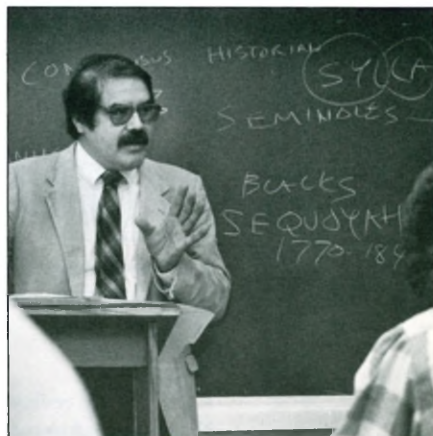


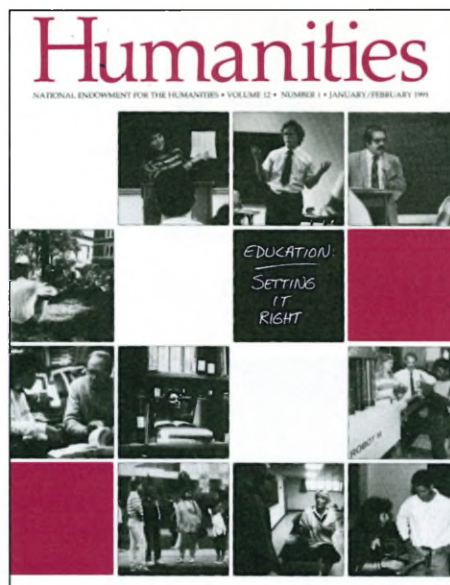
Humanities

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EDUCATION:
SETTING
IT
RIGHT





Tyrannical Machines, a report on humanities education in America by NEH Chairman Lynne V. Cheney

Humanities

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Editor's Note

Education in America

"How is it that we can so often see where we are going wrong," asks Endowment Chairman Lynne V. Cheney, "and yet be unable to change direction?"

In her latest report on humanities education in America, *Tyrannical Machines*, Cheney finds that the obstacles to improving our educational institutions are pervasive and extend from the earliest grades to the university level, from the way books are chosen to the way teachers themselves are taught. "We force prospective schoolteachers to take education courses that waste their time. We place expectations on college and university faculty members that discourage them from devoting time to students and the classroom," she writes. "Thoughtful teachers and faculty members, as well as concerned administrators, chafe under these regimes; but the machines, larger than any individual or school, roll on."

In this issue of *Humanities*, we carry an excerpt from the report's chapter on higher education, examining the conflicting demands between research and teaching. Nobel laureate Roald Hoffman offers hope for a healthier balance: "I am certain that I have become a better researcher, a better theoretical chemist, because I've had to teach undergraduates," he says. "... The more I taught beginning classes, the more important it became to me to explain."

Pursuing the thesis that "explaining" to beginners invigorates the classroom, in another article we examine the tack this process is taking for even the very young. Michelle and Robert Wilhelm, who teach classics at Miami University in Ohio, write about summer institutes that have helped elementary teachers use classical mythology to stretch the intellectual capacities of children. In Evanston, Illinois, in Waco, Texas, and in dozens of other cities across the country, kindergartners on up are learning history, language, art, and culture through the *Iliad*, the *Aeneid*, and tales of other heroic exploits. And turning to the nature of heroism, playwright Valerie Lester offers some provocative thoughts on Achilles as the quintessential Greek hero. His counterpart, Odysseus, she says, has worthy points to be considered, and his taste for strategem should make him no less a model. She sees in George Dimock's new textual interpretation, *The Unity of the Odyssey*, a welcome redressing of a hero's reputation.

—Mary Lou Beatty

Cover credits, top row: College of Saint Scholastica; Saint Anselm College; College of Saint Scholastica. Second row: University of North Texas. Third Row: Gettysburg College; University of Tennessee; University of North Texas. Bottom row: Kirkwood Community College; Saint Anselm College; Dixie College. *Tyrannical Machines* credits, from left to right: p. 6-a. University of North Texas, b. Kirkwood Community College, c. University of Tennessee; p. 7-a. Gettysburg College, b. University of Tennessee, c. University of North Texas; p. 8 University of North Texas; p. 9-a and b. College of Saint Scholastica, c. Saint Anselm College; p. 10-a. University of North Texas, b. Dixie College, c. Gettysburg College; p. 36-a. University of Tennessee, b. University of North Texas; p. 37-a. College of Saint Scholastica, b and c. Dixie College.

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Tyrannical Machines

A Report on Educational Practices
Gone Wrong and Our Best Hopes
for Setting Them Right

BY LYNNE V. CHENEY



Photo by Teresa Zabala

"The institutionizing on a large scale of any natural combination of need and motive always tends to run into technicality and to develop a tyrannical Machine with unforeseen powers of exclusion and corruption."

William James
March 1903

TIME AND AGAIN, reformers have pointed out the failings of American education. They have cited its unsuccessful practices repeatedly—and quite often futilely. Even when reformers have built consensus on a matter—that we do not train our teachers properly, for example—practice has frequently changed only at the margins. How is it that we can so often see where we are going wrong and yet be unable to change direction? Indeed, how is it that we get off track in the first place?

Philosopher William James might have blamed what he called "institutionizing on a large scale." As James described it, ways of doing things that are well justified in the beginning tend, when established widely, to become "tyrannical machines." Practices that begin by filling needs become detached from their original purposes, even counterproductive to them. Having been adopted on a large scale, however, these practices take on a power of their own. We force prospective schoolteachers to take education courses that waste their time. We place expectations on college and university faculty members that discourage them from devoting time to students and the classroom. Thoughtful teachers and faculty members, as well as concerned administrators, chafe under these regimes; but the machines, larger than any individual or school, roll on.

RESEARCH AND TEACHING

For decades critics have been saying that institutions of higher education do not do enough to encourage good teaching. Classicist William Arrowsmith made this point in 1967, observing that "at present, the universities

are as uncongenial to teaching as the Mojave Desert to a clutch of Druid priests." Almost a quarter century later, historian Page Smith asserts that faculties "are in full flight from teaching. . . . In many universities, faculty members make no bones about the fact that students are the enemy. It is students who threaten to take up precious time that might otherwise be devoted to research."

This situation has not come about because faculty members necessarily prefer research. In a recent survey, 71 percent reported that their interests either leaned toward or lay primarily in teaching. But the road to success—or even to survival—in the academic world is through publishing. Anthropologist Bradd Shore notes, "If you fail at the teaching and fail at the service but still do terrific scholarship, you are likely to get tenure," but not the other way around. A senior literature professor, who himself publishes actively, reports that "the way one prospers is by finding time away from teaching to get one's own work done." Philosopher Thomas Flynn relates the advice he received as a young assistant professor trying to get tenure: "Beware of the students. They will destroy you."

The most dramatic examples of how research is valued over teaching occur when faculty members who have won campuswide awards for teaching suddenly find themselves without jobs. A 1988 article in *The Chronicle of Higher Education* even raised the possibility that teaching awards, by implying that a faculty member is not as serious about research as he or she should be, are "the kiss of death" as far as achieving tenure is concerned. Economist Thomas Sowell reports, "I personally know three different professors at three different institutions who have gotten the Teacher of the Year Award

and were then told that their contracts would not be renewed."

The emphasis on research is greatest at research universities where 64 percent of the faculty report spending five hours or less per week on formal classroom instruction and 86 percent report spending six or more hours per week on research. At liberal arts colleges, by contrast, only 16 percent of the faculty report less than five hours a week in the classroom and 48 percent report spending six or more hours on research. Even at liberal arts colleges, however, the emphasis on research is growing. Fifty liberal arts schools have banded together under the lead of Oberlin College and are considering calling themselves "research colleges." Schools such as Colorado College, Grinnell, and Wellesley have reduced the number of hours faculty teach so that they have more time to do research. A recent survey of twelve liberal arts colleges reported that faculty frequently distinguish between teaching and "what they often call, significantly, 'my own work,'" or research.

Faculty members often blame administrators for the emphasis placed on research, but administrators are responding to powerful external forces. The money that flows to their institutions and the prestige their schools enjoy will be largely dictated by the research those institutions do. Thomas Sowell points out that hundreds of millions of federal dollars flow into research at universities. "Money talks in academia as elsewhere," Sowell notes, "and what money says on most campuses is 'do research.'" Emory University's Frank Manley observes that academic reputation is established through the public act of publishing, not through the more private act of teaching. "The people who have status outside the University, who are writing and publishing, are

This article, dealing with problems at the college and university level, is excerpted from the new NEH report released this past fall, Tyrannical Machines.

the ones who are going to get the status inside the University," says Manley. "They are the ones who are looked upon with most favor by the administrators because they are the ones who have the marquee value for the University."

The model that increasingly drives all of higher education—the tyrannical machine that reigns—was first established in the United States at the end of the nineteenth century. Derived from German universities, this model emphasized the production of knowledge rather than its diffusion. Both Daniel Coit Gilman and G. Stanley Hall, influential spokesmen for the new university ideal, thought that the scholar's proper role lay in producing "bricks" for the rising temple of knowledge. William James was among the first to note that such a single-minded view threatened a system in which there were many paths to excellence. It was in a 1903 essay on the Ph.D.—the degree associated with the new, research-oriented university—that James coined the phrase "tyrannical machine."

■ Teaching Less

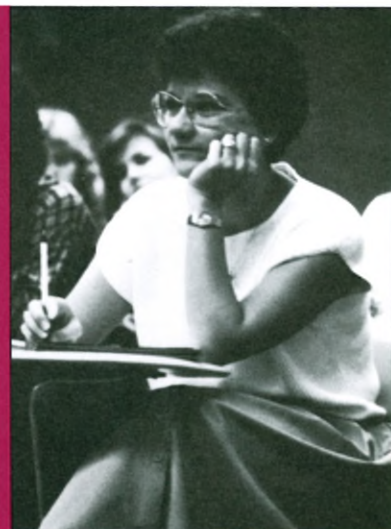
One of the most dramatic effects of emphasizing the production of new

in many instances by one-third, and often by half to two-thirds. As the president of York College of Pennsylvania, Robert Iosue, notes, it is difficult to be precise about the degree to which teaching responsibilities have declined because official teaching loads are often different from actual ones, which may be reduced for such work as service on a faculty committee. "In one bizarre case," Iosue says, "a professor received fifteen hours of reduction from an official work load of twelve hours. He was paid a three-hour teaching overload yet did not step inside the classroom."

The gradually shrinking academic year also affects time faculty members spend in the classroom. In the late 1960s, according to an executive director of the American Association of Collegiate Registrars and Admissions Officers, most colleges had two seventeen-week semesters. Now, two fifteen-week semesters are more typical, with some schools in session as few as twenty-eight weeks—or half a year. Observing that students in Missouri institutions of higher education now spend a semester and a half less in college than students in the 1940s, Governor John Ashcroft has asked the schools in his state to

faculty from other institutions is to offer them reduced teaching loads. As Lee Knefelkamp of the American Association for Higher Education puts it, "Unfortunately, the blue chip that we play in the poker game these days is to offer our best scholars less time with students. The currency of higher education has become, in fact, less time with the constituency we are supposed to serve." Professor Miller reports that when he was a dean, faculty members who visited his office to discuss offers they had from other institutions were almost always more attracted by the possibility of teaching less than the promise of earning more. "Although some of these colleagues were teaching just one or two courses a year," Miller writes, "they were being wooed by the prospect of a 50 percent reduction, even if that translated into teaching one course every other year."

When faculty members teach less, there is a financial consequence. Because more people must be hired to teach, the costs of education escalate—and so does tuition. Between 1980-81 and 1989-90, average tuition charges rose an inflation-adjusted 50 percent at public universities, 66 percent at private universities, and 57



knowledge—that is, research that leads to publication—rather than the communication of knowledge to the next generation—that is, teaching—has been a decline in how much faculty members teach. At four-year institutions, time spent by faculty in the classroom has decreased steadily. According to one estimate, teaching responsibilities at noted research universities have, since 1920, decreased

lengthen the academic year.

Because the prestige of an institution depends on whether it has a faculty well known for publishing, colleges and universities frequently raid other institutions for their research stars. "Hiring superprofessors," observes Lewis H. Miller of Indiana University, "is a quick and easy method of raising the value of one's academic stock." The primary way of luring

percent at other private four-year schools. Other factors, including increased administrative expenses, account for some of these increases; but with instructional budgets typically comprising 40 percent of educational and general expenditures, the decline in the amount of time faculty members spend in the classroom clearly plays a role.

Between 1977 and 1987, while the

number of full-time arts and sciences students *decreased* by 14 percent, the number of full-time arts and science faculty members *increased* by 16 percent; but it is hard to find evidence that instruction benefited. Instead there are reports of students unable to get into classes or to take the courses they want. At the University of Texas at Austin, after the English department reduced the teaching load by one-third, students stood in long lines in Parlin Hall, waiting, as the student newspaper put it, "for an English class, any English class, to open." At Northwestern University, a student editorial complained about course offerings in history, noting that 20 percent of the department was on leave to do research and that none of the four highly publicized, newly hired faculty members in the department was teaching.

Even though the number of arts and sciences students has declined markedly and the number of faculty members has increased significantly, many institutions still find themselves short of teachers. They frequently fill in the gap with what has been called an "academic underclass"—part-time instructors. Part-timers, who in 1988 comprised 37 percent of

"gypsy scholars," frantically commuting between teaching assignments at different institutions and frequently looking for other ways to supplement their salaries. Michael Shenefelt, a part-timer at New York University and Long Island University, reports that by supplementing his income as an office temporary, he is able to earn \$20,000 a year. "A New York University elevator operator *begins* at \$20,000," Shenefelt observes.

For Ph.D.-granting institutions, graduate students are another source of cheap labor for the classroom, one used extensively at some universities. A 1989 walkout of teaching assistants at the University of California at Berkeley is reported to have caused the cancellation of nearly 75 percent of classes. Like part-time instructors, graduate students are often unsupervised, and while some manage to be excellent teachers without any orientation or opportunity to discuss their work with experienced faculty members, few find themselves rewarded for a job well done. In fact what graduate students learn, all too often, is that teaching is not worth doing well. Says Frank Manley of Emory University, "I left [Johns Hopkins] with the idea that my main job was to do

sional lives run counter to the prevailing culture of academia. At a liberal arts college in the Midwest where a new emphasis on publication has led to a cutback in course offerings, a literature professor teaches as many courses as he possibly can to try to make up the shortfall. "I am permitted to teach on an unlimited basis," he says, "and I do. If I did not do this many students would not be able to take a literature course." All too often, however, a decision to emphasize teaching exacts a price. At the University of Maryland, associate professor Maynard Mack, Jr., notes that his own focus on teaching "is not a fast track to that promotion. I should minimize my campus responsibilities and produce a second book."

