32	28	27	12	19	14
Inservice and staff development programs	8	6	8	39	33	35	38	41	35	16	21	22
National assessment tests	7	23	6	28	32	18	42	21	31	23	25	45
Professional organizations for history teachers	5	12	4	34	34	25	44	37	39	18	17	33
Professional groups in the social studies	4	10	4	35	29	27	44	42	37	17	19	33
Community interest groups	4	2	6	37	16	35	45	54	31	14	27	29

A - General Enrollment B - Advanced Placement C - Remedial



the high school level are much more likely to have majored in history than are teachers in remedial and general enrollment classes. AP history teachers are also more likely to possess a master's degree in history.

Teachers' Objectives

AP history teachers are more academically demanding than general enrollment history teachers. In rating the importance of a variety of teaching objectives (Table 1), some 50 percent of AP U.S. history teachers marked twelve of the twenty-three objectives as "very important." Some 70 percent judged five objectives to be of highest priority—knowledge of essential historical facts, understanding the nation's democratic heritage and ideals, developing analytical skills in examining historical causality, developing analytical skills in examining controversial issues in history, and developing writing skills.

General enrollment U.S. history teachers ranked most objectives "fairly important" rather than "very important," and more than half marked only two of the twenty-three objectives as

"very important"—understanding the nation's democratic heritage and ideals, and understanding economic and technical changes in American history. These respondents deemed the study of religious, literary, and artistic movements in American history as relatively unimportant.

Decisions about Course Content

Teachers were also asked to weigh the relative importance of factors that can influence their decisions on course content (Table 2). Of the twenty-one factors listed, the two most commonly cited as "very important" were the teacher's own beliefs of what is impor-

tant to teach and the teacher's background knowledge in history. The latter signals the importance of adequate history preparation in teachers' credentialing programs.

Less influential in determining course content were such factors as state legislation and state curriculum guides, community interest groups, and history and social studies professional groups.

History Course Offerings

Almost all high schools, and the majority of schools enrolling seventh- and eighth-grade students, offer a comprehensive survey course in U.S. history (Table 3). Nearly 75 percent of high schools offer comprehensive courses in world history. Six percent of all high schools offer a course in Western civilization.

High schools in suburban and urban schools were less likely to offer world history courses than rural or small town schools, but were more likely to offer a course in Western civilization. In most instances, the survey course in Western civilization was offered only as an AP course. □

TABLE 3: Percentage of High Schools Offering One or More Comprehensive Survey Courses in History, by Type of Community and Type of Course

	U.S. History	World History	Western Civilization
All Schools	94.6	74.6	6.2
Community			
Rural	94.9	78.7	2.8
Small Town	93.4	75.0	3.9
Suburban	95.0	65.0	11.7
Urban	94.7	65.8	21.1

*If you do not come too close, if you do not
come too close
On a Summer midnight you can hear
the music*

T.S. Eliot, *Four Quartets*

THE GOLDEN STONE of Christopher Wren's Sheldonian Theatre caught the waning rays of sunlight as strains of Handel's *Messiah* floated out of the open windows across the courtyard to where we stood on Cattle Street. It was my first evening in Oxford, and along with fourteen other English teachers from around the United States, I was entering a six-week National Endowment for the Humanities seminar titled *Thomas Hardy and T.S. Eliot: Literature and Landscape*. The fantasy had begun.

The usual rewards for secondary teachers are quiet ones—an inspired student, an appreciative parent, a satisfied administrator—but NEH has gone one step further; it provides secondary teachers with the opportunity to become academically refreshed and retooled through seminars that provide both professional and monetary rewards: the honor of being selected from candidates throughout the country and a stipend to finance travel, room, and board. In 1989, some sixty summer seminars were offered, ranging in subject and location from "The Russian Revolution in Memoir Histories" in Florida to "The Thirteenth Century 'Lives' of St. Francis of Assisi" in Italy—in effect, something for everyone. To be eligible, one had to be a working educator who had not participated in the summer seminars at any time in the two years prior to applying. Once I had agonized over the required three-page essay and filled out the necessary application forms, the result was left to fate.

Elizabeth Carros Keroack has been a high school teacher for twenty years. She is currently chair of the English department at Methuen High School, Methuen, Massachusetts.

A Summer



at Oxford

BY ELIZABETH CARROS KEROACK

Fate was kind to me that year, and I accepted the fellowship with gratitude. Friends, family, and colleagues were impressed by my opportunity. Some of my secondary students could not understand the attraction of going to "summer school," however renowned the institution offering it. But I could! Every day for six weeks my sole responsibility would be going to class, doing my homework, and deciding how to spend the rest of my time. There were to be no bills to pay, no phone calls to return or household chores to discharge—in short, no distractions from the task at hand, the studying of British literature.

But I was anxious. On the flight to London, I began my required daily journal by recording my fears:

I wonder whether I'll be the least able in class, whether other participants will be stuffy or approachable, whether I'll spend long hours alone (and lonely) in my room or out and about with new friends.

If there were many surprises during the six-week seminar, most were pleasant in the extreme. First, the work was

more rigorous (and rewarding) than most of my doctoral studies had been; the exposure to the works of Hardy and Eliot, in all their complexity, included participants' reports on such topics as the differences between a Marxist and formalist reading of *Tess of the D'Urbervilles*, the musical structure/orchestration of *Four Quartets*, and the manifestation of the medieval *via negativa* in "Dry Salvages," all of which illuminated the texts. So, too, did field trips to Hardy's cottage; to Dorchester, the fictional Casterbridge of Hardy's *Mayor of Casterbridge*; to the London landscape of Eliot's *Wasteland*; and finally to the manor house of Burnt Norton, the village of East Coker, and the religious community of Little Gidding, places after which Eliot titled three of his four *Quartets*.

Then there was Oxford itself. It was anything but the sleepy little medieval university town I had envisaged. With a population that swells by some ten thousand when university is in session and by a steady influx of foreign tourists and study groups in summer, the place hummed with noise and energy. Three popular pubs—The King's Arms, The White Horse, and The Turf—opened onto Holywell Street, where my dorm was situated. On warm summer nights I eavesdropped unashamedly on revelers' conversations heard clearly from my second-floor double room. Thanks to my location, I was also privy to "free" concerts, as the Sheldonian (where degrees were once conferred and now subscription concerts are given) and Holywell Music Hall (the oldest public music hall in Europe) were a mere block away. Such contrasts made the historical Town-and-Gown controversies easy to understand, even in the twentieth century. Only behind the college walls were there oases like the deer park at Magdalene, the lake at Worcester, and numerous tranquil chapels and gardens to which I retired to read and think.

Not only did I learn about the intimate relationship of literature and

Courtesy of British Tourist Authority

Courtesy of Elizabeth Carros Keroack



View of Oxford, with St. Mary's Church at left and the domed Radcliffe Camera, part of the Bodleian Library. Above, the seminar group at Burnt Norton, the manor house that was the inspiration for one of T. S. Eliot's *Four Quartets*.

landscape; I learned much about myself, too. For instance, I enjoyed being on my own, and I adjusted quickly to the austere existence of life in a dorm several hundred years old. On my first evening my assigned room was the subject of this journal entry:

Not what I expected. I guess my ideas about dorms are rooted in high rises with at least twenty showers, sinks, and toilets down the hall. I find it curious that Oxford students live in such spartan quarters—two toilets and two "showers" for a dorm of about twenty-five people. That says something about the British national character, I think. What does it imply about our college students who leave home not only with radio and stereo in tow but with television and personal computer, too?

Upon my return to Massachusetts, friends viewing photos of my room turned them every which way to try to account for the slope of floors and ceilings in a city block dating from the 1600s!

Happily, I was alone only when and if I wanted to be. The professional and personal camaraderie of the participants was as unexpected as it was special.

While seminar director August Nigro had voiced his hope that the experience would develop us into "a community of scholars," I'm not sure even he anticipated the kind of bonding that occurred among individuals of such diverse backgrounds. At the conclusion of the last class, we joined hands, atheists and believers, for a moving "prayer" for safe passage home; and our partings at the airports of both Heathrow and Gatwick were marked by heartfelt tears and promises to keep in touch. Not idle promises as it turned out, for two of my new friends arrived at my house several

days after Christmas just four months after saying good-bye!

Leaving Oxford was difficult. On the morning of our departure, I awoke at 4:40 A.M. and was, for the only time that summer, the first at the shower. With time to spare before breakfast and the bus to Heathrow, I found myself saying a personal good-bye to the city. In the early hours of the morning, the streets were as deserted as those pictured on every Oxford postcard, and the sun had not yet diminished the long shadows on buildings like the Bodleian Library and Radcliffe Camera, two of my favorites, perhaps because I had spent so much time working in each. Motorcycles were mercifully not roaring their way down Broad Street, and hordes of giggling Italian (or French or Spanish or American) adolescents did not push me off the narrow sidewalk into the path of speeding minis. I could almost believe myself back in the early centuries of the university, pictured in so many shop-window antiquarian prints, when scholarship was a calling, not a pastime.

Because of the NEH seminar, I went back to my administrative and teaching duties renewed through change. There was for T.S. Eliot in the rose garden a kind of quasi-religious experience, some consciousness of time not in time; I, too, had my moment in the rose garden, both at Burnt Norton itself and in Oxford. And in the attempt to capture the experience for my peers, I find, as did Eliot in "Burnt Norton,"

*Words strain,
Crack and sometimes break,
under the burden,
Under the tension, slip, slide,
perish,
Decay with imprecision,
will not stay in place,
Will not stay still.*

But whether renewal for us educators comes from an NEH seminar or from a self-imposed program of growth matters little. What does mat-



Elizabeth Keroack narrating a skit at the final seminar about the group's Oxford experience.

ter is our having the courage to pursue personal and professional change that can be as frightening and challenging as it can be exhilarating, to know, as Eliot wrote in "Little Gidding," that "What we call the beginning is often the end/ And to make an end is to make a beginning./ The end is where we start from." Thank you, NEH, for the opportunity to recommit to the academic persona, to begin again, not at the expense of the administrative persona but in conjunction with it. In a few years you can be sure that I will postmark for your consideration a different essay for another seminar, one sent with the same enthusiasm and anxiety I felt in that momentous spring of 1989. □

The summer seminar for school teachers on "Thomas Hardy and T.S. Eliot: Literature and Landscape" received \$66,275 in outright funds from the Division of Fellowships and Seminars. Each participant received \$2,750.

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Translating Folk Traditions from Southeast Asia

AFTER seventeen years of teaching refugee children in Madison, Wisconsin's public schools, Thuy Pham-Remmele is going to spend next year collecting and translating folk traditions from her native Southeast Asia.

A refugee herself, Pham-Remmele is acutely aware of the need these children have to maintain a connection with the stories and maxims that form their ethnic heritage. These children are eager to understand and share that heritage, but, she says, a doubled-edged language barrier blocks their efforts.

On the one hand, Pham-Remmele's students often do not know enough English to share their stories with other children who want to hear them. On the other, as they assimilate to English-speaking society, they run the risk of losing touch with their history. Often, Pham-Remmele says, a child will recognize a phrase or a gesture as characteristically Southeast Asian but have little or no understanding of its deeper, cultural meaning.

Such gaps between the culture of parents and children are typical of assimilating communities, but Pham-Remmele says some of her students are particularly vulnerable to a sense of dislocation because of their experiences in war-torn Southeast Asia. She remembers one little girl, for example, who broke down after class and poured out the story of how her family had fled Laos. The girl had lived for months with her family in the jungle surviving only on roots and forage. Three of her siblings died during the ordeal. Pham-Remmele's voice still breaks when she recounts such tales of suffering, but she hopes that through her anthology the ways and wisdom of the past will remain a vital resource for Southeast

Douglas Varley is a writer-editor in the Office of Publications and Public Affairs.

"R#R:"

Reading and Research for Schoolteachers

BY DOUGLAS VARLEY

FORTY-NINE schoolteachers from across the country will be spending next year refreshing their minds and spirits with the pleasures of independent, scholarly research, thanks to this year's annual NEH/Reader's Digest Teacher-Scholar Awards. Based on the belief that time spent exploring serious topics will enable teachers to return to their classrooms with new insights and new enthusiasm, the awards allow elementary and secondary school faculty to devote themselves to a project of their own design for a full year. Here are three of this year's winners and what they have planned.

Asian children as they deal with the legacy of their experiences and learn to participate in a new culture.