Nowhere is the countertrend to academia's current culture stronger than in community colleges. The mission of these institutions is clear. "We are a practical teaching college," in the words of one professor. But in a system of higher education that does not place high value on teaching, community colleges rank low in prestige. Having less status than four-year colleges, they command fewer resources. Their faculty members earn less even though they teach more.



faculty nationwide, are paid much less than full-time faculty. A survey of English departments showed the typical part-time faculty member earning \$1,500 per course although there were examples of departments paying as little as \$400. Colleges and universities often cap the number of courses that a part-timer can teach so they will not have to pay fringe benefits. Thus many part-timers become

research, write books, and neglect undergraduates, because otherwise they would take all my time. . . . My career has been in part an unlearning of what I learned in graduate school." Jaime O'Neill of Butte College in Oroville, California, says that it took him "five years of adjustment to get over the snobbery of graduate school."

Across the country are thousands of faculty members whose profes-

The overwhelming majority of community college faculty spend more than eleven hours a week in the classroom; 10 percent spend more than twenty hours a week. Many find year-round employment a necessity. "If you don't teach," says Evelyn Edson of Piedmont Virginia Community College, "you work at Shoney's [a fast-food restaurant] in the summer. You get some kind of job." The result

can be too little time to undertake the reading and reflection that make for better teaching, too little time to exchange ideas with other faculty members about issues in one's field or ways to improve courses and curricula.

■ Faculty Interests and Student Needs

The increased emphasis on research has resulted in a surge of publications. The number of books and arti-

tance of new theoretical approaches to scholarly publishing can be seen in journal article after journal article in which scholars write about "foregrounding," "appropriating," "inscribing," and "engendering." It can be seen in books: A historian, for example, takes up such topics as "The Semantics of Transcendence as a General Academic Code" and "Historiographical Rejection of Cultural Disen-

fertility; marriage or adultery and literary sterility; deviation and/or solitude and autobiography; prostitution and history; chastity and literary self-referentiality."

At the University of Minnesota, faculty in the humanities department recently proposed doing away with the ten courses the department offers in Western civilization and substituting three new courses: "Discourse and



cles published annually on Shakespeare grew by 80 percent between 1968 and 1988; the number on Virginia Woolf by 800 percent. With so much being written, individual researchers find themselves having to take up narrower and narrower topics in order to find a niche. The consequences were apparent in the 1970s when Professor William Schaefer became editor of *Publications of the Modern Language Association*. Discovering a backlog of articles on exceedingly specialized topics, Schaefer developed a new editorial policy emphasizing articles of "significant interest"; but *PMLA*, despite being one of the premier journals of the academic world, did not receive a sufficient number of articles of wider interest to sustain the new plan.

Focusing on increasingly narrow topics is one way of achieving the originality that publication demands. Another, as Gerald Graff has noted, is proposing innovative interpretations. "The new wave of paracritical and metacritical improvisation in criticism . . .," Graff wrote in 1979, "may be a necessary spur to industrial growth at a time when the conventional modes of professional publication have worn thin." The impor-

agement." Theory shapes the programs of professional gatherings. At the Modern Language Association's most recent convention, papers were given on "The Authority of Female Representation in the Postmodern Matrix," "Prosaics and Semiotic Totalitarianism," and "Narrative Dismemberment: Psychological Digressions in the Structure of Hypertexts." Members of the College Art Association are currently being invited to present papers on "Rethinking the 'Foucauldian' association of photography with the generalized 'panoptic' regime of truth and power."

It is not surprising that faculty would want to teach what interests them professionally, but the extent to which specialization and new theoretical approaches have affected curricula may well startle anyone who has not followed the collegiate course of study over the last few decades. A student can fulfill core requirements at Harvard by studying tuberculosis from 1842 to 1952, and distributive requirements at Dartmouth with "Sexuality and Writing," which analyzes "the use of sexuality and its ramifications as symbols for the process of literary creativity, with particular reference to . . . potency and creative

Society," "Text and Context," and "Knowledge, Persuasion, and Power." In these introductory courses, students will analyze "ways that certain bodies of discourse come to cohere, to exercise persuasive power, and to be regarded as authoritative, while others are marginalized, ignored, or denigrated." More advanced courses are also being planned, including "Music as Discourse," for which the syllabus includes music video, a heavy metal concert, and songs sung at a workers' strike.

Resistance from faculty in other departments as well as from students has led the humanities department to give up plans to abandon the Western civilization courses immediately. For the time being, the older curriculum will continue to be offered along with the newer ones. There is concern, however, about how long the Western civilization courses will last since the overwhelming majority of faculty members in the humanities department has little interest in teaching them.

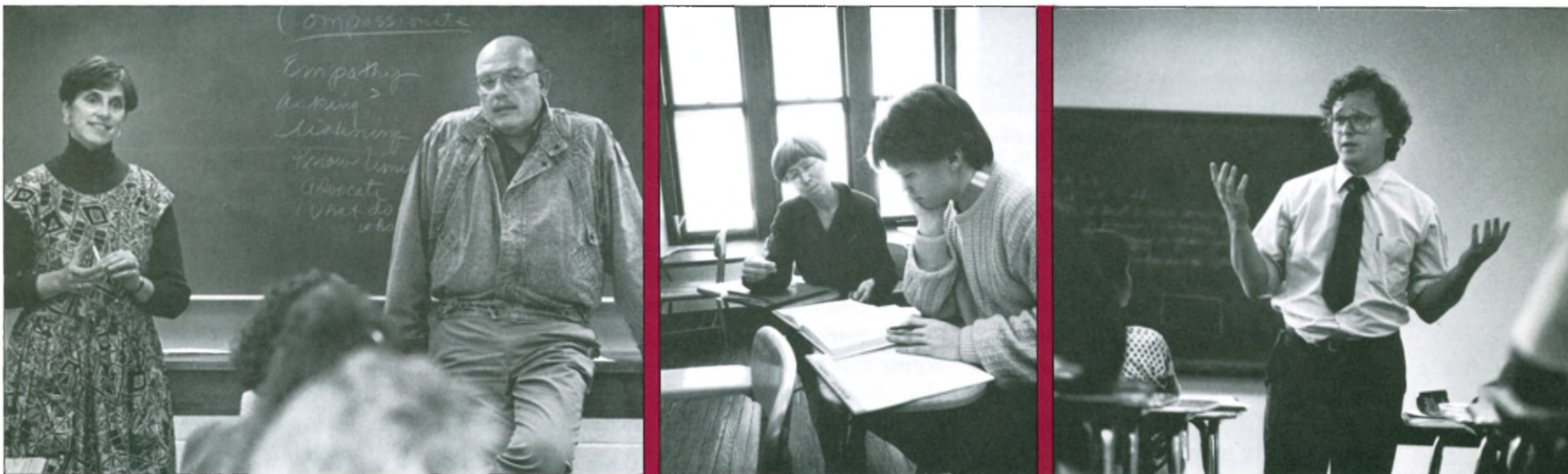
A disgruntled student at Minnesota observes, "This is all because members of a department want to teach what they want to teach"—which is not necessarily what under-

graduates need to learn. A recent nationwide survey conducted by the Gallup Organization for the National Endowment for the Humanities showed that many students manage to approach college graduation with alarming gaps in knowledge. About 25 percent of the nation's college seniors were unable to date Columbus's journey within the correct half-century. More than 30 percent could

ematics and physical science majors during this period: down 33 percent and 9 percent, respectively. No doubt there are many explanations, but surely one is that many students come to college poorly prepared in the humanities—and in mathematics and physical sciences as well—and once in college, they do not take introductory courses that fully introduce them to the challenges and pleasures of these

degree without diving into a "tidal wave of theory." Rather than be diverted from her goal, she ended her graduate studies. "I deemed it best to leave. . .," she writes, "and to learn what I wanted to learn on my own."

Research interests affect teaching and learning at all levels of higher education, and they have an impact on schools as well. Among today's college students are tomorrow's



not identify the Reformation. A majority could not link major works by Plato, Dante, Shakespeare, and Milton with their authors.

"We are graduating a generation that knows less and less," says Vassar sociology professor James Farganis. In the absence of required, broad-based courses in which undergraduates study significant events and books, Farganis notes, "students are picking and choosing, making their own curriculum in a haphazard fashion." Some students do not study American or English literature at all: It is possible to graduate from 45 percent of the nation's colleges and universities without doing so. Similarly, some undergraduates do not study history: It is possible to graduate from 38 percent of the nation's colleges and universities without doing so. At 41 percent of colleges and universities, it is possible to graduate without studying mathematics; at 33 percent, without studying natural and physical sciences.

Between 1968 and 1988, while the number of bachelor's degrees awarded in the United States grew by 56 percent, the number of bachelor's degrees awarded in the humanities fell by 39 percent. There have also been significant declines in math-

disciplines. How could an undergraduate who has never taken a meaningful course in history or physics choose to major in one of these fields?

Those who do major in the humanities often find that their courses are not conceived as comprehensive treatments of important subjects but as preparation for graduate school. Even though most majors in subjects like English do not go on to work on Ph.D.s, they may well spend time as undergraduates becoming familiar with critical theory—perhaps more time than they spend reading literature. "I strongly suspect," writes Professor Robert Alter of the University of California at Berkeley, "that many young people now earning undergraduate degrees in English or French at our most prestigious institutions have read two or three pages of Lacan, Derrida, Foucault, and Kristeva for every page of George Eliot or Stendhal."

In graduate school, students prepare to publish and survive by narrowing their focus as much as possible—and by reading theory. Elizabeth Fentress, who went to graduate school because she wanted to concentrate on original works of literature, has written about her discovery that there was no way to earn an advanced

teachers; and if their curricula have been haphazard, they may well know less than they should about the subjects they will teach. If they have been taught in an indifferent fashion, they will be less likely to know how to teach well themselves. "The undergraduate education that intending teachers receive is full of the same bad teaching that litters American high schools," a group of education school deans observes. "If teachers are to know a subject so that they can teach it well, they need to be taught it well."

■ Good Practices

Education reform in colleges and universities has not yet attained the momentum of education reform in the schools, but it is a hopeful sign that leaders on campus, as well as critics off campus, have begun to talk about the need to restore a balance between research and teaching. Presidents Donald Kennedy of Stanford University, Harold Shapiro of Princeton University, William Chace of Wesleyan University, and Sheldon Hackney of the University of Pennsylvania have all spoken of the need to place greater value on teaching. Faculties on various campuses have reported candidly on the failings of

undergraduate education and have recommended remedies. The Pease Report from the University of Maryland, for example, notes that "undergraduate teaching is seriously undervalued by the present reward structure" and recommends that departments recognize that "there are several important ways of serving the university and many years of outstanding teaching is one."

A number of colleges and universities emphasize the importance of teaching by bringing faculty members together to talk about their courses. Those faculty teaching in the Contemporary Civilization sequence at Columbia University meet weekly to discuss course readings, examinations, paper topics, and strategies for teaching. Faculty members implementing the new humanities program at the University of Denver have been meeting regularly for the last three years to discuss texts, syllabi, and teaching methods. At Brooklyn College of the City University of New York, faculty members come together in summer seminars not only to discuss the college's curriculum, but also to practice teaching parts of it—in front of colleagues.

Good instruction is not just a matter of how faculty members teach; it

tanooga, Dixie College in Utah, and Thomas Aquinas College in California have established rigorous and coherent curricula for undergraduates.

- The Association of American Colleges, through a grant from the National Endowment for the Humanities, is making it possible for faculty at twenty-seven institutions seeking to improve their undergraduate programs to work with mentors from institutions with successful core curricula.

- Similar opportunities are being made available to two-year colleges through another grant from the NEH. This project, administered by the American Association of Community and Junior Colleges, has brought faculty at forty-nine two-year institutions together with leaders of strong humanities programs at similar schools.

- The American Association for the Advancement of Core Curricula, formed in 1989, has held meetings that allow faculty members from around the country to discuss curricular reform.

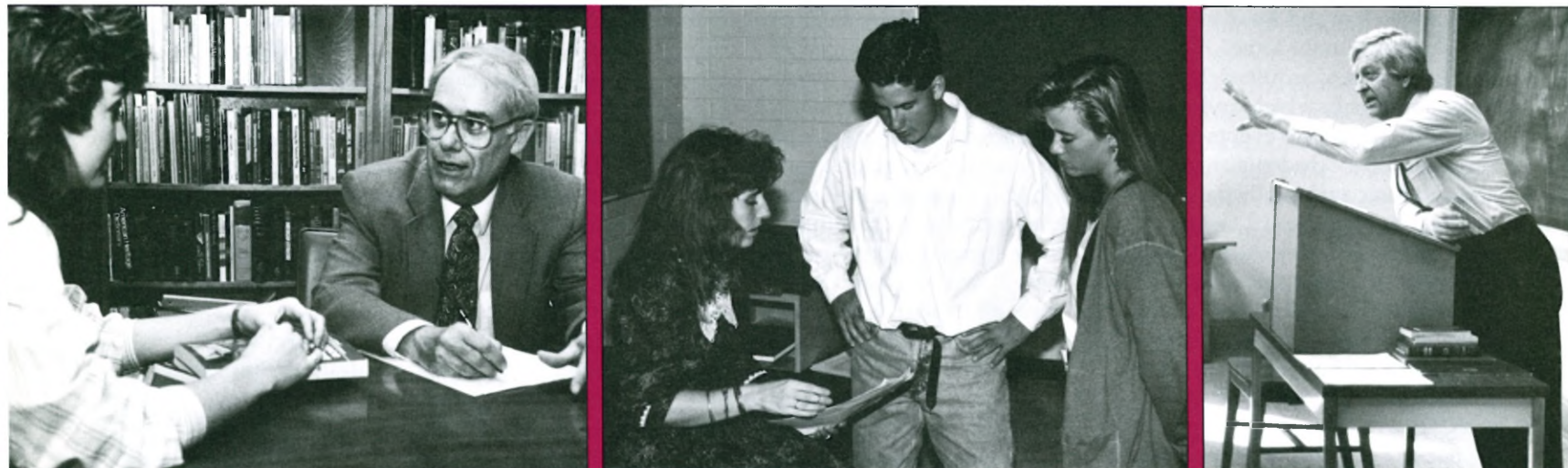
Some of the nation's most prestigious universities have focused on ways that graduate school practices affect teaching:

- Yale University has taken steps to decrease the use of teaching assis-

lums, provides semester-long apprenticeships for teaching assistants. Chicago also has "Mellon Instructorships" that offer new Ph.D.s the opportunity to work with mentors teaching in the common core.

Crucial to all efforts to improve the quality of teaching is recognizing good teaching in the tenure and promotion process. But how, exactly, can one document good teaching in order to reward it? Research has a tangible product; it results in articles and books. What can be cited to buttress a claim that someone is an accomplished teacher?

Student evaluations are used at many institutions; and while they have value, they also have limitations: A determination about teaching excellence should not rest solely with students, but who else can offer judgment? Some suggest it should be colleagues. "Too often," says a report from the Higher Education Research Program at the University of Pennsylvania, "teaching is seen as private, protected by academic freedom, and conducted in the classroom behind closed doors." A study by the Great Lakes Colleges Association makes the same point: "The art of teaching needs to be less private, less protected." Professor Lewis Miller of Indiana Univer-



is also a function of what is taught. Hence a substantial, coherent curriculum is central to the teaching mission. In every part of the United States there are projects aimed at improving the undergraduate course of study:

- Faculty members at institutions such as the University of North Texas, Hood College in Maryland, Saint Anselm College in New Hampshire, the University of Tennessee at Chat-

tanooga and simultaneously to encourage graduate students to earn Ph.D.s more rapidly by offering fellowships for them to finish their dissertations. As a result, undergraduates will be more likely to encounter full-time faculty in their classrooms.

- The University of Chicago, in a program that pairs graduate students with experienced faculty who are teaching in the school's core curricu-

lums suggests that campuswide faculty committees be created and charged with "naturalizing what for many of us is the foreign and often forbidding activity of collegial observation."

Some colleges and universities are using "teaching portfolios" to make teaching achievements demonstrable to those who make judgments about

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Headpiece for Alexander Pope's version of the *Odyssey*; by English artist William Kent (1725).

ODYSSEUS REDRESSED

BY VALERIE LESTER

IF WE ARE FORTUNATE enough as children to enter the world of Homer's heroes, we do so in the belly of the Trojan horse. We are thrilled by Odysseus' ruse. As we roll through the Skaean gate, we hold our breath and are amazed at the gullibility of the Trojans. Later, if we are lucky, our stories include selections from the wanderings of Odysseus. We develop a passion to hear more about Cyclops and how Odysseus dupes him. We never forget the images of the giant wooden horse and the impaled giant.

The introduction to Achilles comes later, in junior high or high school. Gazing on the battlefield, watching the heroes shuffling and posturing, hearing the clatter of swords and Achilles' earsplitting battle cry, we find that Homer has drawn us in again.

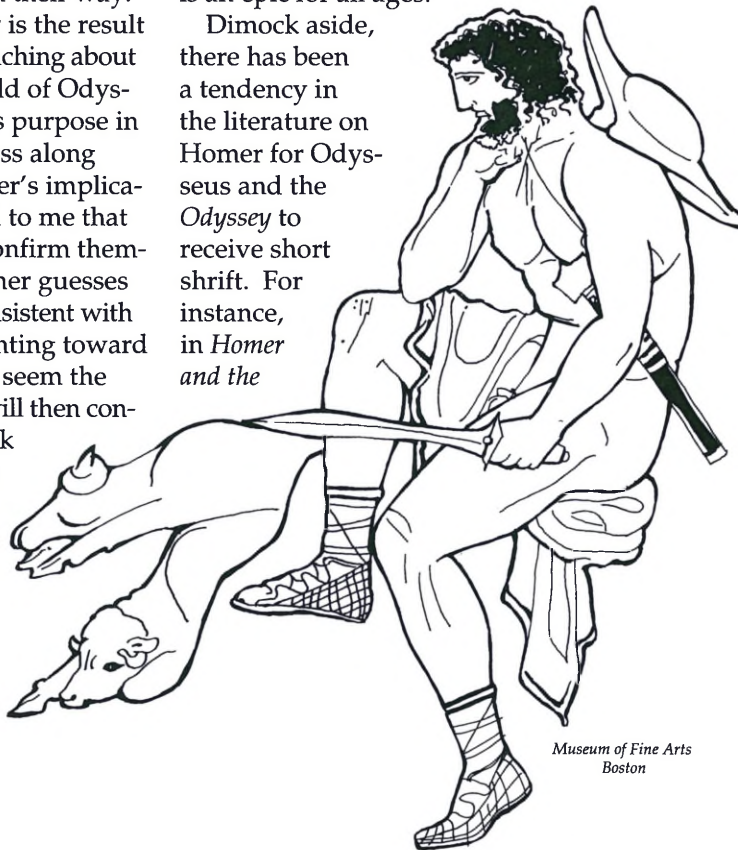
The reading of mythology turns into classes in classical archaeology, and slowly, insidiously, into the study of Greek. However good the translations may be, the need is felt to enter the true Greekness of the poems and understand their rhythms and their nuances. "The *Odyssey*, considered strictly as an aesthetic object, is to be appreciated only in Greek," acknowledges translator Robert Fitzgerald. "It can

no more be translated into English than rhododendron can be translated into dogwood." However, learning Greek is a difficult and sometimes discouraging journey, and understanding the world of the Homeric hero can be a daunting task to undertake by oneself. But now the fortunate ones, and not just they but newcomers to Homer as well, have George Dimock and his recent book, *The Unity of the Odyssey*, to guide them on their way.

The Unity of the Odyssey is the result of Dimock's lifetime of teaching about and reflecting on the world of Odysseus. He explains that his purpose in writing the book "is to pass along what I take some of Homer's implications to be. It has seemed to me that guesses at implications confirm themselves by suggesting further guesses elsewhere in the poem consistent with the original ones and pointing toward the poem's unity. May it seem the same to my reader, who will then continue the process!" Dimock takes the poem as a whole and leads his readers through it, book by book. His patient textual exegesis illuminates

the text, and his facility with the Greek language draws his readers' attention to just those rhythms and nuances of which they might be unaware. He ends up driving them to a wider appreciation of Homer's skill, and nudging them back to closer and closer examination of the text. And the text continues to yield, because, of course, the *Odyssey* is not just a bedtime adventure story for children, it is an epic for all ages.

Dimock aside, there has been a tendency in the literature on Homer for Odysseus and the *Odyssey* to receive short shrift. For instance, in *Homer and the*



Museum of Fine Arts
Boston

Odysseus, as depicted on a red-figured pelike or amphora, ca. 430 B.C. (detail)

Valerie Lester is an Annapolis, Maryland, playwright and teaches humanities at the George Washington University in Washington, D.C.

Heroic Tradition, Cedric Whitman consigns the *Odyssey* to a final chapter, which appears like a palliative gesture after his focus on the *Iliad*. Gregory Nagy in *The Best of the Achaeans* makes no bones about paying more attention to Achilles than to Odysseus. In Chapter 3, "A Conflict between Odysseus and Achilles," Nagy points out that "the reference in *Odyssey* viii 78 to the quarreling Achilles and Odysseus as the 'Best of the Achaeans' seems to be based on an epic tradition that contrasted the heroic worth of Odysseus with that of Achilles in terms of a contrast between *metis* (artifice) and *bie* (might)." For Nagy, heroic might is preeminent, and heroic might that culminates in death has a religious dimension. For him, Achilles is the quintessential Greek hero: "Here is a hero who would have been better than Poseidon—better than Zeus himself—if either had fathered him. . . . The hero cannot be the best of the gods, but he will be the best of heroes. And in the poetry that all Hellenes must recognize, he will be the best of the Achaeans."

Now we have George Dimock to redress the balance. As he moves methodically through *The Unity of the Odyssey*, we begin to see how Odysseus is more than a rascal, a sacker of cities, and an ingenious escape artist. He is like an eagle, striking with deadly accuracy when he needs to. He does employ artifice, time and time again, but he is not afraid to use might when it is appropriate, salting it with just the right amount of stratagem.

George Dimock's skill is such that he is able to convince us that, far from being gratuitous, each act of violence contributes to the perfect unity of the *Odyssey* and is entirely in keeping with Odysseus, the Man of Pain (that is, the man who both receives and inflicts pain). Part of modern readers' ability to condone Odysseus' ruthless behavior towards others is that he is ruthless towards himself. He throws himself into the path of danger and is willing to risk his own life and that of his shipmates when he believes it will further his purpose, knowing that (in Dimock's words) "danger, toil, and uncertainty are not remitted but accepted and even welcomed as an opportu-

THE ODYSSEY OF HOMER.



L O N D O N:
Printed for BERNARD LINTOT.
MDCCXXV.

Title page of Alexander Pope's *Odyssey*.

nity to win fame." These words are hardly descriptive of one who is afraid to exercise *bie*. As George Dimock points out ". . . a crime [in the world of Odysseus] is essentially an act or attitude to which vengeance is the violently desired and utterly appropriate response," and Odysseus' cleanly honed, violent revenge is the entirely appropriate, indeed culturally expected, response to the parasitic behavior of Penelope's suitors.

While Achilles languishes in his tent, Odysseus takes the hard road in incident after incident. He leaves the luxury, calm, and voluptuousness of Calypso's cave to venture back onto the dangerous sea, the domain of wrathful Poseidon, in order to make his way home. After being nearly drowned by Poseidon in a tremendous storm, he swims ashore at the land of the Phaeacians, a comfortable country where he is welcome to stay. Instead, he chooses to press on, but not until he has recounted to his hosts the stories of his dangerous encounters with Cyclops, with Circe, with the Sirens, with Scylla, with the cattle of Helios, and of his descent into Hades. The Phaeacians listen contentedly, but Odysseus must leave because, as Dimock points out, "if life is not to be lost, it must be lived, not merely heard about . . . life, precious though it is,

must even so be ruthlessly risked." Again and again, Odysseus is the ultimate risk taker, but like the eagle's, his risks are deliberate and clean.

If a hero's might is salted with stratagem, does this mean that he is any less the hero? Because swift-footed Achilles is less devious than crafty Odysseus, does this mean that fleetness of foot is more heroic than cunning? Because the *Odyssey* comes after the *Iliad*, perhaps the assumption can be made that the audiences of the time needed a new kind of hero, a more complex but lighter-hearted man. These questions preoccupy the fortunate ones, for whom talking about their heroes is the very best kind of gossip, and pondering the nature of right and wrong in the epics provides an endless realm for contemplation. Indeed, in contemplating this last issue, George Dimock states that "The *Odyssey* is a poem about right and wrong, in a sense that the *Iliad* is not. In the *Iliad*, Homer defines the only terms on which, given the *Iliad's* assumptions, human life can have meaning in the face of the terrible fact of death. Questions of right and wrong fade into insignificance by comparison. The *Odyssey*, on the other hand, unabashedly exhibits the triumph of life over death in terms of the triumph of good over evil: quite simply, it suggests that Odysseus vindicated justice so strikingly that his name will never die." Mighty Odysseus.

As those immersed in the Greeks approach the end of their lives as armchair voyagers, they reach for the *Odyssey* again. It seems to them that, after their lifetime of reading, there is no other adventure story that matches it, that even comes close. As George Dimock would have them do, they turn to their friends, to their children, and above all to their grandchildren and say "Take a look at this!" And a new generation of fortunate ones rolls through the Skaean gate. □

In 1988, the University of Massachusetts Press received \$5,582 in outright funds from the Publication Subvention category of the Division of Research Programs to support the publication of The Unity of the Odyssey.



Photo by Max Hinner, Verlag, Munich

BRINGING THE CLASSICS TO LIFE

BY MICHELLE P. WILHELM AND ROBERT M. WILHELM

THE DAY'S WORK was beginning for the six- to nine-year-olds at Chiaravalle Montessori School in Evanston, Illinois. Roll call was in Latin: Teacher Karen Laner: "*Caecilia?*" Cecilia: "*Adsum, Magistra.*" Ms. Laner: "*Quid agis hodie?*" Cecilia: "*Nec bene, nec male, gratias tibi, Magistra.*"

Chiaravalle is one of a number of elementary schools across the country, private and public, city and suburban, gifted and remedial, where the strengths of classical learning are being used to invigorate the rest of the curriculum.

At Karen Laner's school, the learning of basic Latin phrases was part of a yearlong program, "It's a Myth," in which classical mythology was incorporated into every aspect of the curriculum from language arts to mathematics and science. When teaching nutrition, for instance, Laner told the story of Erysichthon, the character in Ovid's *Metamorphoses* whose ravenous hunger finally made him eat himself.

"This was a truly delicious way," she says, "to intro-

duce the children to Ovid and to integrate the humanities into all aspects of my curriculum. We even found this theme of gluttony in several modern poems such as 'Eat-it-all-Elaine' by Kaye Starbird and 'Hungry Mungry' by Shel Silverstein."

Laner also undertook a complete storytelling of the *Aeneid* over the course of the year. The results, she says, were remarkable. Children who had been unable to sit still at "group time" were spellbound, and the whole class wrote about episodes from the story. Eight-year-old Marc asked Laner to help him look up every one of Juno's dirty tricks against the Trojans for a story he was writing. Another pupil, Danny, wanted to know if

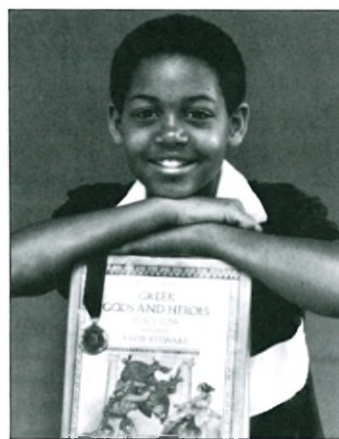


Photo by Michael Wyle, Tulsa Tribune

Bracey Dangerfield, a fourth-grade student at Immaculate Conception School in Tulsa, Oklahoma, placed in the top 10 percent of the students who took part in the 1990 National Mythology Exam.

Michelle Wilhelm is assistant professor of classics and Robert Wilhelm, professor of classics, at Miami University, Oxford, Ohio.