Pham-Remmele came to the U.S. in 1973 on a scholarship expecting to stay for only two years. The fall of South Vietnam, however, made returning home impossible. "When Vietnam lost to the Communists, I was stranded," she says. Still, things have worked out. Speaking of her work, she says, "It is very rewarding because you can see that these kids are going to stay here and are going to have a future. What you are doing for them really means a lot."

But there are

frustrations. Like most teachers, Pham-Remmele has little time for extra projects or research. "It's hard," she says. "If we want to do something, it's on our own time, and there is not much recognition. I have met so many wonderful, dedicated teachers with good ideas, and—it's sad—somehow they never got the encouragement to carry them out."

Against this background, Pham-Remmele sees the NEH/Reader's Digest award as an important recognition of a teacher's worth. In addition to providing the time and resources to visit libraries and immigrant communities around the U.S., the award confers a sense of pride. "It just means so much to me that someone trusts me enough to carry out this project that is close to my heart," she says.

Looking at History

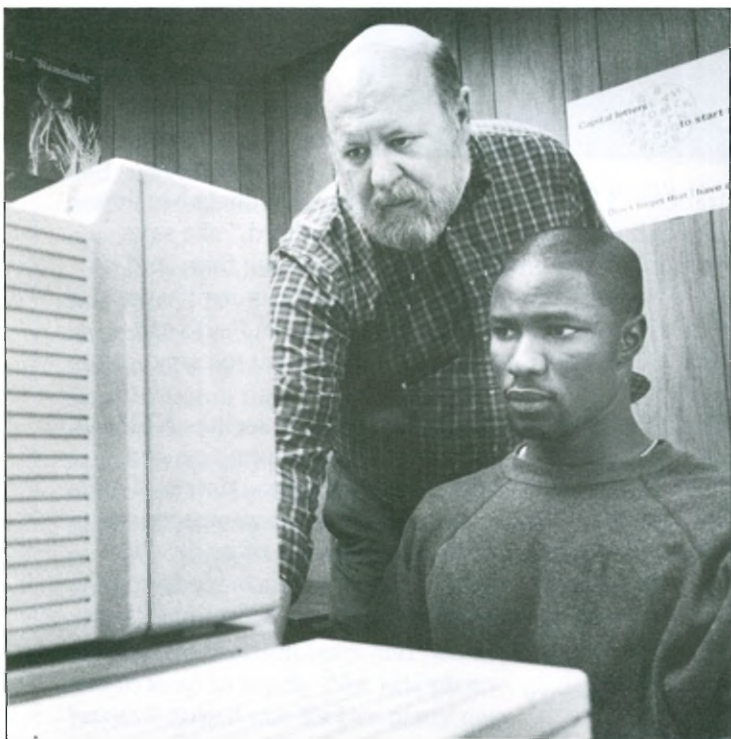
IMAGES SWIM IN their heads," says Agnes Dailey of her students at Brunswick Junior High in Brunswick, Maine. "We are bombarded daily with visual images contrived solely for the purposes of persuasion, and most students are unaccustomed to looking critically and seeing with insight," she explains.

Dailey will be spending next year delving into Maine's



Courtesy of Thuy Pham-Remmele

Thuy Pham-Remmele



@ David Ehlert

John Murphy



Courtesy of Agnes Dailey

Agnes Dailey

history in search of objects and images that offer richer material for her students to enjoy and learn from. Maine requires its school children to take half a year of "Maine Studies," and Dailey sees this course as an opportunity to show students the beautiful things that artists and architects have made in their state. Her goal is to give them "a vocabulary for looking at art and communicating to others what they see."

But aesthetic appreciation is not all there is to Dailey's project. "We look not only to enjoy but also to think; that's where the history comes in," she says. By including information about the history and social significance of the objects she will present to her students, Dailey intends to teach them how their ancestors lived and why they made the things they did. "I will focus on the history of people, on how and why they created the objects which have come into our museums and historic homes," she says.

In one section of the course she is designing, Dailey will cover Maine's distinctive architecture. Her students will learn who built some of Maine's magnificent sea captains' homes, and what makes a particular style of farm house characteristically "Maine." Even "summer cottages," the sprawling ocean-front estates that have been home to the wealthy since the late 1800s, will be examined for what they say about the history of Maine society. Each style of building represents a different aspect of Maine's history, she says. Each says something different about the state.

"Maine seems to spark the creative genius in artists," Dailey says. Yet she remembers that when she took Maine History, as it was called when she was in school, this aspect of the state's past was ignored. All she remembers of the class is learning some dates and the names of the counties. That will not be the case for students in "Maine Studies with Mrs. Dailey," she says. "By observing the styles and customs of the people who bequeathed to us traditions of government and regional culture, a connection will be established between textbook history and real objects. I hope that history will become for my students more than words on a page," she says.

African-American Literature: Opening Minds and Taking Responsibility

ALTHOUGH HIS STUDENTS are inmates in a California correctional institution, John Murphy continues to follow the advice of his teacher Leo Strauss, who wrote: always assume that there is "one silent student in your class who is by far superior to you in head and heart." To Murphy this means taking both his students and the authors he teaches seriously. "It's a humbling idea," he says.

His students at Heman G. Stark Youth Training School are not so much illiterate as "aliterate," Murphy says. "They know how to read, but not why they should." Nor,

he adds, are they unable to deal with serious literature in a critical way. Murphy says that his students may not seek to score points in class or to stand out as intellectuals, but they do have valuable insights if listened to. "I am absolutely convinced," he says, "that these students can participate in a much wider cultural milieu that allows them to think well, to think deeply, and to choose their own character."

The task of opening students up to that wider cultural milieu is the same at Stark as at any other school, Murphy says: how to make students see the value of what is being taught and how to make them recognize that there are other ways of living. "They are young men who have absolutely no sense of their own intellects and potential as full citizens," he says.

Finding ways to awaken this potential through the study of literature is Murphy's goal. Over the next year, Murphy will immerse himself in the writings of Langston Hughes, Ralph Ellison, and August Wilson. Wilson, who has won the Pulitzer Prize twice for his plays, has agreed to serve as Murphy's mentor throughout the project.

By devoting a year of in-depth study to his three authors, Murphy hopes to gain insights that will better enable him to make his students appreciate their written heritage. His conception of that heritage is not, however, restricted to works by African Americans. He currently leads his classes through discussions of themes like "what is honor, justice, or love" using works by authors as diverse as Shakespeare, Carlos Fuentes, and Maya Angelou. Next semester, he will return to the field in which did his graduate work and teach Plato's *Republic* in Stark's college program.

Murphy explains that he will do whatever it takes to move his students toward the goal of full participation. In addition to his work in the classroom, he helped start a boxing program at Stark. In 1984, one of the program's participants, a young man who had never boxed before his incarceration, won a gold medal in the Olympics. The goal, Murphy says, "is to create pockets of activity in which he the student can excel. If its boxing so be it."

In the works of his three authors, Murphy sees an opportunity for his students not only to excel as understanding readers but also to confront what Ralph Ellison called "the values and costs of living in a democracy." They need to understand that we come from a rich culture and that African Americans have made an extraordinary contribution to it, he says. But participating in this culture, he adds, means taking responsibility.

When Murphy reflects on what taking that responsibility means for him and how it shapes his teaching, his remarks recall the humility he observed in Strauss. "I'm not saving any souls here," he says. "I'm just offering a richer environment than my students would get otherwise. Many of them are taking advantage of it." □



NOTEWORTHY

History as Stories

Two-time National Book Award winner David McCullough was a featured speaker at the ceremony held in Washington to commemorate the twentieth anniversary of state humanities councils. McCullough, who is currently writing a biography of Harry Truman, summed up his philosophy of writing history in two words: "Tell stories." By returning to history as a sequence of events artfully told, he said, we can still rescue "the capacity for memory," which we have all but lost.

This is one of the stories he told to illustrate his point: "In the middle of central Nebraska, out in the middle of the prairie, there is a headstone that says Annie Pavelka on it, with the

dates of her birth and death. Annie Pavelka was an immigrant girl who came here when she was ten or twelve years old with her family. They were Bohemians, as they were called then. She was illiterate; she spoke no English. She moved with her family to the wilds of Nebraska where her father tried to farm. But he wasn't really cut out to be a farmer; he was a city man.

"Then one bad winter, her father killed himself. Because he was a suicide, there was no place for him in the cemetery. They buried him by the side of the road, and the road took a little jog where the grave was put in.

"Annie went to work as a maid for a household in town. She was romanced by a railroad worker, became pregnant, and had an illegitimate child. Eventually, another Bohemian immigrant came along, a good man but another who had never had any experience in farming. She married him and had a great many more children. She spent the rest of her life running her farm because this fine husband, a well-meaning, decent fellow, was incapable of doing it. In time Annie died.

"Now that's not the stuff of history with a capital 'H.' And yet every year, busloads of people go out to look at that little head stone of Annie Pavelka.

"Maybe you know why because the story sounds familiar. That's Willa Cather's story, *My Ántonia*. Annie Pavelka was Antonia Shimerda in the novel.

"What happened to Annie Pavelka's

story? Why do we go out and pay homage to that grave? Why has the state of Nebraska turned that farm house into a national historic site? Because Annie Pavelka's story was transformed by the art of a great American novelist, Willa Cather . . .

"There isn't a reason in the world why we can't strive to make the stories of our past, our real stories, achieve a value of that kind, so they will last, so that the reality of those days gone by never gets swept aside."

Documentary Honored With Oscar

American Dream, Barbara Koppel's film about the human suffering caused by the closing of a meat-packing plant in Austin, Minnesota, has won an Academy Award for best documentary feature. The film, which was supported by NEH's Division of Public Programs in 1983, tells the story of how the local union took on first the George A. Hormel Company and then its own international parent union in a doomed attempt to fight a wage cut.

Koppel, who directed the much acclaimed *Harlan County, USA*, depicts how events in Austin turned the grim but relatively secure world of working meat-packers into a tragedy of lost jobs and shattered hopes.

Southern Culture Goes Paperback

After selling more than 49,000 hard-bound copies for the University of North Carolina Press, the NEH-supported *Encyclopedia of Southern Culture* has been published in a four-



Anna Pavelka at seventeen.

Courtesy of Nebraska State Historical Society

volume paperback edition by Anchor Books, Doubleday. Doubleday has printed 20,000 copies of the volumes.

The encyclopedia is also scheduled to be an alternate selection for the Quality Paperback Book Club.

Restoring a Rural Utopia

If in the 1880s you were an aristocratic "second son," barred by English law from inheriting the family fortune and excluded from most gainful professions by class pressure, you were still not without options. If a career in the clergy or academe held no attraction, you could always pack off for Rugby, Tennessee, the utopian community founded by Thomas Hughes as a refuge for Englishmen in just your position.

A transplanted gentleman need not even feel too far from home, since the town's attractions included lawn tennis courts and carefully planned ornamental gardens. In keeping with the community's utopian vision, park land was set aside for common use.



The Hughes Public Library, 1882, still contains the original collection of 7,000 volumes of Victorian literature.

Today, Rugby continues to be a place of escape, not from economic hardship but from the pressures of the present. Visitors can walk where immigrant gentry held balls and afternoon tea. Or one can sit for a moment in the Hughes Free Public Library, which still holds the 7,000 volumes of Victorian literature that British publishers donated in the 1880s.

Although the population of Rugby has dropped from its nineteenth-century high of more than 400 to about seventy-five today, there is no shortage of activity. The town received 75,000 visitors last year, more than triple the number in 1984. Historic Rugby Inc. is currently working to match a \$200,000 Challenge Grant from NEH. The grant together with donations from nonfederal sources will

let Historic Rugby create a historian/archivist position and hire an education director as well as do further restoration work on some of the seventeen original buildings that still stand at the site.

Poets in Person

What was it like to chat with Jack Kerouac or to be a young poet and meet Langston Hughes? What are the influences and experiences a writer draws on to produce art? These and other topics will be discussed as twelve of America's leading poets reflect on their lives and work in a series of radio broadcasts airing this summer on National Public Radio.

In one episode, Allen Ginsberg recalls his days with the beat poets. In another, John Ashbery reevaluates the "New York School" and discusses the impact of popular culture in his work. In addition to Ginsberg and Ashbery, the series, which runs through September, will feature Karl Shapiro, Maxine Kumin, W.S. Merwin, Gwendolyn Brooks, James Merrill, Adrienne Rich, Sharon Olds, Charles Wright, Rita Dove, and Gary Soto.

The Civil War As Teaching Tool

Younger fans of Ken Burns's documentary, *The Civil War*, will soon be able to use it to conduct their own historical research, thanks to new laser disk technology. Images and sound recordings from the film are being reorganized and stored on disk so that eighth graders will be able either to take thematically organized "tours" through the material or simply to browse on their own.

"Burns's work is a good basis for history instruction and lends itself to this technology," says project director Lynn Fontana of the Center for Interactive Educational Technology at George Mason University in Fairfax, Virginia. "The film is a real motivation for inquiry," she says.

The purpose of using interactive technology is to help students learn to see connections. For example, Fontana says, a student might come across a quote from Thomas Jefferson in a tour structured around slavery and then follow it to the primary source. "Many students are surprised to learn that Jefferson wrote about slavery and even predicted the Civil War," she says.

As students work with the system, they can select items that interest them

and copy them to their own personal database. When their research is complete, they can use what they've found to construct their own multimedia reports. Teachers will also be able to use the disks to make audiovisual lessons, says Fontana.



Robert E. Lee

"How To" Guides to Modernity

Electric Lighting for the Inexperienced (1904) and *A Practical Treatise on Gas and Ventilation* (1869), along with 10,000 other early treatises on technology from the University of Chicago's John Crerar Library, are to be microfilmed as part of an NEH-supported preservation project. The information contained in the books, which document the history of technology's impact on everyday life, will enable future generations of scholars to see how the nineteenth and early twentieth centuries adapted to the revolutionary changes wrought by the machine age.

The titles slated for microfilming deal with three general areas: the building trade, domestic technology, and the culinary arts. Humanists will find in them a rich trove of information about not only the evolution of technology but also life-styles and domestic habits. The range of material runs all the way from *The Grocers' Manual, Containing the Natural History and Processes of Manufacture of All Grocers' Goods* (1878) to *The Hearth, a Book of Fireplace Design in Brick* (1918). □

—Douglas Varley



CLASSICAL
SCHOLAR
BERNARD
KNOX
RECOUNTS
AN ARGUMENT
AS OLD AS
ATHENS

THE HUMANITIES ARE facing a crisis. In one great university after another, administration is investing heavily in the sciences, often with government contracts in mind, and cutting the budget for the humanities. At the same time, voices are raised in criticism of our disciplines as not only impractical if not useless, but also as dangerous, even subversive. We all remember the outcry, strident a few years ago, against some monster known as "secular humanism." We even have divisions within our own ranks, with a right wing decrying what it regards as a betrayal of traditional values and a left wing seething against what it calls an elitist canon. We should remember, however, that all this is nothing new; the humanities have been under fire before, most intensely perhaps, at the time of their first emergence, in Athens. They were, in fact, like man, "born to trouble, as the sparks fly upward."



FOR AND AGAINST

WHEN THAT GROUP of studies we call the humanities made their first appearance, in the Athens of the fifth century B.C., they did so as a program of adult education designed to produce accomplished, persuasive public speakers. Though rhetorical competence was clearly the principal objective, the program included in rudimentary form all our liberal arts and laid especially heavy stress on the interpretation of poetry. Rhetoric was not an isolated discipline; it was in fact, as scholars of the early Middle Ages proudly claimed, the queen and mother of the liberal arts.

Rhetoric and its ancillary disciplines owed their birth to something that had happened more than half a century before: the establishment in Athens of a form of government called *demokratia*—literally translated, the people in power—which made the assembly of free citizens the sovereign authority in the state. It was at first a very conservative democracy, its mainstay the farmers of Attica who owned armor and formed the battle line that defeated a Persian army at Marathon in 490 B.C. When the Persians came back in overwhelming force and burned Athens to the ground, the Athenians by then had taken to the sea. They, in turn, defeated the Persian navy at Salamis, and liberated the Greek cities of the Aegean islands and the Asia Minor coasts. These achievements changed the nature of democracy: The revenues of empire, the safety of the state, depended now not on the farmers who formed the infantry line but on the urban poor who manned the war galleys. By midcentury the new power relationships were beginning to

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find political form, and curbs on popular sovereignty were weakened or removed.

This new way of life and government created a need for a new education, or rather, in the sense that education is a preparation to play an active, even leading role in a community of equals, something that had never existed before. The decision by majority vote, sovereign in every aspect of daily life from decisions on peace or war to the most insignificant lawsuits brought before a jury, made the art of persuasion not only the key to success in public life but also an essential weapon of self-defense in private and business affairs.

Of course there had been persuasive speakers long before democracy was thought of; Odysseus is the mythical prototype. But such skill was a gift of the gods: Either you had it or you didn't. And in a closed aristocratic society you would not have much need for it. All the young aristocrat had to do was measure up to the standards of his fathers: to be preeminent in battle, to bring glory on his family at the great athletic games, to play the lyre and sing the traditional songs at the symposium. But none of this was thought of as education; the aristocrat knew by instinct—by blood, he would say—the duties and privileges of his caste. "The wise man is he who knows much by nature, just being what he is," said Pindar, singing the praises of the aristocratic virtues. Or as was said of Achilles, the aristocratic hero *par excellence*, trained by the centaur Chiron to hunt lions: "The splendor running in the blood has much weight."

But these words were the swan song of a dying ideal; Athenian democracy had changed the world forever. The old families still dominated Athenian politics, but they did not do so by god-given authority; the "splendor running in the blood" had to learn some new tricks. The statesman now had to be elected: to influence policy he

had to persuade the assembly, and at the end of his term of office he had to account for his actions before his fellow citizens. Even if he renounced political power, he still needed the persuasive arts, for in the new Athenian law courts, as in the assembly, a man spoke for himself, not through a lawyer. And in Athens the courts, safeguard of the new democracy, sat in continuous session; the Athenians then (as now) were a litigious lot, very apt to go to law about anything at all. And here again, though birth and wealth did no harm, persuasion was essential. "To the eye of persuasion I give all praise," said the goddess Athena in the tragedy of Aeschylus which commemorated the foundation of Athens's oldest court of law.

Of course there were men in real life who, like Odysseus in myth, had a natural talent for persuasion. But there were few such born orators and in a political climate which placed so high a value on the capacity to speak persuasively there would inevitably develop a demand for men who could teach the art. It was of course soon met. The teachers were the men, most of them foreigners, not Athenians, who are generally known as the Sophists.

Until Plato in the next century made this word a term of abuse, it was the normal Greek word to describe an expert—a poet, a musician, a craftsman, anyone who was a master of a professional skill. And the Sophists—Protagoras, Gorgias, Hippias, and many another famous name—were, first and foremost, professionals in the art of persuasion. Protagoras offered to teach, for a price (and a very high one incidentally), how to make the weaker case appear the stronger. This, of course, is the essence of the art of persuasion: it is the weaker case that needs the rhetoric. But Protagoras, like the others, was more than a teacher of rhetoric, for it was not enough to teach a man debating techniques; in an expanding and inquisitive society

THE "NEW" EDUCATION

he needed not only methods of expression, but also something to express. He needed an acquaintance with literature, with what we call political science, with anthropology, psychology, history, with all those subjects which now constitute our so-called "liberal education."

We have only a few fragments of the books the Sophists wrote; later generations let them vanish, while sedulously recopying every word that Plato, the Sophists' great adversary, ever wrote (and a great many they thought he wrote). But from the fragments, from some other scattered sources, and above all from the brilliant, if slanted, re-creations contained in the Platonic dialogues, we can with some confidence reconstruct the nature and range of the Sophists' educational program. Rhetoric, the technique of public speaking, was the core. Protagoras announced that for every statement there was a counterstatement, and he trained his students in the technique of *antilogia*—speech and counterspeech. The student speaks on both sides of the question, displaying his greatest ingenuity on the weaker side.

The Greeks were in any case a people inclined to express themselves in antitheses, and they took enthusiastically to this system of argumentation. The evidence is to be seen everywhere in fifth-century literature—in the paired speeches of Thucydides, the specimen legal speeches of Antiphon, the formal debates characteristic of Euripidean tragedy. In most instances the case is so highly developed on both sides that it is difficult to decide for one or the other, especially in the Thucydidean paired arguments for and against a particular policy. It is no accident that Protagoras is the author of the first succinct and memorable formulation of relativism, that the individual man is the measure of all things, of the existence of the existent and the nonexistence of the nonexistent. A rhetorical technique implied and instilled a philosophical viewpoint. It was not the only one. The argument from probability, designed for defense in cases for which no favorable evidence could be adduced and hostile witnesses had to be countered—"is it

probable that I would assault a man taller or stronger than myself?"—produced a frame of mind which invoked the criterion of probability in wider fields. We see it at work in Thucydides' brilliant reconstruction of early Greek history as well as in the frequent critiques of prophecy and for that matter divine myth which we meet in Euripidean tragedy. For the political assembly, yet another rhetorical technique was devised—an appeal to expediency, shaped to counter invocations of justice, tradition, and the sanctity of oaths or treaties by playing on the audience's shortsighted idea of its own interests. It served as the base of the highly developed intellectual theories of *Realpolitik* which we encounter in the Thucydidean speeches, admired so much by Hobbes and still the classic statements of such doctrine. One last rhetorical defense, an appeal to nature as against convention, custom, and law, gave a renewed impetus to an old controversy and also gave rise to the idea of the superman who refuses to be bound by convention, whom we see described by Callicles in Plato's dialogue, the *Gorgias*.

But rhetorical training, with its philosophical and critical spin-off, was not the whole of the Sophists' program; they also discoursed and wrote on subjects that clearly identify them as the first professors of the humanities. For one thing, they all claimed to be interpreters of poetry: "My opinion," says Plato's Protagoras, "is that the most important part of a man's education is the ability to discuss poetry intelligently." The Greeks had no sacred ethical or religious text, no Bible; the authorities to which they customarily appealed on questions of conduct and belief were the poets, especially Hesiod and Homer. So that a discussion of poetry, though it might begin, as it does in Protagoras's case, as a literary critique of a lyric poem of Simonides, moved easily and imperceptibly into the moral and political spheres.

Protagoras was noted, too, for his own writings. He was the author of a famous book called *On the Primitive State of Man*, a history of human progress; its contents and spirit are almost certainly reflected in the great ode of

Sophocles' *Antigone* and underlie the myth of the origin of justice put in his mouth by Plato in the dialogue which bears his name. He also wrote a book, *On the Gods*, which, to judge by the first sentence (all we have) maintained an agnostic stance. He seems to have developed a theory that the purpose of punishing criminals should be not revenge but their rehabilitation, and we are also told that he drew up the laws for the new pan-Hellenic colony founded at Thurii in Italy, under Athenian leadership. The other great Sophists were just as versatile. Prodicus was famous for his attempts to rationalize religious myth and also for his careful distinction between apparent synonyms, which makes him the archetype of linguists and analytical philosophers. (His method is the target of an exquisite satire in Plato's dialogue.) Even Gorgias, who claimed to teach nothing but the art of persuasion and cast scorn on those who made wider claims, provided a philosophical base for the amoral neutrality of his rhetoric with a famous philosophical statement of the impossibility of true knowledge. As for Hippias, he was so versatile that in addition to offering the usual rhetorical training, he taught, among other things, astronomy, geometry, arithmetic, grammar, mythology, and history, including the history of philosophy and mathematics. In Plato's dialogue, Protagoras dismisses such studies as too technical; for himself he makes the extraordinary claim that his teaching will confer on his pupils sounder judgment in both private and public business, and exert paramount influence both by speech and action in the life of the community. "You mean," says Socrates, "that you teach the art of politics and promise to make men good citizens?" And Protagoras answers, "That is an exact definition of what I profess to offer."

It is often said that the importance of Socrates in the history of Western thought is that he brought theory down from the skies, from cosmological speculation, to the human world, to the moral and political problems of mankind. But this was in fact the achievement of the Sophists, who

created an education designed for the first great democracy. Of course their teaching and still more the new, often skeptical, attitudes it generated contributed to the intellectual revolution which in the last quarter of the fifth century B.C. undermined age-old religious and moral beliefs, as well as traditional political loyalties. But it is an exaggeration to place on the shoulders of the Sophists full responsibility for the breakdown of traditional morality and religion. Thucydides attributes the loss of faith and religion not to the teaching of the Sophists but to the horrors of the plague of 430-427 B.C. And though the speeches he puts in the mouths of Cleon and Alcibiades owe their form to Sophistic rhetoric, there is no reason to think that if there had been no Sophists at all the male population of Scione and Melos would have escaped with their lives. Thucydides sees the general abandonment of humane standards as the result of the teaching not of the Sophists but of the war, which is, as he says, a teacher, and a brutal teacher at that.