Courtesy of Robert M. Wilhelm

Posters crafted by students in Cynthia Glidden's classes at B. D. Lee Elementary School, Gaffney, South Carolina, give the Greek and Roman names of three gods—Hephaestus/Vulcan, the god of fire; Hera/Juno, queen of heaven, marriage goddess, and wife of Zeus; and Zeus/Jupiter, chief of the gods.

Mercury really relayed Jupiter's message to Aeneas as sarcastically as the teacher had made him sound, and wasn't satisfied until they looked up the passage in the "real" version of Vergil's story.

The benefits, it has been found, extend to children with reading difficulties as well. At B. D. Lee Elementary School in Gaffney, South Carolina, Cynthia Glidden teaches the *Aeneid* in compensatory reading classes for pupils who have fallen below the thirtieth percentile on the annual standardized reading tests.

"They listen," Glidden says, "to rhyme more than reason and to beat more than substance. They're not sure that any of our vaunted book learning is worth its hurt and trouble, and a good number of their parents agree. But they have relished learning about Odysseus, the Trojan war, Aeneas, the Latin language, and classical art and architecture."

Glidden is one of the teachers who have been involved in projects over the past four years aimed at giving that cultural heritage a larger place in the American classroom. As the project directors of two NEH-funded institutes for elementary teachers on classical texts, we have seen a blossoming of the teaching of the classics at the elementary level. (The topics of the two seminars were "Vergil's *Aeneid*" in 1986 and "Myth and its Transformations: Ovid's *Metamorphoses*" in 1989, and summer study programs in 1987 and 1990 under the aegis of the Vergilian Society of America at the Villa Vergiliana in Italy.) There are promising signs: Last year, 3,200 elementary students in grades four through eight participated in the first National Mythology Exam sponsored by the Elementary Teachers of Classics. In our own program, involving eighty teachers in the institutes and the thirty in the overseas programs, nearly all are continuing to teach the *Aeneid* and the *Metamorphoses*.

The rich world of learning and the awakening of the intellectual life of young children that these teachers attest

to have not gone unheeded; in particular, the American Classical League, located at Miami University in Oxford, Ohio, has taken a leading role in supporting the teaching of classics at the elementary level. In May of 1987, the fellows of the Aeneid Institute established the Elementary Teachers of Classics (ETC), which has now become a standing committee of the American Classical League and sponsors the National Mythology Exam. The ETC offers conferences and seminars for elementary teachers, fosters collegial collaboration among educators at all levels, and publishes a semiannual journal, *Prima*. ETC also sponsors Classics Clubs—a program providing teachers four times a year with materials on a specific topic: e.g., teaching units with stories, study questions, line drawings and research projects for study on the Greek and Roman gods, heroes, and heroines; maps outlining the heroic journeys of Aeneas and Odysseus; creative writing projects on specific myths such as Heracles, Jason, Orpheus, and Achilles.

The legacy of the ancient Greek and Roman worlds should be a part of everyone's education, beginning in the elementary grades. By reaching into the past we affirm our own humanity and our place in the world and find the paths into the future. Through texts such as Homer's *Odyssey*, Vergil's *Aeneid* and Ovid's *Metamorphoses*, as well as the plays of Euripides and Plautus, elementary students are being introduced to the history, art, and language of the ancient Greeks and Romans. These young students learn not only about the great heroes (mythical and real) of the past but also about ancient society: How did the Greeks and Romans make their clothes? How did they grow and cook their food, build their houses and cities, construct their temples and great public buildings and travel from one place to another? What kind of feelings did they have towards one another? What values and ideals did they admire and aspire to advance?

In their reading and discussion of these ancient texts,

the students, either in individual or group activity, confront a kaleidoscope of human experience, emotion, and action, which develops a vision of shared ideas, aspirations, and a sense of heritage. Furthermore, these texts and the accompanying cultural, artistic, and societal investigation excite their imaginations, challenge their critical abilities, lead them to think about the human condition, and intrigue them in a way that far surpasses basal reader-directed programs. An overemphasis on mechanical skills and testing has driven the humanities out of many classrooms and prescribed an elementary curriculum that has failed to nurture and to challenge the intellectual sophistication of young students. If children are given opportunities to reflect upon literature from different critical viewpoints, their responses will be varied and will grow in depth as their perspective and analytical skills develop.

Sometimes, the collaboration in this process goes beyond the single school. At Woolslair Elementary Gifted Center in Pittsburgh, David Baumbach and his colleagues provide a program on the *Aeneid* and the *Metamorphoses* for more than 1,100 students who attend both public and private schools for the mainstream portion of their education. A simulation unit, created by Baumbach with four other Aeneid Institute fellows, is titled "To Find a New Troy: Dream or Destiny." Through the teaching materials provided, the students despair at the fall of Troy, plan for the long sea voyage to a new unknown land, weep at the death of Dido, search for the golden bough, visit the grotto of the Cumaean Sibyl, bravely sail across the Styx, sail up the Tiber River, and discuss with familiarity the character and labors of Anchises, Ascanius, and Aeneas.



Medusa tapestry fashioned by Janeene Blank's third graders at Green Elementary School, West Bloomfield, Michigan.

Another Aeneid Institute fellow, Jodi Holmberg from Coman Hill School in Armonk, New York, retells the *Aeneid* to her fourth grade from the view point of Ascanius. "When teachers think about their students sitting around them, settling down on the rug and turning their faces towards them," she says, "every teacher is compelled to begin the epic from where their students live." In describing the famous Trojan horse in her retelling for fourth graders, Holmberg has Ascanius say:

*My mother said the horse was made of wood.
I wanted to go to it as other children did.
I wanted to climb the gnarled sides,
Gripping my hands and feet in the hewn places.
I called back my eyes and turned away.
But just then my mother moaned.
Thrusting out over the side
I saw the most hideous sight.
Two serpents, monstrous, spitting fire,
Slithering on scales, swam over the sea grass
To Laocoon and his sons.
There they wrapped around and around and around;
Laocoon struggling, his sons struggling,
Mouths gaping, tongues slashing.
They squeezed and squeezed and squeezed, and
I sank to the ground at my mother's feet.
As Laocoon poured forth his life,
His two sons bit the earth along with him
Shriveled and curling and dying.
What happened to the serpents?*

What has happened in the classrooms of these teachers vividly illustrates the vitality of the classics in the elementary classroom. In Rebecca Ingram's kindergarten class in Sylmar, California, where many of her pupils speak only Spanish, it was Greek and Roman myths together with native American myths and Aesop's fables that excited the minds of these young students; it was the study of mythology that provided a learning environment and gave them verbal dexterity in English. The classical texts offer not just the discipline of a canon but a flexibility that comes to life in the fertile minds and creative hands of young children.

"Is Ovid's *Metamorphoses* best used as a springboard for helping students improve writing skills? Or is it poetry and magic? Or is it a glimpse of reality, with all its pain and limitations?" asks Linda Klatt of Waco, Texas. "Or is it, as is life itself, truly all of these things with tangible and intangible joys, dangers, and transformation? I believe that Ovid is a voice from the past, providing a glimpse of the present—a creative genius that continues to speak to the hearts and minds of readers today, among the most important of whom are my sixth graders."

With Ovid in hand, Klatt's students rewrote stories from the viewpoints of various characters. In one ambitious exercise, the interactions between key characters were expressed in poems written for two voices, patterned after Paul Fleishman's book, *Joyful Noise: Poems for Two Voices*:

PYGMALION AND GALATEA

<i>Pygmalion</i>	<i>A sculptor</i>
<i>And a handsome prince</i>	<i>Was loved by</i>
<i>Many, but he</i>	<i>Distrusted women.</i>
<i>He had many statues</i>	<i>That he had made.</i>
<i>Pygmalion started</i>	<i>Creating another</i>

Statue

<i>Chisel</i>	<i>Chisel</i>
<i>Clink</i>	<i>Clink</i>
<i>Chop</i>	<i>Chop</i>
<i>Chunk</i>	<i>Chunk</i>

<i>He created a statue</i>	<i>A beautiful statue</i>
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Named Galatea

<i>He fell in love</i>	<i>With the statue</i>
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*He put riches
on his statue*

*He prayed to
Aphrodite*

To have it come to life!

Aphrodite

Sweet Aphrodite

I have fallen in love with Galatea

Please

Make Galatea come to life

I pray to thee.

<i>He fell asleep</i>	<i>Thinking of Galatea</i>
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Dreaming of Galatea

<i>He awoke later</i>	<i>He raced to Galatea</i>
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It was still marble

<i>Slowly</i>	<i>Very slowly</i>
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The arm moved

Not a lot

But it did move

Suddenly

Very suddenly

It turned completely human

<i>Aphrodite had made</i>	<i>Galatea come to life</i>
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They married

And lived happily

Ever

After.

—Shawn Achor and Cody Cox

More than sixty years ago in a speech to the American Association for the Advancement of Science, writer Walter Lippman contended that by abandoning a curriculum focusing on the classical culture of the Western world, American schools and colleges were depriving citizens of their cultural traditions. Since that time, the American educational system and educators have elevated heraclitean flux to a position of permanence. It is often the case that those of us assigned the awesome task of preparing our students for a lifetime of learning hurry to and fro responding to the latest theory of the marketplace and stopping but momentarily to speculate on the fundamental questions of life: Where do we come from? What are we? Where are we going? Not only as teachers but also as



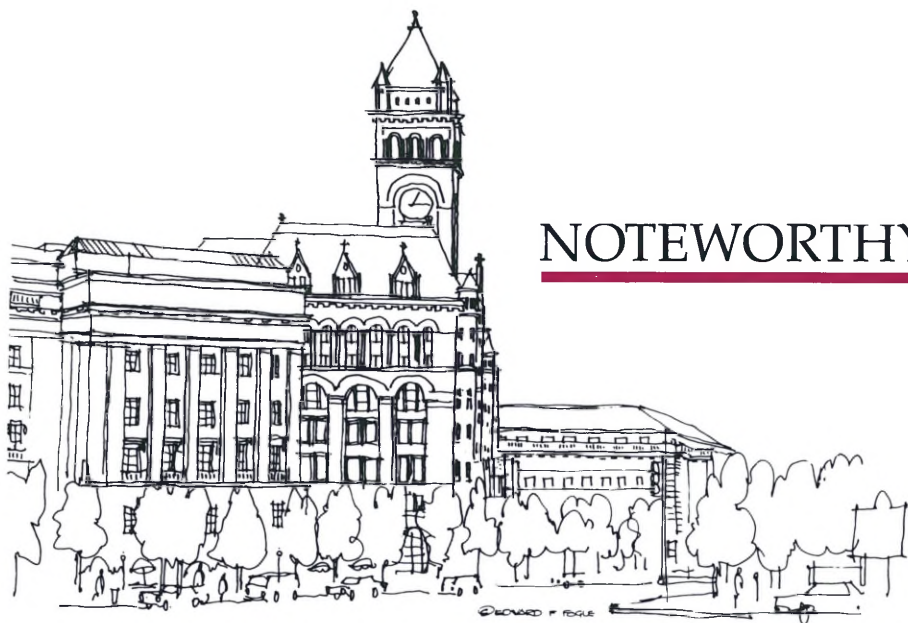
Above, Scott and Charissa with Jupiter; below, Justin with a centaur. After reading *Metamorphoses*, each of Judith Jeffries' students at East Orange School, Gresham, Oregon, taped a first-person narrative about a mythological character and made a painted cardboard figure of the character for presentation on parents' night.



parents of children ourselves, we contend that our cultural legacy can be experienced and appreciated in its highest degree through the study of the literature and culture of ancient Greece and Rome. And it is Antiphon, a Greek teacher of the fifth century B.C., who provides us with the best reasons for beginning this study with the elementary grades:

The first thing, I believe, for mankind is education. Whenever anyone does the beginning of anything correctly, it is likely also that the end will be right. As one sows, so can one expect to reap. If in a young body one sows a noble education, this lives and flourishes through the whole of his life, and neither rain nor drought can destroy it. □





NOTEWORTHY

Inventions Real and Imaginary

The papers of inventor Eli Whitney and of Hollywood film producer Cecil B. DeMille are among those being microfilmed in one of the most recent preservation grants made by the Endowment. Eli Whitney, who is best known for the invention of the cotton gin, which changed the South, also created the first assembly line to use interchangeable parts (for the production of guns)—a step that was to have great impact on the industrial North. The collection, which is at Yale University, spans the years from 1785 to 1881.



Cecil B. DeMille directing
The Ten Commandments.

The DeMille collection, which is at Brigham Young University, contains decades of scrapbooks and photographs, most importantly from the 1910s and 1920s when DeMille produced the bulk of his seventy motion pictures.

The Whitney and DeMille collections are among twenty-five endangered collections, documenting various aspects of American history, that are being

preserved through a \$724,814 NEH grant to the Research Libraries Group in Mountain View, California. In addition to Brigham Young and Yale, the other institutions involved are Brown University, Cornell University, Emory University, the New York Historical Society, the New York Public Library, the New York State Library, New York University, the Hoover Institution, the University of Florida, the University of Michigan/Bentley Historical Library, and the University of Minnesota.

Mississippi en Français

Classes in intermediate French will absorb some early Mississippi history along with their language studies in a new reader being published with the support of the Mississippi Humanities Council. The book is to be based on documents from the seventeenth and eighteenth centuries, which describe the French colonization of the lower Mississippi Valley and the reaction in literary and philosophical terms. The Mississippi Council is looking into a second project involving Spanish-language documents.

A Sparkling Twenty-Fifth

The Endowment had a memorable September, celebrating its twenty-fifth anniversary with a party and preview screening of *The Civil War* television series. General Motors Corporation, which along with the Endowment had been a principal underwriter, gave a dinner in the ballroom of the beaux arts Willard Hotel. On the eve of the Civil War, an earlier Willard's Hotel on the same site had been the hostelry of choice for both

Northern and Southern supporters, and the management kept the peace by assigning the sides separate floors. The final, and unsuccessful, peace conference to avert the war was held there.

Present for the event were some of the film's narrators—among them historians Shelby Foote and Barbara Fields, and actors Julie Harris and Jason Robards—along with producer Ken Burns. Within the week the film itself was to set new viewing records for public television—14 million people, nearly twice that of *Brideshead Revisited*—and Burns and his family were invited to the White House.



President Bush congratulates Ken Burns.