The Sophists have been saddled with more than their fair share of the blame by the genius of a comic poet, Aristophanes, and the still greater genius of a philosopher who, while claiming that books were deceivers and that truth came only from the give-and-take of spoken dialogue, wrote books of such brilliance, of such hypnotic grace, that he has imposed his own biased view of fifth-century Athens on all succeeding generations. It was Plato, of course, who made the word Sophist into a term of abuse and also, though this aspect of his work is seldom mentioned, tried to suppress the new humanities. It was perfectly logical that he should do so. They had been created to provide education in citizenship for that democracy which Plato loathed and despised, not only because it had put his master Socrates to death but also because he saw clearly the real flaws of Athenian imperial democracy—its inability to maintain a stable policy, its encouragement of sycophancy and political corruption. He saw also as flaws what in fact were its virtues—its openness to new ideas, its freedom of speech.

In Plato's ideal states, both the rigidly controlled nightmare of the *Republic* and the slightly less stifling bad dream of the *Laws*, the basic materials of the humanities—poetry, philosophy, history, and the arts—are either expelled bag and baggage or else forced to sing an official song to please the censors. Plato is a great artist and philosopher, but few people today would abandon even the most corrupt and inefficient democracy to live in his *Republic*.

The training introduced by the Sophists obviously had its bad effects as well as its good ones; what system of education does not? But the good side of it has not been sufficiently emphasized. The Sophists encouraged their students to question every received idea, to subject age-old concepts of the relationship between man and god, man and society, to the criterion of reasoned, organized discussion. It is in this period of Athenian history that we hear for the first time doubts expressed about the value of the aristocratic lineage, for example, and also about the superiority of Greeks to barbarians; for the first time discussion of the position of women in society, of the nature of political equality, and even of that sacrosanct because essential institution of Greek life, slavery. Athenian democracy, the first society we know that was open to the free play of ideas, was finding its voice in the new education.

The educational controversy was reflected on the tragic stage as well as the comic; in the *Philoctetes* of Sophocles, for example, but much more directly in a play by Euripides, famous in its time but now extant only in fragments, the *Antiope*. This remarkable tragedy dealt with the mythical events

that led to the founding of seven-gated Thebes. In the middle of a melodramatic plot—two foundling twins identify and rescue their mother after which they tie her tormentor, a queen, to a wild bull to be dragged to death—the Athenian audience was treated to a debate for and against the new education. One of the twins, Zethus, urges the other, Amphion, to give up the life of music (the Greek word

mousike embraces the idea of literature as well) and stick to practical realities. "Take my advice," he tells his brother. "Put an end to your singing; practice the fair art of practical affairs; do what will win you a reputation as a man of sense. Dig, plow the earth, watch the flocks. Leave to others these elegant intellectual pursuits. . . ."

Amphion's reply defends the life of tranquillity, contemplation,

and enjoyment. Life is unpredictable, a vacillation between happiness and misery; why not enjoy the good life while we can? "The quiet man is a source of salvation for his friends and a great benefit to his city." Amphion rejects the warlike aggressiveness characteristic of Zethus's speech. "Do not sing the praises of dangerous action. I have no liking for excessive boldness in a ship's captain, nor in a statesman either." But he ends by making a remarkable claim. "Your contempt for my lack of physical strength . . . is misplaced. If I can think straight, that is better than a powerful right arm. It is by a man's brain that cities are well governed and households too and in this lies great strength for war. . . ." It is Protagoras's claim: that intellectual training produces the good citizen.

IT WAS PLATO, OF COURSE, WHO MADE THE WORD SOPHIST INTO A TERM OF ABUSE AND . . . TRIED TO SUPPRESS THE NEW HUMANITIES.

We have to piece this dialogue together out of quotations by prose authors (chief among them Plato, who refers to it in the *Gorgias*), and we have no exact dramatic context for it. But the Roman poet Horace, more fortunate than we are, for he had the full text, tells us that Amphion lost the argument, yielded to his brother, and silenced his lyre. (Vase paintings which may show the influence of this famous play depict him hiding it under his cloak.) This concession was a dramatic necessity, since the plot demanded that the two brothers proceed to rescue their mother, tie Dirce to a rampaging bull, and then lure the tyrant Lycus into a cave to his death. Amphion becomes the man of action, putting aside the lyre for the sword, and his success supports his claim; if in fact, as seems probable, Amphion is the

speaker of the first lines on the papyrus fragment which has given us the ending of the play, he is the organizer and the leader of the action which entraps the tyrant. But Lycus is not killed. The god Hermes appears to save his life, appoint Zethus and Amphion kings of the land in his stead, and order them to build the walls of Thebes.

One might have expected that Euripides' Hermes would give the job to Zethus, the practical hand, the philistine. But the myth gave a different answer, and Euripides was happy to follow it. Exactly what assignment Hermes did assign to Zethus we cannot tell, for the papyrus at this point has a hole in it; but, in any case, the instructions to Zethus are brief. Not so the god's command to Amphion: "I command Amphion to arm his hand with the lyre and sing the gods' praises. Huge rocks shall follow you, spell-bound by your music; trees shall leave their firm setting in mother earth, making an easy task for the mason's hand." Music and poetry will build the walls of Thebes. We have come all the way back to the birth of the humanities to find that they were on the defensive then as they are now; that, then as now, they were vulnerable to the accusation that they posed questions but gave no definitive answers; that their effect was often unsettling, if not subversive; that they made their devotees unfit for real life—"a mind unfinished," said Pindar, "and fed with scraps of a thousand virtues." But we have seen too that they came into being as an education for democracy; the proof of that statement is furnished daily by democracy's enemies.

Dictatorships cannot tolerate the humanities; for too many generations now we have watched the poets, novelists, dramatists, critics, philosophers, historians, and professors exiled, imprisoned, or murdered by totalitarian regimes.

The humanities came into being as an education for democracy, a training

in free citizenship. All through their long history they have been the advocate of free thought and speech. They have flourished most brilliantly wherever those freedoms were respected and faced repression wherever they were not. And this is the strongest argument for the humanities today. Not that they will lead to positions of emolument—it is no longer true and was an ignoble argument to start with; not that they will make the individual life a richer, deeper experience, though this is true—but that they will prepare the young mind for the momentous choices, the critical decisions which face our world today.

The Greeks relegated practical skills, *techne*, to a lower sphere; the ideal of a free man was leisure, *scholē*, and the pursuit of wisdom which it permitted. But the modern world has made *techne* into a prodigious instrument for scientific investigation and material progress—only to discover, not, we hope, too late, that it is also a monster which may destroy all life on the planet; create unpredictable forms of life, human and otherwise; or develop mechanical brains superior in efficiency to our own—there is no end to the doomsday visions which haunt our dreams.

It will fall to the lot of today's younger generation to deal with these issues and others just as crucial, to take whatever action can be taken before time runs out. What action? Technology will not help here, for technology is part of the problem; the computer will not give the answer, for the question involves something that cannot be quantified—human values. What is a human being? What is the good life? The good society? What limits are there to individual loyalty to the state? To human exploitation of the universe? These questions and others like them are what the humanities have been asking ever since they first took shape in Athens. □

This article is adapted from a speech delivered in March at a meeting of directors of Higher Education Institutional Projects, sponsored by NEH. An earlier version was given at the opening of the Whitney Humanities Center at Yale.



University Museum
University of Mississippi
Cultural Center

Three youths in mantles. Attic red-figured neck amphora; attributed to the Group of Polygnotos, 440-430 B.C.

SHAKESPEARE'S CLASSICAL MUSE

BY JAMES S. TURNER

IF WILLIAM SHAKESPEARE knew "small Latine and lesse Greeke," as his younger contemporary and fellow dramatist Ben Jonson alleged, the deficiency did not prevent his mastery of the conventions and motifs of Roman drama.

Scholars have long recognized the Roman dramatists' influence on Shakespeare—particularly the comic playwrights Plautus (ca. 254-184 B.C.) and, to a lesser extent, Terence (ca. 195-159 B.C.), and the tragic playwright Seneca (ca. 4 B.C.-A.D. 65). But no one has made as pointed a study of this connection as Robert S. Miola, a professor of English and adjunct in classics at Loyola College in Baltimore. He is a scholar of both classical and Elizabethan drama.

With support from the National Endowment for the Humanities, Miola is preparing a two-volume study of Shakespeare's evolving use of the works of Plautus, Terence, and Seneca. Being published by the Oxford University Press, the first volume, titled *Shakespeare and Classical Tragedy: The Influence of Seneca*, is scheduled to appear later this year. Miola is spending the academic year 1991-92 in Rome finishing the research and writing for the second volume, to be titled *Shakespeare and Classical Comedy: The Influence of Plautus and Terence*.

"The Renaissance was an age of imitation of classical prototypes," Miola says. "It was soaked in Roman influence. Familiarity with Roman dramatic motifs and conventions would have been inescapable for Shakespeare, given the widespread currency and use of those elements in the theater of the time." By tracing patterns of imitation and adaptation from Roman drama in Shakespeare's plays, he has collected major threads in the scholar-

James S. Turner is assistant editor of Humanities.



ship and made discoveries concerning the bard's indebtedness to the Roman playwrights.

Miola takes exception to the conventional scholarly view that Shakespeare outgrew Senecan sensationalism after *Titus Andronicus* and the plot manipulations of Plautus and Terence after *The Comedy of Errors*. On the contrary, he contends, Shakespeare reformulated and reused Senecan, Plautine, and, to a lesser degree, Terentian devices throughout his career.

From Seneca, Shakespeare appropriated tragic rhetoric and characterization, rather than action. In *Othello*, for example, Miola finds evidence of Shakespeare's use of a typically Senecan moment—the anguished plea to the gods. In Seneca's *Hercules Furens*, Hercules, after having slain his wife and children, comes out of his madness, realizes that he is the author of his own destruction, is overcome with guilt, and cries to the heavens in torment. A similar scene occurs in *Othello*, after Othello kills Desdemona. Miola points out the Senecan pattern of a

character's wish for the universe to punish him, followed by his wish to be in hell, followed by a wistful sense of regret, leading to the task of self-acceptance, variously defined.

In Seneca's *Hercules Furens* and *Hercules Oetaeus*, there are two conclusions to this self-recognition. In the first, the man who has come through the furor accepts himself stoically and continues to live. In the second, he accepts death heroically and becomes deified. In *Othello*, however, Shakespeare transforms the Senecan convention by declining both options, Miola says. By committing suicide, Othello executes justice on himself, denying himself the comforts of stoicism, the chance for reintegration into the world, as well as the possibility of deification. The result is a dissonance, with Othello dying as both victim and justice server, both in grief and in a reassertion of strength. By endowing Othello with a new and painful understanding of his humanity, Miola says, Shakespeare gives him a human complexity that is missing in Seneca's sensationalized portrayals.

From Plautus and Terence, Miola says, Shakespeare appropriated the elements of comic action and characterization. A commonly cited example is *The Comedy of Errors*, with its stock conventions of twins, mistaken identity, and the movement of its plot in clearly defined stages from beginning confusion to resolution and recognition. In all likelihood, Shakespeare derived those elements from Plautus's *The Menaechmi* and *Amphitryo* and indirectly from Terentian commentaries. Miola calls the Plautine plays "comedies of doors," because of the humorous situations created by characters being either "locked in" or "locked out" by a closed door.

Far from dropping his interest in these conventions, Shakespeare repeatedly uses them, albeit in transformed

ways, in his later plays. In *Twelfth Night*, for example, the lost Sebastian finally meets his twin sister Viola, at which point misunderstandings are clarified and confusions resolved. However, says Miola, the comedy is no longer a "comedy of doors" but a "comedy of thresholds," of inner, psychological recognitions and awarenesses. For example, Olivia, who is initially locked in mourning for her brother, sheds her former self to be married to Sebastian. On the other hand, Malvolio, locked in his own conceits, never does attain liberation or self-transcendence.

The meaning of identity changes as well. In Plautus, identity is external, a matter of social status; in Shakespeare it is internal, a matter of moral or spiritual awareness.

Miola finds evidence of Terence's influence on Shakespeare in *All's Well That Ends Well*, to be published as a pilot article for Miola's second volume in a forthcoming issue of *Renaissance Quarterly*. In this play appear the conventions regarding the *miles gloriosus*, the braggart soldier, as they descend from Plautus to Terence. With a sophistication worthy of Terence, Shakespeare explores the tension between the erotic and military impulses as both converge in his character Bertram.

Shakespeare also uses Terence's device of staging a New Comedy (a comedy of manners, with stock characters and conventional plots) within a New Comedy. A player in Shakespeare's New Comedic plot, Helena, too wily to allow her negligent husband to wander, stages her own New Comedy, complete with *virgo*, *matrona*, and *adulescens* (maid, mother, and youth), to bring him to a recognition of her worth. Generally, Miola says, Shakespeare reworks Plautus and Terence by creating more complex negotiations between characters and by exploring the limitations of stereotyped characters and conventional plots.

In these studies, Miola will review the scholarship, the Greek antecedents, and the Roman plays and examine the distinction between Shakespeare's *direct* and *indirect* appropriation of Roman dramatic elements. Directly, says Miola, Shakespeare probably derived conventions and motifs from his reading of the Roman plays, either in the original Latin or in English translation, and from his viewing of

Elizabethan stagings of the plays. Indirectly, he doubtless appropriated Roman elements from florilegia, which were contemporary anthologies of popular quotations; from the Italian literature of the late Middle Ages and Renaissance, including Boccaccio's works and *cinquecento* drama; and from the works of contemporaries such as Christopher Marlowe, Thomas Kyd, and George Chapman, whose use of Senecan rhetoric is well documented, and Robert Greene and Ben Jonson, known for their use of Plautine and Terentian characterization and action.

These sources of classical influence shaped the conceptual world of the theater that Shakespeare inhabited, Miola says. To demonstrate Shakespeare's reworking of Roman dramatic ideas throughout his career rather than simply during his apprenticeship, each chapter traces his use of a particular motif or convention in two plays—one from an earlier period, one later.

In the volume on tragedy, Miola looks at Senecan revenge (*Titus Andronicus* and *Hamlet*), tyranny (*Richard III* and *Macbeth*), and furor (*Othello* and *King Lear*), along with "Light Seneca" (*A Midsummer Night's Dream* and Shakespeare's *tragi-comedy*).

The volume on comedy looks at Plautine error (*The Comedy of Errors* and *Twelfth Night*), intrigue (*The Taming of the Shrew* and *Much Ado About Nothing*), soldiery (*The Merry Wives of Windsor* and *All's Well That Ends Well*), and romance (*Pericles* and *The Tempest*), as well as "Heavy Plautus" (Roman comedy in Shakespearean tragedy).

By publishing these studies, Miola hopes to encourage a rethinking of Shakespeare's working methods. Yet his research has a broader significance: Beyond the focus on Shakespeare, the volumes may elicit further scholarly interest in the passage of classical dramatic themes and devices from as early as the time of the Greek playwright Menander through Roman antiquity and the Renaissance to our own. □

For his study "The Classical Shakespeare: Aspects of Latin Dramatic Influence," Robert Miola received \$27,500 from the Fellowships for College Teachers and Independent Scholars category of the Division of Fellowships and Seminars.



Othello, act 3, scene 1.
Illustration by Sir John Gilbert, R.A.,
in an 1881 limited edition of
The Works of William Shakespeare.

Carl Bode

Public Outreach in the Humanities

FEW PEOPLE REGARDED anything American as established enough to be a respectable focus of study," says Carl Bode, recalling his role as a founder of the American Studies Association. It was the early 1950s, and some professors of English literature were still wondering aloud whether there was such a thing as American literature, let alone American studies.

In a richly variegated career, outside of academe as well as within, Bode has shown himself as someone ready to take intellectual risks for the public good. An emeritus professor of English and American studies at the University of Maryland, College Park, where he taught from 1947 to 1981, he has enjoyed being a mover and shaker in an understated way. A widely published poet, an occasional columnist for the *Baltimore Sun*, and a prolific scholar, he has been an innovator in his profession and a cultural leader of distinction, serving both his country in general and the people of Maryland in particular.

Early in his career, having helped to found the American Studies Association, Bode served as its first president in 1952. Convinced that the big questions about American life had hardly begun to be asked, Bode had a perspective that went well beyond any single discipline.

"I had the feeling that American culture was a seamless web and that American studies could be the same: Our history connects with our literature, our literature with sociology, sociology with science, and so forth." An example, he points out, is the dovetailing of the Transcendentalists with the Hudson River school of art and with the scientific thought of Louis Agassiz. "But the tendency in academic life was to be as specialized as possible, partly because of a satisfaction in getting to the bottom of things. Well I didn't mind not getting to the bottom of things. I wanted to see things in the round."

Under Bode's successors, the asso-

ciation became more of a "professors' club" than Bode would have liked. "I had wanted something that would build a bridge *between* academic organizations and the public," Bode says. He still regrets that the association did not take more chances intellectually by broadening its focus to include popular culture. "It didn't tackle the big questions arising from attention to the interests of ordinary people—What are Americans really like? How do you characterize American culture? What do the media represent, or misrepresent?—sizable questions that are ducked even today for the sake of the small, safe specialty."

Distinction led to opportunity, and in the summer of 1956, he received an unexpected phone call from the U.S. Information Agency in Washington, D.C., inviting him to act as the cultural attaché at the American embassy in Great Britain for a two- or three-year stint. "At that time the United States was emerging as the premier power on the globe," says Bode. "The result was that other countries were more interested in American culture than ever before. My assignment was to help broaden British acquaintance with American culture, both past and present." That meant working with British intellectuals inside and outside the academy. "I thought the matter over for thirty seconds and then said yes," Bode recalls.

In the mid-1950s, he explains, the State Department and the USIA appointed an occasional professor with a specialty in some phase of American civilization as a cultural ambassador, and Bode, with his doctorate in American literature, was one of the first academics recruited. He served as American cultural attaché in England from 1957 to 1959.

For all of his teaching, administrative, and diplomatic experience, Bode was most interested in public culture, with an eye to bridging the gap between intellectual inquiry and public awareness. Subsequently, he served as chairman of the Maryland

Arts Council for six years and as chairman of the Maryland Humanities Council for two years after five years as a board member.

And he wrote. Among his prose works are *The Anatomy of American Popular Culture, 1840-1861* (1959); *Highly Irregular* (1974), a collection of newspaper columns; *Maryland: A Bicentennial History* (1978), for the NEH-supported States and the Nation Series; and *Practical Magic* (1980), a book of his poems. His main scholarly interests have been American literary iconoclasts: He has written a biography of Mencken; edited the poems, journals, letters, and the Viking edition of Thoreau; and coedited the Viking edition of Emerson.

Bode's credo is that "the humanities are the music of the mind"—their power is primarily affective, he says, rather than purely intellectual. His vision for the humanities, he says, is "old-fashioned": "To me the most appealing virtue in the humanities is trust," he once wrote. "I grant that giving and taking trust is not always easy to accomplish. People can be fickle, stubborn, obtuse. I recall a line penned by Jefferson and painted on a wall at the Library of Congress to the effect that it takes time to persuade people to do even what is for their own good. Regardless, he trusted them, and so, I believe, should we." □

—James S. Turner



Courtesy of Maryland Humanities Council

WRITING ABOUT THE stereoscope in 1859, poet and physician Oliver Wendell Holmes enthusiastically referred to the binocular viewer as "a leaf torn from the book of God's recording angel." With its twin lenses and accompanying boxes of double-image slides, the stereoscopic viewer was as much a fixture of parlors in American homes during the latter half of the nineteenth century and the early part of the twentieth as the television is in American living rooms during our own time.

Invented in England and brought to America in 1850, the stereoscope was based on the principle that each eye sees any given image slightly differently and that the two images, superimposed on each other by the brain, provide a three-dimensional image. Similarly, with two nearly twin photographs set side by side in a small frame that extended several inches out from a binocular viewer held flush to the face, the stereoscope superimposed the two images by means of special lenses, presenting a single three-dimensional image.

When it arrived in America, the stereoscope became the largest single market for photographers. Stereoscopic views were produced by the millions from the 1860s to the 1910s, when looking at stereos was a mainstay of home entertainment, probably second only to reading as an indoor leisure activity. Stereoscopic-view production began in the United States in the 1850s and enjoyed two peaks of enthusiasm—from the 1860s to the 1870s and again around the turn of the century—before finally petering out in the 1930s.

Presciently, Oliver Wendell Holmes argued 130 years ago: "We must have special stereographic collections just as we have professional and other libraries. We do now distinctly propose the creation of a comprehensive and systematic stereographic library, where all men can find the special forms they particularly desire to see as artists, or as scholars, or as mechanics, or in any other capacity."

Extending this mandate in our time, in 1989 the New York Public Library began a two-year, NEH-funded proj-

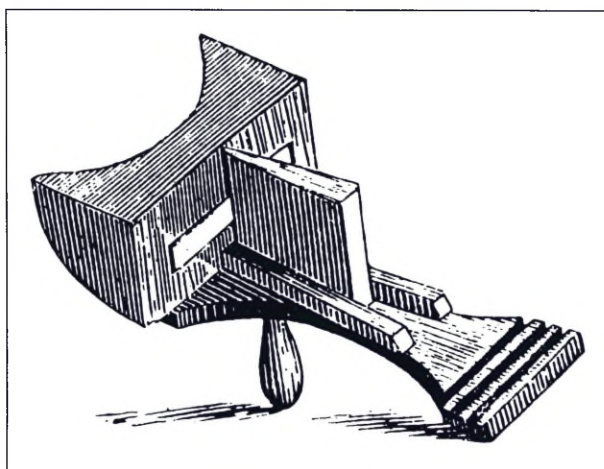
Janet Murray is the NEH project cataloguer of the Dennis Stereoscopic View Collection. Julia Van Haaften is curator of photographs, New York Public Library Research Libraries, and director of the cataloguing project.



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American Victorianism through the Stereoscope

BY JANET MURRAY AND JULIA VAN HAAFTEN



The hand-held viewer invented by physician and author Oliver Wendell Holmes in 1859 was popular in the United States.

Credit for stereoviews on pages 39 and 40. Robert Dennis Collection of Stereoscopic Views, Photography Collection, Miriam & Ira D. Wallach Division of Art, Prints and Photography, The New York Public Library



Figure 1. Residence of Mr. Thomas B. Merrick, Llewellyn Park, New Jersey; by Charles W. Morse and J. Fronti, New York, 1850s.

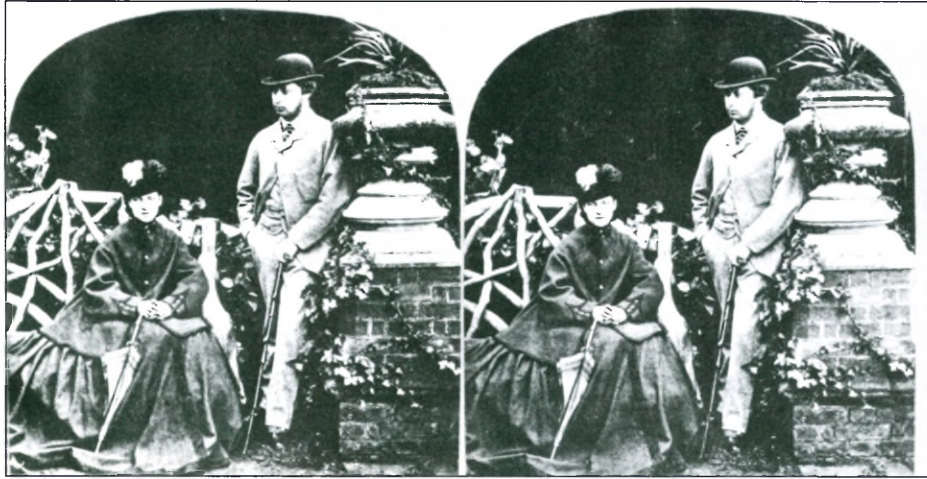


Figure 2 A. Prince and Princess of Wales, from "Views of Sandringham, by command of H.R.H. the Prince of Wales"; London Stereoscopic and Photographic Company, 1864.