Traveling the Pacific: Part II

The Field Museum of Natural History in Chicago has completed phase two of the renovation and reinstallation of its major permanent exhibition, "Traveling the Pacific." The museum houses one of the world's preeminent collections of Pacific culture, totaling more than 55,000 items. The new section, on "Pacific Spirits: Life, Death, and the Supernatural," pulls together more than 600 ceremonial, ritual, and art objects from Melanesia, Micronesia, and Polynesia.



Bark cloth masks from New Britain.

The multidisciplinary, interactive approach includes masks, memorial sculptures, musical instruments, photographs, recorded sounds, and video clips.

—Audrey M. Greene



A BALLOON'S EYE VIEW OF ANCIENT SITES

BY
MAGGIE
RIECHERS

FOR SEVENTEEN YEARS, Eleanor and J. Wilson Myers have trekked through Mediterranean countries photographing ancient temples, tombs, and towns dating from the Minoan period through late Roman times.

They have photographed more than 120 sites in Greece, Crete, Sicily, Israel, Turkey, and Yugoslavia; and wherever they go, they draw crowds. Once, in Crete, the entire village rushed to their work site. "The priest, the schoolteacher, whole caravans of cars turned up. They asked Ellie and me, 'Have you seen the flying saucer? Have you seen the flying saucer?' Unfortunately, we had rolled up the balloon just five minutes before."

The "flying saucer" is a tethered balloon whose line carries two cameras operated from the ground by remote control, which the Myers use to take low-altitude aerial photographs of archaeological sites. Ellie Myers is the expedition photographer, and Wilson Myers is the archaeologist.

While it has long been recognized that aerial photographs are useful for the study and interpretation of archaeological sites, the Myers take it a step further in their custom-made balloon.

"Our blimp-and-camera system offers advantages not found in other forms of aerial photography," says Wilson Myers, a research professor in the department of archaeology at Boston University. "Aside from the benefit of being able to inflate and fly the blimp at a given location, with negatives developed for proofing on the spot, the system can make high-resolution photographs at very low altitudes." Large mosaics, tomb complexes, individual rooms in larger structures, or details of submerged harbor works can all be recorded from heights as low as ten meters, explains Myers—impossible by plane and difficult by helicopter, which ruffles water surfaces and disturbs fragile sites.

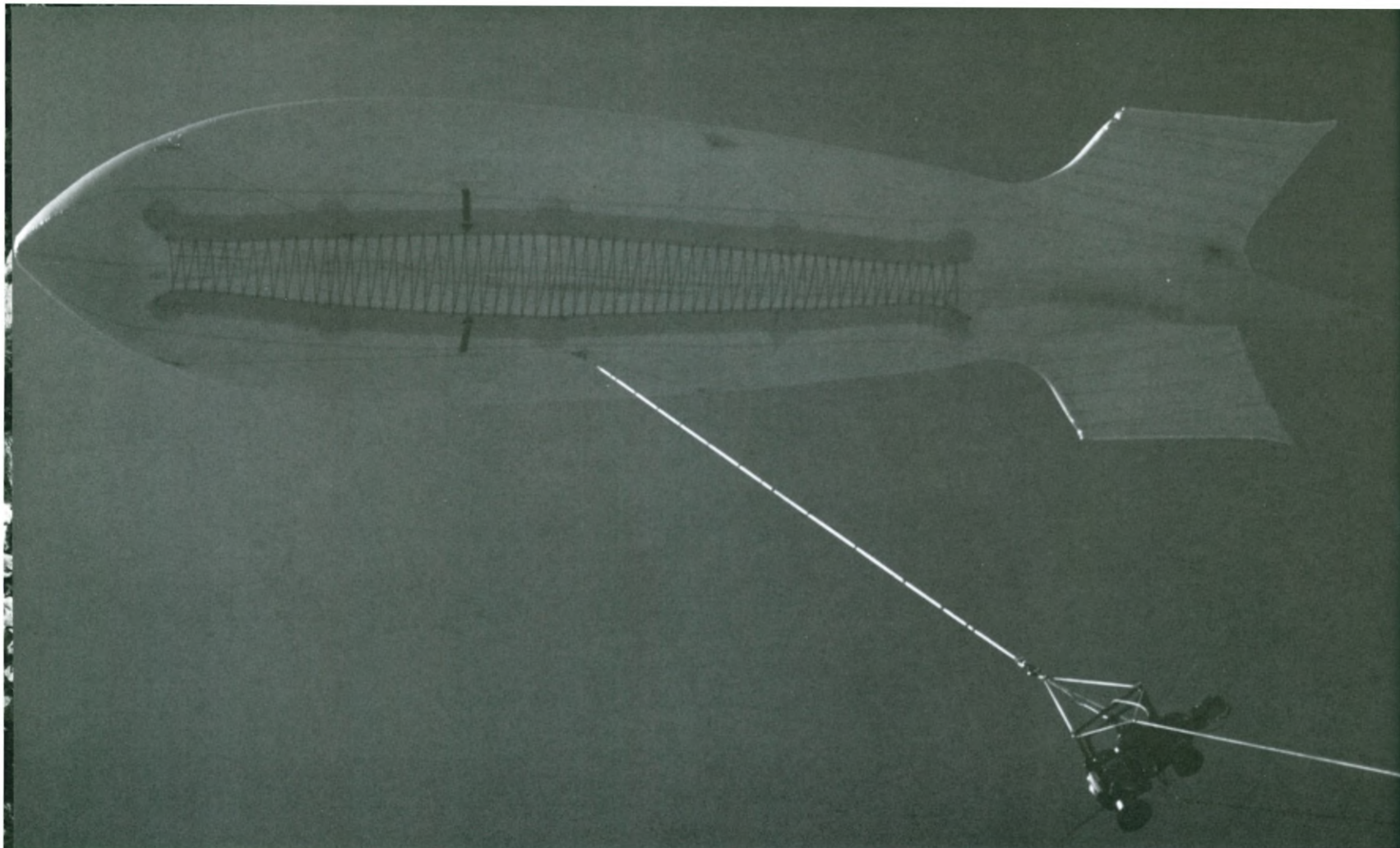
Aerial photographs taken in 1979 of the Greek island of Naxos demonstrate how well suited balloon photography is to shallow-water exploration and to the search for the now-submerged ports where ancient sites have been completely or partially covered. At Naxos, flying the balloon from a diesel fishing boat, the Myers took offshore shots from 300 meters up and 600 meters up (the equivalent of a 180-story building). The 35-mm slides, magnified several times, indicated evidence of massive city walls, with fainter traces of the buildings they had once protected.

The discovery led Greek archaeologists to send divers to investigate. They verified what the slides had uncovered: the existence of walls and structures never fully identified in previous explorations.

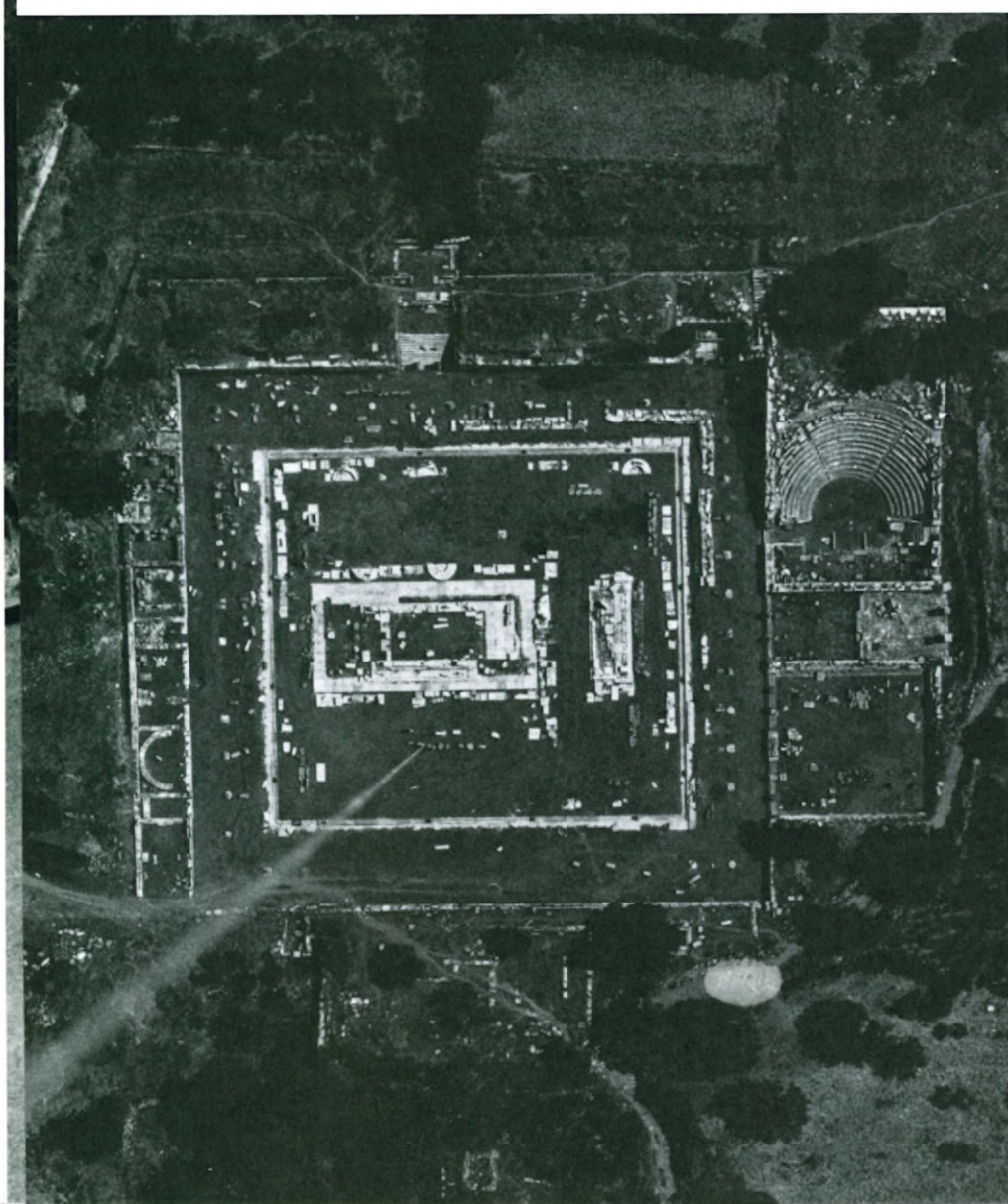
More recently, in 1988 and 1989 in Turkey, the Myers took aerial photographs of the modern city of Iznik, the site of ancient Nicaea, where the first ecumenical council of the Christian church was convened by Constantine. There they found patterns of ancient city walls.

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

An aerial photograph reveals a 6th-century B.C. statue in its entirety for the first time. The 33-foot unfinished marble figure, probably of the god Dionysos, lies on its back in a quarry on the island of Naxos, only partially visible on the ground from the shallow steps.



Above: Twin radio-controlled cameras hang in leveling gimbals below the thirty-three foot, four-finned blimp. The pleated dilation panel on the bottom, laced with elastic cords, allows the balloon to expand without bursting as it rises up to half a mile.



Below left: A low-altitude photograph discloses the architectural plan of the sanctuary of Asklepios at ancient Messene, near Sparta, built at a sacred healing spring. The camera was lowered and re-centered to show in detail the little theater at the site.



"The photos revealed the walls went out into the water of Lake Iznik, supporting the notion of some archaeologists that major portions of the city may still be under water," says Wilson Myers. The photographs proved useful to Turkish archaeologists, who had never had a fully drawn plan of the site.

As a result of their work, the Myers have been deluged with requests from archaeologists and scholars for copies of their photographs for teaching and research purposes. In an effort to make their findings more widely available, they are now preparing duplicate prints of 500 selected photographs, with the help of a grant from the National Endowment for the Humanities. One set will be housed at the Blegen Library of the American School of Classic Studies in Athens, and the other at Boston University's Remote Sensing Center, an arm of the department of archaeology that provides facilities for analyzing aerial photographs.

The prime importance of the work, says Wilson Myers, is that a record of a site can be made as soon as it is excavated, or before changes occur, either through natural erosion or man-made construction.

"Some sites have never been accurately drawn," he adds, "and through this method we are able to present a picture of rapidly changing information."

The method also provides a view of ancient sites in relation to the surrounding region, which can be invaluable for determining where to excavate. Myers reports that one archaeologist, looking at an aerial photo, said, "We're digging in the wrong place."

"The aerial view has been described as the difference between a cat looking at a pattern in the rug and a person standing six feet tall looking down at the pattern," says Myers.

The photography is handled by Ellie Myers, a child-development specialist by education and now a photographic expert and a research fellow at Boston University. She uses a Hasselblad medium format radio-controlled automatic camera linked to a 35-mm Canon, alternately using black-and-white film in one camera and color in the other. The Hasselblad triggers the Canon to take a simultaneous picture through a device rigged up by Wilson Myers.

The Myers work from a van that includes a portable darkroom where

Mrs. Myers can develop negatives of the black-and-white film on the spot, enabling them to determine if they are shooting from the best vantage point. Before doing any filming, however, they spend a good deal of time determining the best location for the camera. "We work from a plan on the site, solving the geometric problem on the ground first," says Ellie Myers. "There is considerable measuring and calculating to be done beforehand."

The Myers begin shooting in the early morning hours when the light can most effectively capture the site and surrounding area. The wind is checked with a hand-held anemometer. The thirty-two-foot-long portable balloon is inflated at the site with thirty cubic meters of gas. (The Myers use hydrogen in unpopulated areas, the more expensive but safer helium in towns.) The two cameras, loaded with the day's new film, are attached to the balloon line with a gimbal to hold them vertical.

Once the balloon rises, a ground crew led by Wilson Myers carries the reel of line attached to the balloon and follows its movements—in effect, "walking" the balloon—while Ellie Myers, with a crew of her own, moves to successive points to trigger the cameras from a ground transmitter using FM radio signals.

The balloon has come a long way as well. The original was spherical and tricky to control. The new blimp-shaped version was designed by Wilson Myers, working with engineers at the Raven Industries Balloon Corporation in Sioux Falls, South Dakota, which manufactured it. The balloon can go as high as one-half mile while tethered to a reel attached to a backpack.

Generally, the Myers spend two months each year on site. When they return to their home in New Hampshire, considerable darkroom work remains. As in the field, Ellie Myers is the darkroom specialist.

"The person developing the photos needs to know what she is doing," she says. "We can't even send the negatives to a university darkroom because it requires a knowledge of the site and what we are looking for."