Figure 2 B. Henry Wadsworth Longfellow, Cambridge, Massachusetts; by Wheeler & Co., Boston, 1860s.

ect to catalogue 72,000 views on glass, metal, and paper that comprise the Robert Dennis Collection of Stereoscopic Views, held by the library's Miriam and Ira D. Wallach Division of Art, Prints & Photographs. The collection represents the entire period of stereographic production, from the 1850s to the 1930s—a span corresponding to the period in which American Victorian-era values flourished.

One trend of American Victorianism apparent in the subjects of stereoscopic

views is the rise of the middle class. Expanding economic and educational opportunities, combined with ideals involving prosperity, enterprise, and self-improvement, led to the ascendancy of the middle class. The resulting society had resources for discretionary spending on decorative arts and on leisure activities. Prosperous towns, middle-class homes (both exteriors and interiors), resorts, and camp meetings and other family activities are frequently and carefully

recorded, often with a surprising snapshot-like candor (Figure 1).

Another aspect of the period is the rise of celebrities. As indicated by the number of stereographs picturing royalty, captains of industry and commerce, scientists, writers, entertainers, ministers, politicians, and other people of repute, the new middle class had a fascination for eminent personages (Figures 2a and 2b).

Paralleling American political and cultural imperialism in the Victorian age was a quest for intellectual dominion over the world by exploring, collecting, categorizing, and cataloguing its diversity. In North America and in other regions of the world, photographers with stereographic equipment on survey expeditions not only documented the landscape and native peoples but also created persuasive public relations messages about settlement, tourism, and opportunities for economic development in newly opened territories. Some photographers published series tracing events such as the construction of the transcontinental railroads, or recorded other economic activities that changed the face of the continent (Figure 3).

Also during the period, rising economic and educational opportunities began to change the roles and activities of women in society. Women left farms for factories, attended colleges, formed clubs, and fought for social change through the movements for women's rights, reform, and temperance. For the first time, middle-class women had careers that required education and brought them into contact with the world outside their homes (Figure 4).

The temperance movement ranks with the theme of the "new woman" for sheer volume of genre interest among stereoscopic-view producers. Related to the Victorian era's idealization of woman as mother and teacher was the emphasis placed on woman's role as protector of society's morals, the breaching of which was often depicted in didactic, satirical, or buffooning stereoscopic views (Figure 5). By the 1890s, humor and sentimentality came to dominate the genre fields.

The Dennis Collection's size and scope make it one of the largest, most diversely representative holdings of its kind in the world. Three-quarters of the collection consists of geographical subjects, with the United States, Canada, and Europe predominant.



Figure 3. "Union Pacific Railroad Views across the Continent, West from Omaha." Wilhemina Pass, building piers for bridges; by A. J. Russell, ca. 1869.



Figure 4. "Office of Sophie Baldwin, Proofreader, Cambridge"; by Thomas Lewis, 1870s.



Figure 5. "If only I could find my hat, I'd never drink another drop." Published by Keystone View Company, Meadville, Pennsylvania, copyright 1901 by B. L. Singley.

Also represented are the Middle and Far East and other less thoroughly photographed parts of the world. The remaining quarter consists of topics such as the Civil War, World War I, and railways, which can best be divided geographically, and other topics that are best arranged by subject (genre and comic cards, portraits, and still life).

Catalogue records are being entered into the Research Libraries Informa-

tion Network (RLIN) to enable access to the collection's broad subject range, as well as to archival materials on individual photographers, publishers of photographs, and significant photographic processes and formats.

Production quality of stereographs varied widely, from richly toned and exquisitely sharp original albumen prints to nearly illegible pirated copies. Stereo photographers were equally

diverse. In the early years, they ranged from the famed landscape camera-artists of the day, such as Americans William Henry Jackson and Carleton E. Watkins and Englishman Francis Frith, who included the stereo format along with their large-plate photography, to eager amateurs who captured family scenes for private distribution.

Toward the end of the century, stereoscopic photographers tended to be skilled and enterprising professionals who sold their images to large commercial producers, such as Underwood & Underwood and the Keystone View Company, or who worked anonymously under contract for them. Stereographs produced at the end of the century achieved a homogeneity of appearance that presaged wire service and publicity photography. By contrast, the idiosyncratic work of the earlier period is even more interesting for its discrete photographic visions and regional practices. A median date for the Dennis Collection falls in the 1880s, with half of the collection dating from the early, photographically pioneering period, and half from the later, more commercial period.

Just as television in our time aims its appeal to a variety of tastes, so stereoscopic views entertained and enlightened an equally broad audience with tastes ranging from vulgar to refined, from simple to scientific, and from reactionary to progressive. Stereographic views truly range from the sublime to the ridiculous, and therein lies much of their power and charm.

Moreover, just as television's wide-ranging content and formal qualities reflect our society's present values, so subjects and their treatment in stereoscopic views reflect their age's values, providing modern observers with documentary evidence of the era's most significant aspects.

Because stereographic views are more journalistic in their popular appeal than images produced by the larger format photography of the same period, researchers may find that the views in the Dennis Collection include subjects and interpretations not available in other formats. □

To organize, conserve, and catalogue its stereoscopic-view collection, the New York Public Library has received \$70,000 in outright funds and \$5,000 in matching funds from the Reference Materials program of the Division of Research Programs.

CALENDAR

July ♦ August



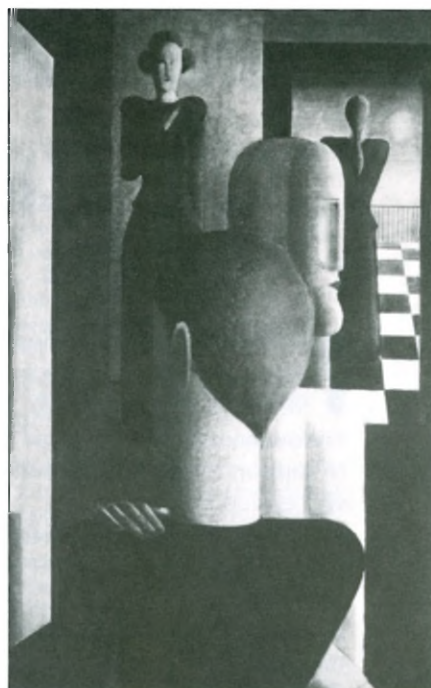
Colonial Williamsburg Foundation

The excavation of the 1619 English settlement, Martin's Hundred, is explained at the site in the newly opened Winthrop Rockefeller Archaeological Museum in Williamsburg, Virginia.



Metropolitan Museum of Art; lent by Museo Nacional de Antropología

This seventh-century Maya head from Palenque is part of the exhibition "Mexico: Splendors of Thirty Centuries" at the San Antonio Museum of Art through August 4.



Städtische Galerie, Stuttgart

"Degenerate Art: The Fate of the Avant-Garde in Nazi Germany" will be at the Art Institute of Chicago from June 22 through early September.



Ann McCauley

"Mozart's Nature, Mozart's World," a lecture series, will take place July 1-5 at the Chautauqua Institution in Chautauqua, New York.

"Artistic Representation in Social Action: The Case of Bali" will be examined in a conference July 8-12 at Princeton University in New Jersey.



Katherine Weitzel

"Before Freedom Came: African-American Life in the Antebellum South, 1790-1865," is an exhibition opening July 12 at the Museum of the Confederacy in Richmond, Virginia.

—Kristen Hall

HUMANITIES GUIDE

FOR THOSE WHO ARE THINKING OF APPLYING FOR AN NEH GRANT

Study Grants for College and University Teachers

BY CLAYTON W. LEWIS

IN MANY RESPECTS, humanities scholarship has been narrowed to research for publication, but a new Endowment program is now available to support research opportunities that will enrich teaching.

Administered by the Division of Fellowships and Seminars, the program is called Study Grants for College and University Teachers. It enables faculty members to pursue a self-designed course of rigorous independent study in their field or in related disciplines. These grants, which are for faculty with heavy undergraduate teaching responsibilities, do *not* support research aimed at publication. (Faculty interested in such research should request information about NEH fellowships and summer stipends. Other opportunities are available through the Division of Research Programs.)

While many educators argue that teaching and scholarship should ideally be joined in harmonious union, the reality is that most fellowships are provided for work leading to publication. Individual faculty with heavy teaching responsibilities typically receive little, if any, support for the intensive study necessary for vital undergraduate instruction in the humanities. NEH Study Grants are intended to help redress this imbalance, to help restore—in the words of Ernest L. Boyer (*Scholarship Reconsidered*, 1990)—a “broader, more capacious meaning” of scholarship that “brings legitimacy to the full scope of academic work.”

NEH Study Grants provide \$3,000 to support six consecutive weeks of

full-time study. The first deadline for the grants is August 15, 1991. Grants may begin as early as May 1, 1992.

Freed from other obligations, teachers may deepen their knowledge of the field they teach; enlarge their understanding of primary and secondary materials relative to particular topics, authors, or issues; and explore fields in the humanities other than their own. Such scholarly work enriches the knowledge and intellectual understanding they bring to their classrooms.

Study Grants are open to all college and university teachers, but preference will be given to those with outstanding projects who also carry heavy teaching loads. Encouraged to apply are teachers who devote most of their work in the classroom to undergraduates. Faculty at two-year institutions and historically black colleges and universities are especially encouraged.

Consider a teacher of American history at a community college who wants to develop her understanding of the period from 1880 to 1924, when waves of immigrants came to the United States. She proposes a reading program focused on the works of John Higham, Oscar Handlin, and others, as well as more recent interpreters of that period. She also undertakes readings in first-person accounts of the immigrant experience.

Study grants that extend the applicant's knowledge are preferred, such as a U.S. historian who will explore nineteenth-century American photography; a specialist in African politics who will read extensively in African literature; or a world literature teacher who will examine the relationship of music and nationalism, especially in Wagner, Chopin, and Verdi.

Study grants do not support projects with a pedagogical emphasis, nor projects aimed at simple class preparation. To be eligible, a teacher should be a full-time faculty member with undergraduate teaching responsibilities in the humanities; have completed three years of full-time teaching and intend to return to teaching at the conclusion of the project; be a U.S. citizen or foreign national resident in the United States for three years immediately preceding the application deadline; never have received a major postdoctoral fellowship or research grant; and have completed all professional training by the application deadline. Faculty members need not have an advanced degree to apply, but candidates for degrees are not eligible.

Study plans for the grant period should be well focused, rigorous, and thorough. Most likely to succeed are applicants who have begun preliminary bibliographical work on the topic and who have clearly thought through the means and ends of the project. Topics with breadth of significance and implications for the humanities beyond the boundaries of the project will be more likely to succeed. How the project will enhance the applicant's intellectual life should be evident.

After the grant period, recipients will submit a full report of their study. A subsequent request will ask recipients to evaluate continuing results of the study project.

For information and application materials, please contact Study Grants, Division of Fellowships and Seminars, National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506 (202/786-0463). □

Clayton W. Lewis is a humanities administrator in the Division of Fellowships and Seminars.

RECENT NEH GRANTS

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

Division of Education Programs

EH Higher Education in the Humanities
ES Elementary and Secondary Education in the Humanities

Division of Public Programs

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

Division of Research Programs

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

Office of Preservation

PS Preservation
PS U.S. Newspaper Program

Office of Challenge Grants

CG Challenge Grants

Archaeology and Anthropology

Film Arts Foundation, San Francisco, CA; Gail K. Evenari: \$77,070. Scripting for a one-hour documentary film about ancient Polynesian exploration and settlement. **GN**

Flowerdew Hundred Foundation, Hopewell, VA; James F. Deetz: \$190,000. A five-week summer institute for 25 faculty members on the archaeology of revolutionary and postcolonial America. **EH**

Rutgers U., New Brunswick, NJ; William K. Powers: \$33,972. Continuing translation of a collection of songs of the Lakota Indians from the 19th and 20th centuries. **RL**

Tel-Aviv U., Israel; Clinton Bailey: \$20,016. Translation of Bedouin legal traditions preserved in oral literary works collected in the last two decades. **RL**

U. of Wisconsin, Madison; James O. Bailey: \$38,000. Translation of a selection of Russian epics collected in the 19th century but dating to the Middle Ages. **RL**

Arts—History and Criticism

American Musicological Society, Philadelphia, PA; Richard Crawford: \$73,500 OR; \$15,000 FM. Preparation of a series of scholarly editions of American music. **RE**

Humanities West, San Francisco, CA; Elaine M. Thornburgh: \$91,550. Seven interdisciplinary programs combining lectures, musical and dance performances, dramatic readings, and discussions on significant personalities, periods, and ideas from various historical epochs. **GP**
Huntington Theatre Company, Boston, MA; Pamela Hill: \$90,700 OR; \$30,000 FM. A series of seminars for high school youth on the transformation of dramatic texts into performance. **GP**
International Cultural Programming, NYC; Catherine A. Tatge: \$85,000. Scripting of a 90-minute documentary on playwright Tennessee Williams, 1911-1983. **GN**

National Public Radio, Washington, DC; Peter Pennekamp: \$19,213. Planning for 13 half-hour radio programs about African-American sacred music. **GN**

New York Center for Visual History, NYC; Lawrence Pitkethly: \$500,298. Production of "The Combat Film," one program in a ten-part series on the history of American feature films since 1927. **GN**

Parsons School of Design, NYC; Francis M. Naumann: \$30,000. Compilation and translation of selected correspondence of Marcel Duchamp. **RL**

U. of Maryland, College Park; Rachel W. Wade: \$122,500 OR; \$10,000 FM. Continuing preparation of an edition of the music of C. P. E. Bach. **RE**

U. of New Mexico, Albuquerque; Mary F. Grizzard: \$160,000. A five-week institute in Albuquerque and Mexico City for 25 college teachers on Spanish colonial art in Mexico. **EH**
Washington U., St. Louis, MO; Dolores Pesce: \$36,960. Preparation of a critical edition and translation of three treatises by the 11th-century music theorist Guido d'Arezzo. **RL**

Classics

Cornell U., Ithaca, NY; Jeffrey S. Rusten: \$55,240. Translation of the extant fragments of ancient Greek comedy. **RL**

History—Non-U.S.

American Association for the Study of Hungarian History, Dearborn Heights, MI; Leslie S. Domonkos: \$50,000 OR; \$17,000 FM. Continuing preparation of a four-volume edition and translation of the laws of Hungary between 1458 and 1516. **RL**

Columbia U., NYC; Ehsan O. Yarshater: \$155,460 OR; \$30,000 FM. Completion of the

translation of al-Tabari's universal history from creation to A.D. 915. **RL**

Charles E. Fantazzi: \$9,930. Preparation of a critical edition and translation of a Renaissance treatise on the education of women and their role in society. **RL**

Lehigh U., Bethlehem, PA; Addison C. Bross: \$34,000. Abridgement and translation of the memoirs of Tadeusz Bobrowski, a Polish nobleman who was the guardian of Joseph Conrad. **RL**
New England Foundation for the Humanities, Boston, MA; Jane Johnson: \$140,000 OR; \$20,000 FM. A series of slide-illustrated lectures and reading/discussion programs about the Renaissance world of Columbus and the ideas of his contemporaries, Leonardo da Vinci, Niccolò Machiavelli, and others. **GL**

New York Center for Visual History, NYC; Jill Janows: \$28,120. Postproduction of a one-hour documentary about the life and work of the Russian poet Anna Akhmatova, 1889-1966. **GN**

New York Foundation for the Arts, NYC; Hava Kohav Beller: \$147,000. Postproduction of a two-hour film on the German resistance to Hitler. **GN**

New York Public Library, NYC; Susan F. Saidenberg: \$150,000 OR; \$75,000 FM. Exhibitions and publications on the effect of the Columbian voyages on European education, 1450 to 1700. **GL**

Newberry Library, Chicago, IL; David J. Buisseret: \$34,878. A one-year project to identify, annotate, and disseminate teaching materials on topics relating to the Columbian quincentenary. **EH**
Princeton U., NJ; Norman Itzkowitz: \$160,000. A five-week institute for 24 professors on comparative study of the Ottoman and Ming Empires. **EH**

Unicorn Projects, Inc., Washington, DC; Larry A. Klein: \$799,150 OR; \$150,000 FM. Production of a one-hour documentary on the planning and development of a city in the Roman Empire. **GN**

U. of Central Florida, Orlando; Stuart E. Omans: \$120,000. A one-year study of *Hamlet* for 19 professors from five central Florida community colleges. **EH**

U. of North Carolina, Chapel Hill; Richard J. A. Talbert: \$19,000. A five-week institute for 25 professors on aspects of the Roman Empire during the first two centuries A.D. **EH**

Yale U., New Haven, CT; David E. Underdown: \$146,000 OR; \$60,000 FM. Completion of an edition of all known historical records of the proceedings of the English Parliament of 1626, and continuing preparation of an edition of sources for the opening session of the Long Parliament, 1640-41. **RE**

History—U.S.

American Dialogues Foundation, Los Angeles, CA; Yuri Rasovsky: \$70,685. Scripting for a dramatic radio series on Benjamin Franklin's decade in London as a colonial representative. **GN**
American U., Washington, DC; Charles C. McLaughlin: \$30,000 OR; \$45,353 FM. Contin-

uing preparation of an edition of the papers of landscape designer Frederick Law Olmsted. **RE Auburn U., AL;** Leah R. Atkins: \$150,000. Book and video discussions and a workshop about the influence of the Civil War in U.S. and Alabama history. **GL**

Civil Rights Project, Inc., Boston, MA; Henry E. Hampton: \$900,414 OR; \$150,000 FM. Production of two films in a nine-part series on America in the era of the Great Depression, 1929-1941. **GN Clarity Educational Productions, Inc.,** Berkeley, CA; Connie E. Field: \$626,600. Production of a feature-length documentary about the Mississippi Freedom Summer Project of 1964. **GN**

Duke U., Durham, NC; Anne F. Scott: \$78,400 OR; \$89,500 FM. Preparation of an edition of the papers of Jane Addams. **RE**

Educational Film Center, Annandale, VA; Louis Barbash: \$19,995. Planning for a television documentary on the life of Abigail Adams. **GN**

Educational Film Center, Annandale, VA; Stephen L. Rabin: \$17,019. Purchase of audiovisual rights for the stock footage and stills used in the 90-minute documentary on Harry Hopkins and his role in F.D.R.'s administrations. **GN**

Filmmaker's Collaborative, Lexington, MA; Paul J. Stekler: \$20,000. Planning for a one-hour documentary on the events surrounding the battle of the Little Big Horn and their transformation into the myth of Custer's last stand. **GN**

Carolyn D. Gifford: \$64,000. Preparation of a selected edition of the journals of 19th-century reformer Frances E. Willard. **RE**

GWETA, Inc., Washington, DC; David S. Thompson: \$85,000. Scripting of a one-hour documentary on Frederick Douglass, 1818-1895. **GN**

Institute of Early American History & Culture, Williamsburg, VA; Charles F. Hobson: \$93,100 OR; \$15,000 FM. Continuing preparation of an edition of the John Marshall papers. **RE**

National Council on the Aging, Inc., Washington, DC; Sylvia R. Liroff: \$20,000. Planning for a reading/discussion program for older adults on the prologue, experience, and legacies of World War II. **GP**

New England Foundation for the Humanities, Boston, MA; Sarah Getty: \$15,000. Planning for a discussion series, an anthology, and a national conference on Ken Burns's film *The Civil War*, addressing its role in American history and the historian's influence on public understanding. **GL**

New York Foundation for the Arts, NYC; Valerie M. Shepherd: \$42,859. Scripting for a one-hour film on 16th-century Spanish exploration and settlement in the southeastern United States and its effect on the native peoples. **GN**

New York U., NYC; Esther Katz: \$78,400 OR; \$85,000 FM. Continuing preparation of a microfilm edition, reel guide, and index for the papers of Margaret Sanger. **RE**

Rhode Island Historical Society, Providence; Richard K. Showman: \$87,200 OR; \$75,000 FM. Continuing preparation of printed and microfilm editions of the papers of Revolutionary War general Nathanael Greene. **RE**

SUNY Research Foundation, Brockport, NY; Lynn Hudson Parsons: \$250,650. A series of public programs on the impact of World War II on Americans. **GP**

U. of Alabama, Tuscaloosa; Robert J. Norrell: \$151,250. A series of symposia in five southern states on the personal, domestic, and international impact of World War II on Americans at home and abroad. **GP**

U. of Maryland, College Park; Stuart B. Kaufman: \$117,600 OR; \$50,000 FM. Continuing preparation of an edition in print and microfilm of the Samuel Gompers papers. **RE**

U. of Nebraska, Lincoln; Gary E. Moulton: \$107,800 OR; \$20,000 FM. Continuing preparation of an edition of the Lewis and Clark journals. **RE**

U. of Nebraska, Lincoln; John R. Wunder: \$50,000. To support an introductory conference, a speakers' bureau, chautauqua-style presenta-

tions on Thomas Jefferson and Meriwether Lewis, and preparation of a reader for discussion programs in 11 states along the Lewis and Clark trail. **GP**

U. of South Carolina, Columbia; Clyde N. Wilson: \$88,200 OR; \$10,000 FM. Preparation of an edition of the papers of John C. Calhoun. **RE**

U. of South Carolina, Columbia; David R. Chesnutt: \$134,260 OR; \$11,250 FM. Continuing preparation of an edition of the papers of Henry Laurens, the South Carolina statesman and president of the Continental Congress. **RE**

U. of Tennessee, Knoxville; Paul H. Bergeron: \$122,500 OR; \$15,000 FM. Preparation of an edition of the papers of Andrew Johnson. **RE**

U. of Wisconsin, Madison; John P. Kaminski: \$117,600 OR; \$70,000 FM. Continuing preparation of a documentary history of the ratification of the Constitution and the Bill of Rights. **RE**

Virginia Historical Society, Richmond; Nelson D. Lankford: \$65,450. A symposium and a series of monthly discussion programs on Virginia during World War II. **GP**

Interdisciplinary

American Council of Learned Societies, NYC; Frederick H. Burkhardt: \$92,120 OR; \$113,000 FM. Continuing preparation of an edition of the correspondence of Charles Darwin. **RE**

Arts & Science Center for Southeastern Arkansas, Pine Bluff; Louis S. Guida: \$20,000. Planning for a one-hour documentary on the sacred and secular traditions in African-American music through the biography of Rev. A. D. "Gatemouth" Moore—preacher, singer, and songwriter. **GN**

Association of American Colleges, Washington, DC; Carol G. Schneider: \$400,000. A two-year project to develop core humanities programs in colleges and universities through a national conference, networking institutions, mentoring relationships, and a newsletter on curricular issues. **EH**

Aston Magna Foundation for Music and the Humanities, Great Barrington, MA; Raymond Erickson: \$60,650 OR; \$10,550 FM. A series of seminars on significant moments in 17th- and 18th-century European and American culture, to be held with performances of early music. **GP**

Clark Atlanta U., GA; K. C. Eapen: \$70,000. A six-week workshop for 16 faculty members, who will incorporate works of Chinese, Japanese, and Indian literature into the two-semester course on world literature. **EH**

Clark State Community College, Springfield, OH; Marsha S. Bordner: \$56,690. A four-week project for 19 faculty members on Japanese philosophy, theology, history, literature, and social structure. **EH**

Educational Film Center, Annandale, VA; Ruth S. Pollak: \$454,690. Production of a one-hour documentary on author John Dos Passos, 1896-1970. **GN**

Grand View College, Des Moines, IA; David R. Thuente: \$71,676. A two-year project of faculty development in preparation for a text-based core curriculum. **EH**

Green Mountain College, Poultney, VT; Alan G. Marwine: \$25,000. A project for the entire faculty to study classic humanities texts relating to education and integrate them into a preprofessional curriculum. **EH**

Harvard U., Cambridge, MA; Benjamin I. Schwartz: \$141,300 OR; \$30,000 FM. Continuing work on a ten-volume edition and translation of Mao Zedong's speeches and writings from 1912 to 1949. **RL**

Johnson County Community College, Overland Park, KS; Landon C. Kirchner: \$42,825. A faculty study project of major classics that can be used in general education courses. **EH**

Kalamazoo Valley Community College, MI;

Helen M. McCauslin: \$170,000. A project enabling faculty to integrate humanities, science, and technology courses and to develop one core course on the connections between science and the humanities. **EH**

National Humanities Center, Research Triangle Park, NC; Wayne J. Pond: \$325 OR; \$87,000 FM. A year's production of weekly 30-minute radio programs featuring conversations and commentary by the center's fellows and visiting scholars. **GN**

New York Foundation for the Arts, NYC; Kirk R. Simon: \$383,648. Production of a one-hour biography of R. Buckminster Fuller, 1895-1983. **GN**