"Often on the negative, the excavation is light and the surrounding country dark," she explains. She compensates for the contrasts in the negative by dodging, or selectively shading, the lightest parts and "burning in" the darker parts during the developing process to make the archaeological data come clear in the final print. At present, the Myers are giving up time in the field to pore over the more than 8,000 shots they



Wil and Ellie Myers with aerial cameras on the island of Ithaca.

Both the control system and the balloon have evolved over the years. The early remote mechanism was AM and could be triggered accidentally by a passing plane or other interference. Wilson Myers recalls the time the wiring came loose and he went to a nearby farmhouse, heated a nail in the farmer's oven, and used the hot nail to solder the transmitter wires back together.

have already taken, and to select and print the duplicate sets for Boston University and the Blegen Library.

The Myers became interested in balloon photography in 1973 when they were working at an excavation in Greece and met another archaeologist who was doing balloon photography.

"We saw the potential of something that might be of value," says Wilson Myers, who before joining



When the Romans made Gortyn their capital on Crete, they built a small theater or odeum, now excavated to the original ground level. The section with the modern roof shelters wall panels, carefully preserved by the Romans, where the founding Greeks had inscribed in stone the laws governing their city.

Boston University in 1985 had been a professor of humanities at Michigan State University for twenty years. "The idea of making a record of a site as soon as it was excavated and before it became eroded seemed significant."

The possibilities were apparent, he says, from the early days of flying. Myers, a pilot himself, says pilots could look down at the fields of England and France, and see the outlines of Roman villas in the grass. In World War I, military pilots in the Middle East spotted the outlines of entire lost cities under the deserts.

The person who gets credit for adapting balloons to archaeology is Philip Guy, the field director for James Breasted's 1930 expedition to excavate the fortress of Megiddo in Israel, from which the biblical Armageddon takes its name. Guy hung a camera below an unmanned tethered balloon to make the first such systematic record of an ongoing excavation.

"Although the results were both useful and impressive," says Wilson Myers, "the balloon proved too difficult to manage in the eddying winds of the Megiddo plain and the method was abandoned for over thirty years after a gust of wind dashed the apparatus to the ground."

Today, while the technology has greatly improved, the equipment is expensive and still easily lost. Naming no names, Myers mentions a team of archaeologists who tied their balloon to a fence while they went to lunch, only to find the balloon gone when they returned.

"The cord can break and up goes the balloon and camera," says Myers. He credits the fact that he and his wife are sailors with their never having lost a balloon. "The first thing everybody is required to do is tie a bowline," adds Ellie Myers. While some single-site photography is occasionally done from weather balloons, the Myers are the only team doing con-

tinuous, systematic recording of sites.

For the Myers, one of the satisfactions of their work has been the warmth shown them by the people of the Mediterranean countries. While photographing in Iznik, they found that, as they walked through town with the balloon, volunteers of every age came to help. Local schoolteachers stopped to practice their English, and often in small shops when the Myers called the waiter to pay their bill for tea, they would find someone had already picked up the check.

"It's like bringing a circus to town," says Myers. "It's a festive atmosphere. And the people also appreciate the fact that their local antiquities are being recorded." □

To support the archival printing and cataloguing of 500 aerial images of archaeological sites, Boston University in 1987 received \$64,350 in outright funds from the Reference Materials program of the Division of Research Programs.



EXPLORING AMERICA'S ORAL TRADITIONS

The Encyclopedia of American Popular Beliefs and Superstitions

BY DIANA PABST



IN THE EARLY nineteenth century, when Jacob and Wilhelm Grimm of Germany gathered the stories that became *Grimm's Fairy Tales*, they did not foresee that their method would become the basis for the modern study of folklore. Instead of extravagant tales spun by their romantic-era contemporaries, the Grimms sought stories that conveyed the imagination and beliefs of people through the centuries. At the heart of all such lore, they realized, was a desire to answer basic questions about human existence or to transcend the mundane world. Eventually, their collection of 200 tales was widely distributed and became a model for similar studies in other countries.

In the United States, the study of folklore is expected to gain new impetus with the NEH-supported *Encyclopedia of American Popular Beliefs and Superstitions*, a projected seven-volume work to be published by the University of California Press. The first volume, scheduled for publication in 1991, will contain nearly 300 entries from "A" to "Buzzard," with the subsequent volumes ranging from "Cabala" to "Zoo." The encyclopedia's planned

2,400 entries are not simply listings of folk beliefs but interpretive articles of approximately 2,000 words each, written by 188 scholars of folklore and related fields.

Donald J. Ward, a professor of German and folklore at the University of California, Los Angeles, is editor in chief of the encyclopedia at UCLA's Center for the Study of Comparative Folklore and Mythology. "The encyclopedia will be an up-to-date compendium of materials and knowledge about American beliefs and superstitions woven through legends, songs, customs, and traditional wisdom passed down by generations," says Ward. "It will be a source of information, both familiar and curious, that reflects the complex web of human needs and desires across the ages."

For centuries, Ward points out, people have devised myths to explain natural and human phenomena. Even scholars devise theories that, while hypothetical, assume mythical dimensions and become paradigmatic in a given discipline.

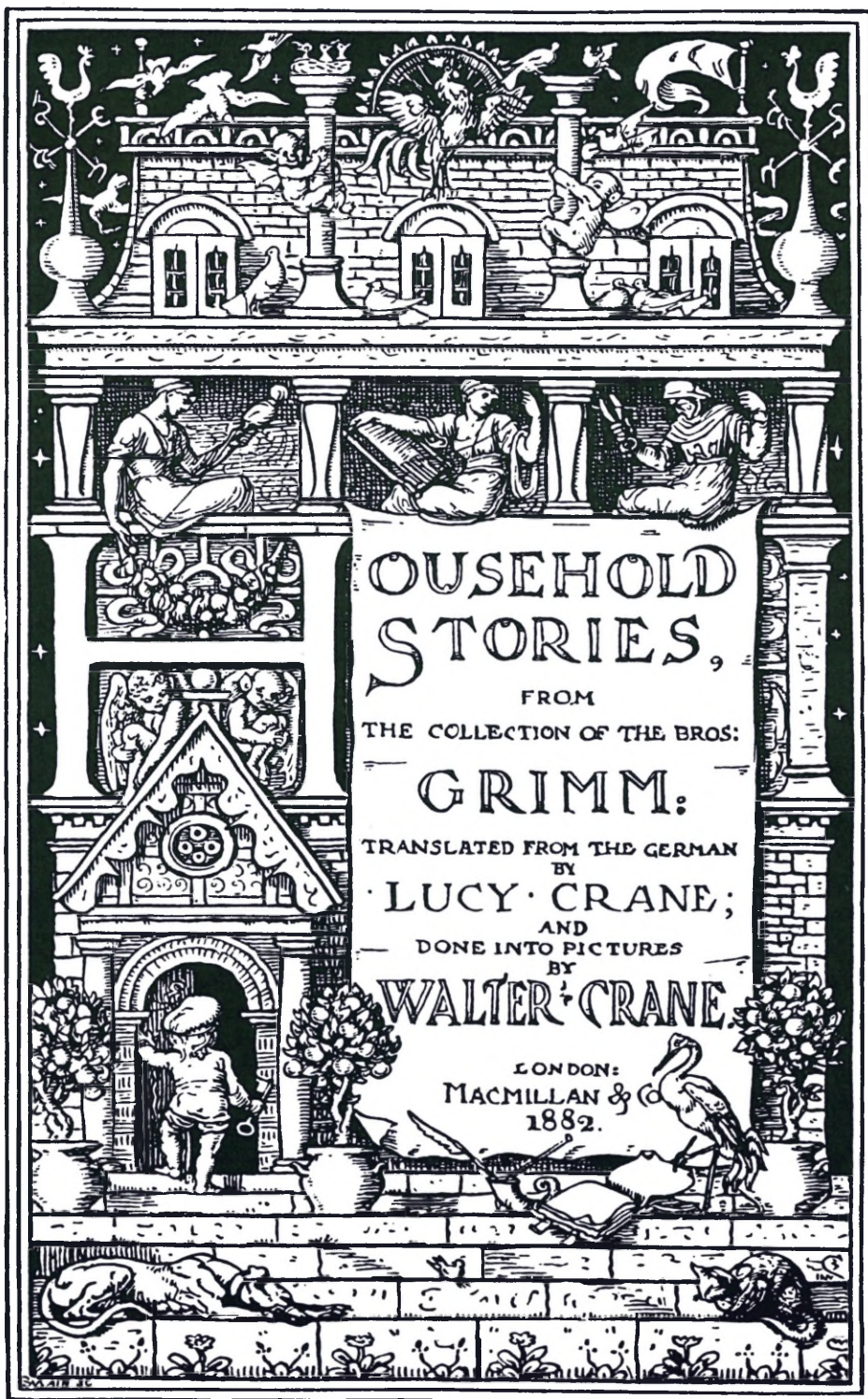
For example, in the entry on "animism," written by Ward himself, one reads about the theory of the English anthropologist Edward B. Tylor (1832-1917), who proposed that the "deeper motive" underlying all religions is animism—the ancient belief that immaterial spirit permeates the physical world. Over the ages, according to

Tylor's evolutionary theory, animism gave rise first to a universal belief in spiritual beings, then to the worship of divinities, and ultimately to the monotheistic religion of higher civilization.

By the late nineteenth century, the concept of animism dominated ethnographic theory and practice, and field ethnographers began finding evidence of this allegedly primitive form of religion among "savages" the world over. Other scholars have since countered Tylor's theory with contrary observations, yet his thesis still retains a compelling explanatory power in the disciplines of anthropology and religious studies.

"I am amazed sometimes at how profoundly meaningful the treatment of a topic can be for our understanding of the human condition," Ward says. An example is the entry on "backwards," by Jay Mechling of the University of California at Davis, which goes beyond the well-known fact that many customs, rituals, and popular beliefs are expressions of a universal desire to control fate or gain psychic reassurance against hostile forces in life, to a discussion of epistemology. After citing the popular beliefs that good luck is more likely if one walks backwards while crossing railroad tracks, that a bride and groom can improve their chances of having a good marriage if they do not look backwards upon leaving the church after

Diana Pabst is a freelance writer in Washington, D. C.



Jacob and Wilhelm Grimm (1785-1873 and 1786-1859), German philologists and folklorists, are credited with founding the discipline of folklore. The folk tales they recorded became the model for similar studies in other countries.

the wedding ceremony, and that a good crop of watermelons can be assured if a farmer gets up before sunrise on the first day of May, walks backwards into the field, and plants the seed, the article concludes: "The appearances and uses of things done backwards are prevalent enough in popular beliefs and customs that it is safe to infer that inversion is universally considered as a powerful tool in human beings' coping with danger

and uncertainty. Doing things backwards is so common a formula for counteracting bad luck or for enhancing good luck, that popular beliefs lend convincing evidence to the theoreticians' view that binary opposition is a fundamental cognitive process in humans."

Through this project, beliefs and superstitions will for the first time be organized into one collection, cross-referenced, and fully documented.

Comparative materials have been culled from the standard collections of folk beliefs from around the world. So while the geographical focus of the encyclopedia is North America, articles will examine the foreign roots and note the mythological counterparts of many contemporary American customs and beliefs.

For example, the entry on "abduction," by Bill Ellis of Pennsylvania State University at Hazleton, explores the dread of being kidnaped by a sinister creature—for centuries a central theme of tales and legends from around the world. In North America, legends of such occurrences have been recorded among residents of Appalachia, the Ozarks, the Piedmont, and the Georgia islands. Parents are urged never to leave an unbaptized child alone or to let it sleep in a room with a window facing north, presumably the spirits' favored means of entry.

The article traces this abduction terror to the prevalent European belief that an unbaptized infant is especially attractive to fairies and other spirits, who will try to steal it and leave a changeling in its place. Parallels are drawn to Bolivia, where local demons are blamed for carrying off the souls of children, and to Haiti, where a wolf-like abductor, the "loup garou," is said to kidnap adults and render them speechless once they are returned. Also cited are tales from Central and South America, which describe hairy, manlike beings who carry away women as mates; and tales from China and Africa, in which the kidnapers appear as monkeys or apes—cousins perhaps to our own King Kong.

THERE ARE SEVERAL published collections of North American regional folk beliefs, says Ward, but the present project is distinctive because of its interpretive approach. The only comparable publication in the field is the ten-volume *Handwörterbuch des deutschen Aberglaubens*, published in Berlin between 1927 and 1942. "Germany has been a center for folklore studies since the Brothers Grimm," Ward says. As evidence of that pervasive German influence, Ward notes, many early folklore programs at American universities were contained within German departments. He adds that although the *Handwörterbuch* is an important

research tool, its usefulness is limited because scholarship has advanced appreciably since its publication and because the primary material in it pertains mainly to the German tradition.

The primary data base for the American encyclopedia consists of some 1.6 million individual items of popular belief from all over the world in the UCLA Archive of American Popular Beliefs and Superstitions. This monumental undertaking was begun more than forty years ago by folklorist Wayland D. Hand, founder of the encyclopedia and its original editor until his death in 1986.

Hand had encouraged his students, Ward among them, to collect folklore items of all kinds, and as he began sorting and cataloguing the data he observed that a large portion of them entailed belief and superstition. He began separating these materials into an archive that grew rapidly. Items were culled from widely scattered publications, contributed by regional American folklore collections, and translated from European sources so that American popular beliefs could be compared with international variations.

Through decades of painstaking effort by Hand and his skeleton staff of mainly students and volunteers, the voluminous amount of material was classified by an elaborate thematic system and cross-referenced—all recorded on index cards. The result was the most comprehensive archive of its kind, with five categories: Category I (the human body; physical and medical aspects of birth, infancy, and childhood; dreams and wishes; and folk medicine), Category 2 (love, courtship, and marriage; death and funeral customs; social aspects of birth, infancy, and childhood; domestic pursuits; intimate possessions; and clothing); Category 3 (economic and business life; sports and recreations; religious life; and war and calamity); Category 4 (farm life; animals; plants; weather; cosmic phenomena; hunting and fishing; and natural surroundings); and Category 5 (witchcraft and magic; devil and ghost lore; divination; and amulets and fetishes).