Princeton U. Press, NJ; Martin J. Klein: \$118,000. Continuing preparation of an edition of Albert Einstein's collected papers. **RE**

Rhode Island Historical Society, Providence; Deborah B. Brennan: \$229,000 OR; \$20,000 FM. A series of lectures, discussions, exhibits, tours, a symposium, interpreted artistic performances, and two publications about the environmental, social, cultural, and economic history of Narragansett Bay. **GL**

Rutgers U., New Brunswick, NJ; Reese V. Jenkins: \$250,000. Continuing preparation of microfilm and print editions of selected papers of Thomas Edison. **RE**

Southwest Texas State U., San Marcos; Lydia A. Blanchard: \$17,880. Lectures and a publication about the literature and culture of the American Southwest. **GL**

Tulane U., New Orleans, LA; Geoffrey D. Kimball: \$47,350. Translation of selected traditional narratives of the Koasati, a group of native Americans of the southeastern United States. **RL**

U. of Alabama, Huntsville; Johanna N. Shields: \$400,000. Endowment of the activities of the Humanities Center: visiting scholars, faculty development, library acquisitions, and annual enrichment programs. **CG**

U. of Colorado, Colorado Springs; Robert P. Larkin: \$15,000. Planning for a series of library reading and discussion programs on the relationship between science and the humanities. **GL**

U. of North Carolina, Chapel Hill; Frank A. Dominguez: \$170,000. A five-week institute for 25 professors on how various European conceptions of man and society were changed by encounter with the New World. **EH**

U. of Texas, Austin; Frances E. Karttunen: \$180,924. A six-week institute in Austin and Cholula, Mexico, for 25 college teachers on the Nahuatl language and culture in the time of the Spanish Conquest. **EH**

U. of Toledo, OH; Roger D. Ray: \$30,000. Lectures on jazz. **GP**

Vermont Library Association, Burlington; Sally Anderson: \$116,000 OR; \$75,000 FM. A series of library reading and discussion programs and development of new theme units on families, New England history, and contemporary literature and life in Eastern Europe and the Soviet Union. **GL**

Villanova U., PA; Tom Ricks: \$153,299. A collaborative project with the Department of Defense to introduce 36 social studies and language teachers to the Arabic language and culture and the Islamic religion. **ES**

Wesleyan College, Macon, GA; Carole O. Brown: \$60,000. Faculty institutes to integrate Western and Eastern cultural traditions into a sequence of required courses. **EH**

Language and Linguistics

Cleveland State U., OH; Laura Martin: \$45,487. Preparation of a translation of Mocho-Mayan etiological myths, historical narratives, and folk fables collected between 1967 and 1988. **RL**

Brendan Dooley: \$29,000. Translation of primary source readings from the Italian baroque on science, aesthetics, statecraft, and historiography. **RL**

Ithaca College, NY; Sabatino Maglione: \$127,000 OR; \$30,000 FM. A three-year project to redesign the first two years of coursework in five languages by integrating cultural materials, strengthening recitation methods, and monitoring student proficiencies. **EH**
Philip Kolb: \$23,000. Translation of the final two volumes of the selected correspondence of Marcel Proust. **RL**
Saint Olaf College, Northfield, MN; Wendy L. Allen: \$160,000 OR; \$30,000 FM. A curriculum development project to create opportunities for students to use foreign language skills in courses outside the foreign language departments. **EH**
Williams College, Williamstown, MA; Charlotte Ann Melin: \$21,177. Translation of an anthology of German poetry written between 1945 and 1990. **RL**

Literature

Baltimore Hebrew U., MD; Joseph M. Baumgarten: \$56,450. Translation of the Qumran manuscripts of the Damascus document, part of the so-called Dead Sea Scrolls. **RL**
Book Group, Salt Lake City, UT; Helen A. Cox: \$150,000 OR; \$25,000 FM. A series of scholar-led library reading and discussion groups about South Africa, native American culture, the mythology of the American West, and other topics. **GL**
Danville Area Community College, IL; Janet D. Cornelius: \$52,275. A one-year study project on the quest motif to prepare 21 faculty members to introduce more major works into their classes. **EH**
Emory U., Atlanta, GA; Lois More Overbeck: \$107,800 OR; \$20,000 FM. Preparation of an edition of the correspondence of Samuel Beckett. **RE**
Film Arts Foundation, San Francisco, CA; Lourdes Portillo: \$20,000. Planning for a one-hour film on 17th-century Mexican poet Sor Juana de la Cruz. **GN**
Global Village Video Resource Center, Inc., NYC; John L. Reilly: \$50,298. Production of a 90-minute documentary on author Samuel Beckett, 1906-89. **GN**
GWETA, Inc., Washington, DC; Richard Richter: \$65,000. Scripting for a one-hour documentary on American novelist William Kennedy. **GN**
Hillel D. Halkin: \$36,000. Translation of an anthology of short works of fiction by six early modern Hebrew writers. **RL**
Hampton U., VA; Gabriel Ruhumbika: \$35,854. Translation of an autobiographical novel written in 1945 about the people of Ukerewe, an island in Lake Victoria in Tanzania. **RL**
Hofstra U., Hempstead, NY; Avriel Goldberger: \$30,000. Translation of *Delphine*, an early romantic novel by Germaine de Stael. **RL**
Mercantile Library, NYC; Harold Augenbraum: \$76,000. A symposium, lectures, and readings about American-Hispanic literature and the nature of bicultural aesthetics. **GL**
Modern Poetry Association, Chicago, IL; Joseph A. Parisi: \$211,980. Reading and discussion programs in 20 libraries on major contemporary American poets. **GL**
Pennsylvania State U., University Park; Caroline D. Eckhardt: \$58,800. Preparation of an edition of Thomas Castleford's *Chronicle*, an unpublished Middle English text. **RE**
Pennsylvania State U., University Park; Michael M. Naydan: \$30,000. Translation of the poetry of Ukrainian writer Pavlo Tychyna. **RL**
Saddleback College, Mission Viejo, CA; Patricia Grignon: \$170,000 OR; \$20,000 FM. Two four-week workshops, each for 25 faculty members, on Chinese and Japanese literature and Latin American literature to integrate non-Western texts into humanities courses. **EH**
Siena College, Loudonville, NY; Margaret P. Hannay: \$58,800. Preparation of an edition of the works of Mary Sidney, Countess of Pembroke,

the English Renaissance writer, translator, and patron. **RE**
U. of California, Berkeley; Robert P. Goldman: \$86,846. Continuing work on an edition and translation of the Sanskrit epic, the *Ramayana* of Valmiki. **RL**
U. of California, Santa Barbara; Suzanne J. Levine: \$37,765. Translation of a collection of stories by Argentine writer Adolfo Bioy Casares. **RL**
U. of California, Santa Barbara; Elizabeth H. Witherell: \$107,800 OR; \$20,000 FM. Continuing preparation of a critical edition of the works of Henry David Thoreau. **RE**
U. of Notre Dame, IN; Eugene C. Ulrich: \$112,700 OR; \$12,000 FM. Continuing preparation of an edition of the biblical Dead Sea Scrolls. **RE**
WGBH Educational Foundation, Boston, MA; Brigid Sullivan: \$250,000. Production of two dramatic animated adaptations of classic children's stories, part of the 13-week PBS television series *Long Ago and Far Away*. **GN**
Yale U., New Haven, CT; Claude Rawson: \$122,500 OR; \$50,000 FM. Preparation of a scholarly edition of the correspondence and literary manuscripts of James Boswell. **RE**

Philosophy

Boston U., MA; James W. Schmidt: \$38,609. Translation of a collection of essays on the German Enlightenment. **RL**
Catholic U. of America, Washington, DC; John F. Hinnebusch: \$61,664 OR; \$24,000 FM. Continuing preparation of a critical edition of Thomas Aquinas's commentary on the third book of the *Sentences* by Peter Lombard. **RE**
Indiana U., Indianapolis; Christian J.W. Kloesel: \$147,000 OR; \$15,000 FM. Continuing preparation of an edition of the writings of Charles S. Peirce. **RE**
Rutgers U., Newark, NJ; Edith Kurzweil: \$121,546 OR; \$32,800 FM. A conference on the place of the intellectual in the cultural and


political life of Eastern Europe and the Soviet Union. **GP**
Saint Bonaventure U., St. Bonaventure, NY; Girard J. Etzkorn: \$169,540 OR; \$50,000 FM. Preparation of a critical edition of Duns Scotus's *Questions of the Metaphysics* of Aristotle and *Questions of the Isagoge* of Porphyry. **RE**
Stillman College, Tuscaloosa, AL; Clarence H. Thomas: \$59,562. A three-week workshop for 25 faculty members on ethical theories to introduce ethics into courses in various disciplines. **EH**
Texas A&M Research Foundation, College Station; Herman J. Saatkamp, Jr.: \$112,700 OR; \$10,000 FM. Continuing preparation of an edition of the works of George Santayana. **RE**
U. of Iowa, Iowa City; Scott C. MacDonald: \$30,000. Translation of medieval philosophical texts in metaphysics and epistemology, which include works on logic, the philosophy of science, psychology, the philosophy of the mind, semantics, and sense perception. **RL**
Xavier U., New Orleans, LA; Gordon A. Wilson: \$88,200. Preparation of an edition of articles 35-40 in the *Summa* of Henry of Ghent, 13th-century philosopher and theologian. **RE**

Religion

Indiana U., Bloomington; Stephen R. Bokenkamp: \$40,950. Translation of an anthology of early Chinese Tao texts that provide information on aspects of religion and philosophy. **RL**
Mani B. Reynolds: \$60,000. Translation of a classical 18th-century sacred biography of Buddha from Thailand and a shortened version for classroom use. **RL**

Social Science

Children's Television Workshop, NYC; Franklin Getchell: \$150,000. Research and scripting for a one-hour television special for preschool children about America before Columbus's arrival. **GN**



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GRANTS

DEADLINES

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Deadline

For projects beginning

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

Higher Education in the Humanities — Lyn Maxwell White 786-0380	October 1, 1991	April 1992
Institutes for College and and University Faculty — Barbara A. Ashbrook 786-0380	October 1, 1991	April 1992
Core Curriculum Projects — Frank Frankfort 786-0380	October 1, 1991	April 1992
Two-Year Colleges — Judith Jeffrey Howard 786-0380	October 1, 1991	April 1992
Elementary and Secondary Education in the Humanities — F. Bruce Robinson 786-0377	December 15, 1991	July 1992
Teacher-Scholar Program — Angela Iovino 786-0377	May 1, 1992	September 1993
Special Opportunity in Foreign Language Education	March 15, 1992	October 1992
Higher Education — Elizabeth Welles 786-0380		
Elementary and Secondary Education — F. Bruce Robinson 786-0377		

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

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

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

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

National Heritage Preservation Program — Vanessa Piala 786-0570	November 1, 1991	July 1992
Preservation — George F. Farr, Jr. 786-0570	December 1, 1991	July 1992
U.S. Newspaper Program — Jeffrey Field 786-0570	December 1, 1991	July 1992

DEADLINES

Area code for all telephone numbers is 202.

Deadline

For projects beginning

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

Humanities Projects in Media – James Dougherty 786-0278	September 13, 1991	April 1, 1992
Humanities Projects in Museums and Historical Organizations – Marsha Semmel 786-0284	December 6, 1991	July 1, 1992
Public Humanities Projects – Wilsonia Cherry 786-0271	September 13, 1991	April 1, 1992
Humanities Projects in Libraries – Thomas Phelps 786-0271		
Planning	August 2, 1991	January 1, 1992
Implementation	September 13, 1991	April 1, 1992

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

Texts—Margot Backas 786-0207

Editions – Douglas Arnold 786-0207	June 1, 1992	April 1, 1993
Translations – Martha Chomiak 786-0207	June 1, 1992	April 1, 1993
Publication Subvention – Gordon McKinney 786-0207	April 1, 1992	October 1, 1992

Reference Materials – Jane Rosenberg 786-0358

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

Interpretive Research – George Lucas 786-0210

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

Conferences – Christine Kalke 786-0204

Centers for Advanced Study – David Coder 786-0204	October 1, 1991	July 1, 1992
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International Research – David Coder 786-0204	April 1, 1992	January 1, 1993
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Division of State Programs — Marjorie A. Berlincourt, Director 786-0254

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

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

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

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