When Ward and his colleagues took over the project, they decided to include in the title both of Hand's designated categories: popular beliefs



Illustration from a nineteenth-century children's book. Popular accounts of where babies come from include rosebushes, cabbage patches, and cauliflower blooms. Various agents deliver the babies—fairies, angels, and that popular fellow, the stork.

and superstitions. Popular belief, Ward explains, implies an element of faith in the efficacy of a given notion. On the other hand, a notion that has lost any grounding it may have had in popular belief, but that is still widely cited, such as the notion that breaking a mirror means seven years of bad luck, is usefully referred to as superstition.

Although the project will not be completed for several years, scholars who have reviewed some of the early work say that the encyclopedia is a unique resource that will be of vast interest to scholars and the general public alike. "There is nothing that

currently fills the slot to be occupied by the encyclopedia once it is completed," says Barbara Frankel, an anthropologist in the social relations department at Lehigh University. "This would make the encyclopedia a rare achievement when completed, a work both serious and entertaining, one that is at once useful to scholars and enjoyable to more casual readers." □

Since 1967, UCLA has received \$358,480 in outright funds and \$52,926 in matching funds from the Reference Materials program of the Division of Research Programs to support the Encyclopedia of American Popular Beliefs and Superstitions.



Courtesy of New York Historical Society

The interior of Metropolitan Hall, the foremost concert hall in New York City from 1850 until 1854, when it was destroyed by fire.



George Templeton Strong, ca. 1857

MUSIC OF THE GASLIGHT ERA

BY ELLEN MARSH

The crack piece, though, was the last, Beethoven's *Sinfonia* in C minor. It was generally unintelligible to me, except the Andante," wrote twenty-one-year-old George Templeton Strong in his diary. Apparently others in the audience were equally unimpressed: Henry C. Watson, a critic for the *Evening Signal*, noted that many people left before the symphony was over. In short, what is believed to have been the first complete performance in America of Beethoven's Fifth Symphony, on February 11, 1841, was greeted with less than ecstatic applause.

This episode is part of the long-forgotten story of music in nineteenth-century America, which is now being recounted by Vera Brodsky Lawrence in the volumes of *Strong on Music: The New York Music Scene in the Days of George Templeton Strong, 1836-1875*. A former concert pianist turned music historian, Lawrence is rediscovering a colorful era of prima donnas, violin virtuosos, harmonica and bones players, brass bands, and symphony orchestras. Once again we visit opera houses and music halls brilliantly illuminated by gas chandeliers (and destroyed by fire with distressing frequency). Dandies wearing white kid gloves flirt with elegant ladies at the Astor Place Opera House, and rough-neck Bowery Boys, girlfriends on their arms, promenade to polka tunes at Vauxhall Garden.

The music entries in the diary of George Templeton Strong (1820-1875) provide the point of departure for Lawrence's work. In 1835, when he was a fifteen-year-old sophomore at Columbia College, Strong began the journal which he faithfully kept until just before his death in 1875. Containing an estimated 4.5 million words, the diary records Strong's activities and thoughts, gossip, current events, politics, even the weather.

Strong had a distinguished career. He was a Wall Street lawyer, a trustee of Columbia College and Trinity Church, and treasurer of the U.S. Sanitary Commission during the Civil War. Although the law was his profession, Strong's passion was music, especially sacred and symphonic music—he played the organ and the piano, regularly attended musical per-

formances, and eventually became president of the New-York Philharmonic Society.

When the edited version of Strong's diary was published in 1952, most of the music references were omitted. Enough were included, however, to interest Lawrence when she was writing a book for the U.S. bicentennial on political and patriotic music. Lawrence recalls, "I vaguely remembered having seen the words of an 1840 campaign song in the diary, and pulled the first volume down from my bookshelf. Glancing through the editor's preface, I was struck by the fateful words, '... an interesting volume of musical comment could—and someday will—be compiled from the diary.'" Lawrence decided she would write the volume.

Since 1976 Lawrence has been engrossed in what she calls the "wild, wicked, and wonderful world" of music in nineteenth-century New York. *Resonances, 1836-1850*, the first volume of *Strong on Music*, was published in 1988, and two more are being prepared for publication, covering the years 1851 through 1875. All three volumes have been supported by grants from NEH.

Lawrence has uncovered a daunting mass of musical information in newspapers of the period and other primary sources. She decided to organize this material by means of twin chapters for each year, the first, entitled "GTS," consisting of Strong's diary entries and explanatory information, and the second, called "Obbligato," dealing with musical matters not mentioned by Strong.

The evolving and lively New York musical scene of the period included everything from grand opera to black-face minstrel shows. Of the latter, the most famous was Christy's Minstrels, which performed night after night, year after year, to packed houses. In 1848 minstrel troupes were so numerous, Lawrence says, that the *Mirror* declared they were running out of names!

Among the many other musical delights were singing families, whose young members specialized in homespun harmonies, sometimes with abolitionist or temperance themes, and semi-draped "model artistes" who arranged themselves in classical or historic tableaux while a band played "descriptive" music. The daring polka was all the rage. (Upon first

viewing the polka at a ball, a rather puritanical twenty-five-year-old Strong wrote: "It's a kind of insane Tartar jig, performed to disagreeable music of an uncivilized character.") There were burlesque operas in black-face that used the melodies from the tony grand operas—for instance, *Lucia di Lammermoor* became *Lucy Did Sham Amour*.

And there was Phineas T. Barnum, showman and humbugger par excellence. His establishment, the American Museum, displayed freaks and wonders and the talents of a variety of musical performers: "Ethiopian" minstrels, "Swiss" bell ringers, child prodigies, and performers on unusual



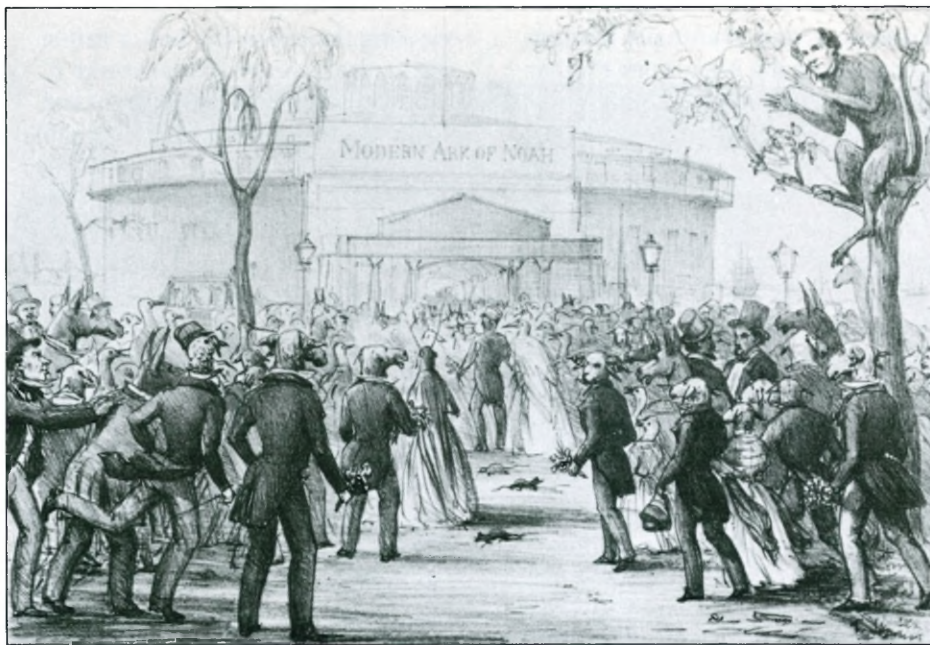
Photograph of Jenny Lind (1820-1887), by Mathew Brady, ca. 1850.

instruments; but surely his masterpiece was his introduction of Jenny Lind, the Swedish Nightingale, to America.

New York was the port of entry for European performers, who began arriving in numbers with the establishment of steamship runs in 1843. For nearly a year before Jenny Lind's arrival in New York in 1850, Barnum manipulated the press and the public to a frenzy of anticipation, teasing them with rumors and counterrumors about the terms of her contract, until he finally disclosed the fabulously generous amount of money and perquisites Lind would receive from him. Lind, Barnum avowed, shrewdly aware of his audience, was not just another beautiful voice: She was pure as an angel and as generous as a saint; her charities were legendary.

The patrician Strong was not unaware of Barnum's hyperbole,

Ellen Marsh is an assistant editor of Humanities.



Above: "The Second Deluge: First Appearance of Jenny Lind in America" (1850): P. T. Barnum, in a tree, thumbs his nose at the animal audience thronging to Castle Garden to hear Lind sing. Below: As the bird catcher Papageno, Barnum holds the "Swedish Nightingale."



although he regarded it coolly. On September 2, 1850, his diary reads: . . . Jenny Lind has arrived and was received with such a spontaneous outbreak of rushing and crowding, and hurrahing, and serenading as this city has never seen before. The streets round the Irving House blocked up with a mob night and day; horses hardly permitted to carry her through the streets, so vehemently did the mob thirst for the honor of drawing her carriage, and so on. Really, it's very strange—Miss Jenny is a young lady of very great musical taste, and possessed of a larynx so delicately organized that she can go up to A in alt with a bril-

liancy and precision, and sing with more effect than any other living performer. Furthermore, she is a good, amiable, benevolent woman, fully equal, I dare say, to the average of our New York girls; and having in her vocal apparatus a fortune of millions, she devotes a liberal share of it to works of charity. But if the greatest man that has lived for the last ten centuries were here in her place, the uproar and excitement could not be much greater and would probably be much less.

"Lind and Barnum eventually had a falling out," Lawrence notes. "Lind's socially elevated friends told her that Barnum was common." But Lind's attempts to manage her concert tour herself were not successful: "Her career took a toboggan slide and eventually she left America, weeping in the rain as her ship pulled out of the harbor."

A few years later, Barnum joined forces with the spectacular French orchestra conductor Louis Jullien, a musical star of first magnitude who is all but forgotten today. Lawrence describes him as "an improbable blend of Pied Piper, consummate showman, dream merchant, resplendent dandy, superlative orchestra conductor, and dedicated musical missionary."

Jullien arrived in America in 1853, accompanied by twenty-five orchestra virtuosos and eleven tons of luggage. His concerts in New York and other cities were glittering successes, but the apogee of Jullien's American tour came when he signed a contract with Barnum shortly before he was to

return to England. Barnum was now president of the Crystal Palace, far out in the hinterlands of 42nd Street, and was willing to stake \$20,000 on a Jullien concert series there.

George Templeton Strong, who had already heard several of Jullien's concerts, attended the crowning event at the Crystal Palace:

June 18, 1854 . . . The conjunction of Barnum and Jullien at the so-called Crystal Palace, Thursday evening [June 15], in a so-called "Musical Congress with 1500 performers" naturally produced one of the grandest humbugs on record . . . The crowd was enormous; it is estimated at 15,000 by some and 40,000 by others. I've no opinion at all as to the accuracy of either estimate, but for some time after taking our seats I was seriously exercised about the possibilities of falling galleries and panic-stricken multitudes and was tempted to evacuate the building at once.

The impresarios and performers could not have attracted audiences without—one is tempted to say "the connivance of"—the press. There were approximately forty newspapers and periodicals in mid-nineteenth-century New York City, most of them publishing puff notices and reviews of musical performances. Some of the critics' names are instantly recognizable: Margaret Fuller, Walt Whitman, Charles A. Dana; while others, although influential in their day, mean little to us—Richard Grant White, A. D. Paterson, Henry C. Watson, among others. The critics feuded enthusiastically, accusing each other of unjustified partiality toward certain performers and of accepting "Black Mail" (bribes)—which many of them indeed did. They rarely agreed on anything, except possibly on an antipathy to American musicians and music—a prejudice, Lawrence remarks, that unhappily persisted well into the twentieth century.

Lawrence has concentrated on studying the American musical past since her retirement from the concert stage more than twenty years ago. She compiled the collected piano works of Louis Moreau Gottschalk, the great nineteenth-century composer and pianist; she identified and collected the compositions in *The Wa-Wan Press*, the early twentieth-century music periodical devoted to American composers; she wrote *Music for Patriots, Politicians, and Presidents*, about political and patriotic songs from the eighteenth cen-



"National Quadrille: Yankee Doodle—999th time." Jullien thrilled New York with his American Quadrille, a rousing medley of patriotic tunes that ended with a bravura rendition of "Yankee Doodle." This caricature and those below appeared in Harper's Monthly Magazine, June 1854.

ture to 1876. Anyone who has seen *The Sting* can thank Lawrence for the ragtime score—her republication of Scott Joplin's work in the early 1970s played a large part in the worldwide revival of his music.

Lawrence's research on *Strong on Music* has turned up so many interesting and hitherto forgotten subjects that she finds it difficult to choose the highlights. She cites the history of the New-York Philharmonic, formed as a musicians' cooperative in 1842 during a financial panic, when many musicians were out of work; the development of the opera as a social phenomenon; and some interesting personalities who have faded from public knowledge, such as William Henry Fry, a problematical and eccentric composer who was also editor of the *New York Tribune*.

"I like to immerse myself in the research of one year at a time and then to write about it while it is fresh in my mind," says Lawrence. "Right now I am living in 1856." She laughs. "It's a lot nicer than New York in 1990." □

Work on the three-volume *Strong on Music* has been supported by \$184,800 in outright funds from the Interpretive Research program of the Division of Research Programs.



SOLO, CONTRA-BASSO
On Themes from *La Sonnambula*.
SIGNOR BOTTESINI



SOLO, CORNET-A-PISTON
L'Adieu Maritime
HERR KONIG



FINALE

Jullien's Concerts

The Bill of Rights

Celebrating Two Hundred Years

BY SKIP KALTENHEUSER

Congress shall make no law
establishment of religion, or pro
rease thereof, or abridging th
freedom of the press; or the
ceably to assemble, and to p
vernment for a redress of gre

ANOTHER BICENTENNIAL IS almost upon us—this one the ratification of the Bill of Rights.

Work on the celebration has already begun in Pennsylvania, where the state humanities council is using the occasion to stimulate discussion of the basic principles of American government, connecting past to present. That connection at times has seemed tenuous. A Hearst Corporation survey done in 1987 found that 59 percent of adults did not know what the Bill of Rights was, and only 49 percent correctly identified it as the first ten amendments to the Constitution. Twenty-seven percent thought it was a preamble to the Constitution. A fifth of the people identified the Bill of Rights as any bill involving personal rights that passes through Congress.

As the two-hundredth anniversary approaches, the Pennsylvania Humanities Council and executive director Craig Eisendrath are making an effort at historical clarification. To help trigger interest, the Pennsylvania council is producing 7,000 copies of a special exhibit, with the hope that each will be seen by 5,000 people. The exhibit consists of a set of twelve posters with related materials. The posters cover the ten original amendments and the Civil War amendments—the thirteenth, fourteenth, and fifteenth—which ended slavery and extended rights to African Americans.

Dissent is a recurring theme. In an accompanying set of essays for the exhibit, one describes the turmoil that brought the Bill of Rights into being. In the debate over the drafting of the U.S. Constitution, Antifederalists objected strenuously to the lack of explicit limitations on federal power, fearing a central government so powerful it might destroy both the states and the rights of the people. In return for political support for ratification of the Constitution itself, participants agreed that Congress, when it convened, would consider adding a bill of rights.

When the Congress did meet, James Madison chaired the committee that consolidated 186 proposals, involving eighty-seven substantive issues, into a viable number of amendments. Debate in the House pared them to nineteen, which were sent to the Senate. Twelve went to President George Washington; two failed to gain ratification. In contrast to the Constitution, which spelled out the powers of the national government, these ten amendments specified things the government shall *not* do and procedures it must follow in the exercise of authority.

The Pennsylvania Humanities Council's anniversary exhibit on the Bill of Rights, which began with an NEH planning grant, is made up of twelve lightweight panels, each 24" by 37", mounted on three freestanding kiosks. Each panel explores a particular set of rights and illustrates it with the text of relevant amendments, captioned photographs, and quotations by key statesmen and jurists. The exhibit comes with an eighty-four page user's guide, featuring essays, lesson plans for secondary school teachers, a bibliography, a filmography, and suggestions for librarians.

Three thousand sets have already been placed around the country in every state. Project director Joan R. Challinor, who previously coordinated a poster project for the bicentennial of the U.S. Constitution as part of Project '87, says she realized she was up against the tendency to view the Bill of Rights simply as a historic document, which has an effect of distancing it from relevance today. "This can be overcome by the assets of posters—clarity, simplicity, and durability—that project creativity and modern form. Graphics are the way people learn these days."



Courtesy of Pennsylvania Humanities Council

"... A bill of rights is what the people are entitled to against every government on earth. . . & what no just government should refuse, or (let) rest on inference."

—Thomas Jefferson

Skip Kaltenheuser is a lawyer and writer in Washington, D.C.



"(The Founders believed) that the final end of the State was to make men free to develop their faculties. . . that freedom to think as you will and to speak as you think are means indispensable to the discovery and spread of political truth. . . that the greatest menace to freedom is an inert people; that public discussion is a political duty. . ."

—Louis Dembitz Brandeis

A way to reach young people had been a particular concern, adds Eisendrath. "Their sense of democracy is passive." He sees a need for institutions, including schools, to inform and motivate young people to accept an equation involving both liberty and responsibility.

Associate director Joseph J. Kelly blames some of the ignorance on "the intimidation the subject matter inspires. People regard it as lost in the territory of lawyers." The rudiments are not as complex as people assume, Kelly contends. "People have opinions about whether the police should stop them at roadblocks to test for drunk driving, or whether there should be prayer in the schools. And they know that these are areas in which we have to weigh competing values. Certainly all Americans can understand the basic ideas behind the Bill of Rights."

Despite the many hotly contested issues surrounding the Bill of Rights, so far the only protest about the exhibit has been from a lawyer in Maryland who was displeased by the portrayal of the second amendment as the protection of the state militias', rather than the individual's, right to bear arms.

In advance of the bicentennial itself—December 15, the date in 1791 that Virginia became the final state to ratify—the Pennsylvania Humanities Council is moving on other fronts as well. One project is a joint effort with the Philadelphia Inquirer to produce a thirty-two-page newspaper supplement on the Bill of Rights that will be available for reprint by newspapers across the country in the fall. Another is the development of a speakers bureau.

There will also be a program of reading and discussion in libraries, composed of six two-hour sessions. The program, which will also be offered as an in-service course for teachers, is beginning with a pilot series in ten libraries, and has won an NEH Exemplary Project Award. Readings will be from a specially produced anthology and Peter Irons's *The Courage of Their Convictions: Sixteen Americans Who Fought Their Way to the Supreme Court*, which fleshes out cases involving religion, race, protest, and privacy by putting them in the context of the times and then letting the individuals tell their own stories. One subject is Mary Beth Tinker, who was suspended from her Des Moines school in 1965 at the age of thirteen when she wore a black armband to protest American bombing in Vietnam.

In the view of Challinor, our founding documents are our best exports (although she'd also like to see discussion of a "bill of responsibilities"). Accordingly, efforts are under way to take the exhibition to U.S. embassies and military bases. The exhibit has been presented to Vaclav Havel, the playwright who is president of Czechoslovakia. In the fall of 1991 there will be a forum in Pittsburgh that examines the effect of the Bill of Rights on the other countries around the world.

The Pennsylvania Humanities Council wants the Bill of Rights program to remind citizens that the humanities are at the heart of our best political traditions. As Kelly sees it, "The idea that the people must protect themselves against the government, even good constitutional government; that democracy can lead to a tyranny of the majority; that minority opinions should not only be protected but even encouraged—these are lessons from history and political philosophy that Americans must continually learn and relearn." □

POSTERS The poster exhibit is available for \$150 (\$100 unmounted), which includes shipping. Those seeking to acquire or donate the exhibit should contact the Pennsylvania Humanities Council, 320 Walnut Street, Suite 305, Philadelphia, PA 19106-3892.

THE NUMBERS GAME

BY JEFFREY THOMAS



All About Museums

AS OF 1989, there were an estimated 8,179 museums in the United States. More than half of these institutions are history museums and historic sites (Figure 1). Of these history museums and historic sites, 90 percent have small operating budgets (under \$350,000) (Figure 2).

The number of new museums has skyrocketed since 1960, with nearly two-thirds of all museums having been established in the last thirty years. In the decade of the 1970s alone, more than 2,300 new museums came into being.

The Southeast has the largest number of museums, with 1,787; New England has the smallest number, with 569 (Figure 3).

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

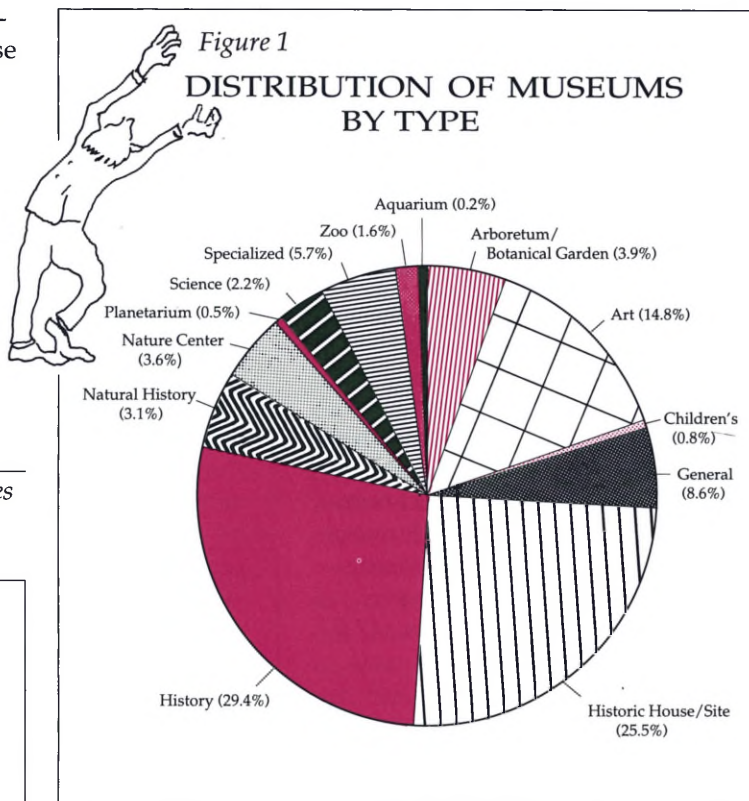


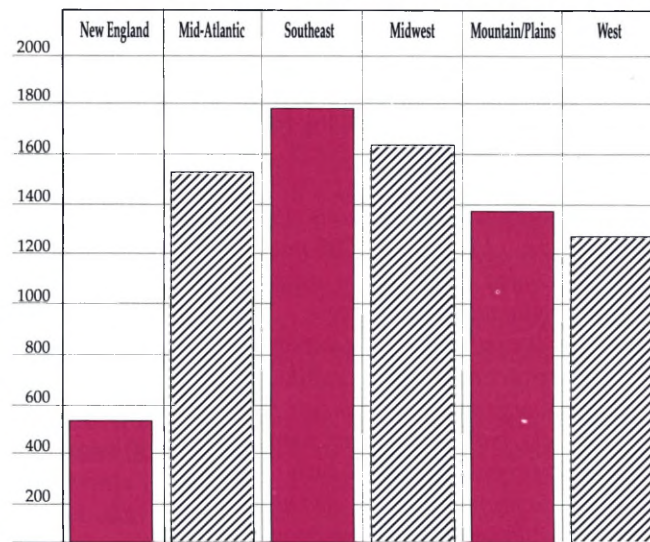
Figure 2

ALL U.S. MUSEUMS BY TYPE & BUDGET SIZE

Type	Large	Medium	Small	Totals
Aquarium	5 26.0%	4 19.7%	11 54.2%	20 100%
Arboretum/ Botanical Garden	23 7.3%	84 26.5%	211 66.2%	318 100%
Art	183 15.1%	215 17.7%	816 67.2%	1,214 100%
Children's	7 11.3%	21 32.2%	36 56.6%	64 100%
General	80 11.3%	124 17.7%	500 71.0%	704 100%
Historic House/Site	63 3.0%	159 7.6%	1,861 89.3%	2,083 100%
History	57 2.4%	154 6.4%	2,190 91.2%	2,401 100%
Natural History	52 20.6%	63 24.9%	137 54.5%	252 100%
Nature Center	2 0.8%	65 21.9%	230 77.3%	297 100%
Planetarium	1 3.0%	12 29.9%	26 67.0%	39 100%
Science	17 9.1%	24 12.8%	143 78.1%	184 100%
Specialized	67 14.2%	28 6.1%	375 79.8%	470 100%
Zoo	38 28.4%	40 30.1%	55 41.5%	133 100%
Totals by Size	595	993	6,591	8,179
Percent by Size	7.3%	12.1%	80.6%	100%

Figure 3

NUMBER OF MUSEUMS BY REGION



Attendance

Museum attendance exceeded 600 million in 1988. Historic sites, the most popular type of museum, drew 150 million visitors, and art and history museums attracted more than 70 million visitors each (Figure 4).

Museums as Research Institutions

Museums serve not only as exhibitors of collections, but also as centers for scholarly research. More than 50 percent of all museums reported that their collections were used by outsiders for research. Use of collections by outside researchers was reported at 1,102 history museums, 557 historical sites, and 424 art museums.

Volume of Exhibitions

The average number of exhibitions held in 1988 varied considerably from one type of museum to the next. Art museums averaged the largest number of exhibitions (some ten per museum), followed by general museums (an average of 7.7 exhibitions per museum) and history museums (7.0 per museum).

Employment at Museums

Two and one-half times as many volunteers as paid employees worked in museums in 1988: Augmenting the 92,000 full-time and 56,000 part-time paid staff were 376,000 volunteers. Historic sites involved the greatest number of people, followed by history museums and art museums (Figure 5). □

This article, part of a series deriving from statistical studies supported by NEH, highlights preliminary findings from the American Association of Museums' 1989 museum survey. More than 1,000 museums were included in the survey sample, from which national estimates were derived. For the purposes of the survey, museums were defined as those public and nonprofit organizations that care for tangible objects, both animate and inanimate, and that regularly exhibit such objects. The organization must also have at least one professional staff member and be open to the public on a regular basis.

Figure 4

TOTAL ATTENDANCE BY TYPE FOR 1988

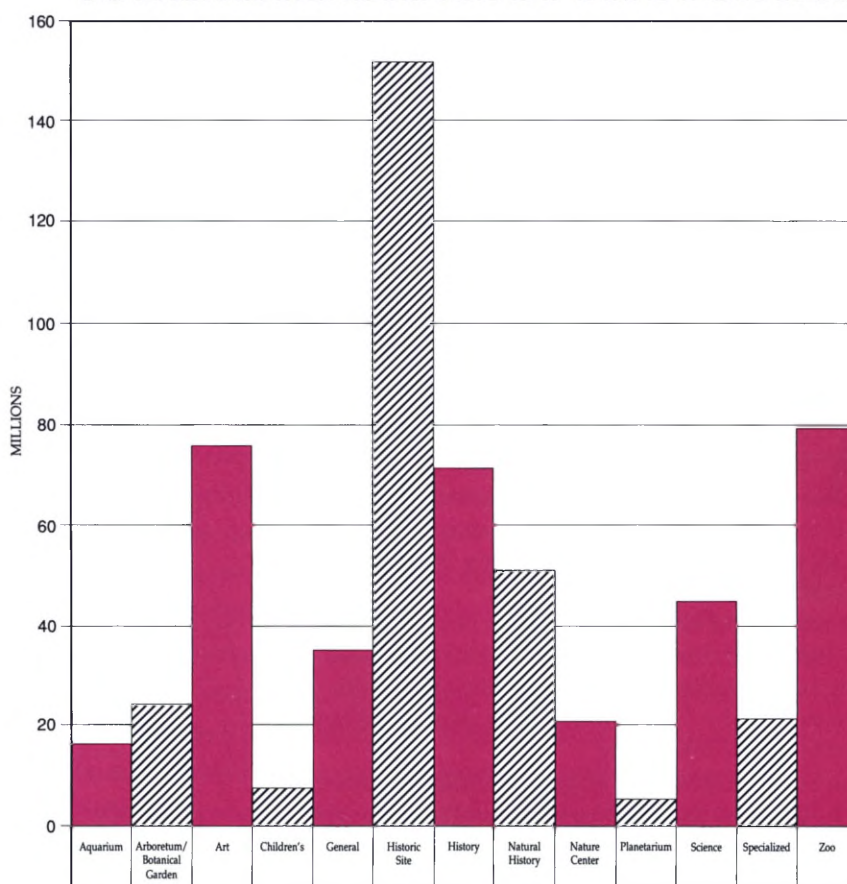
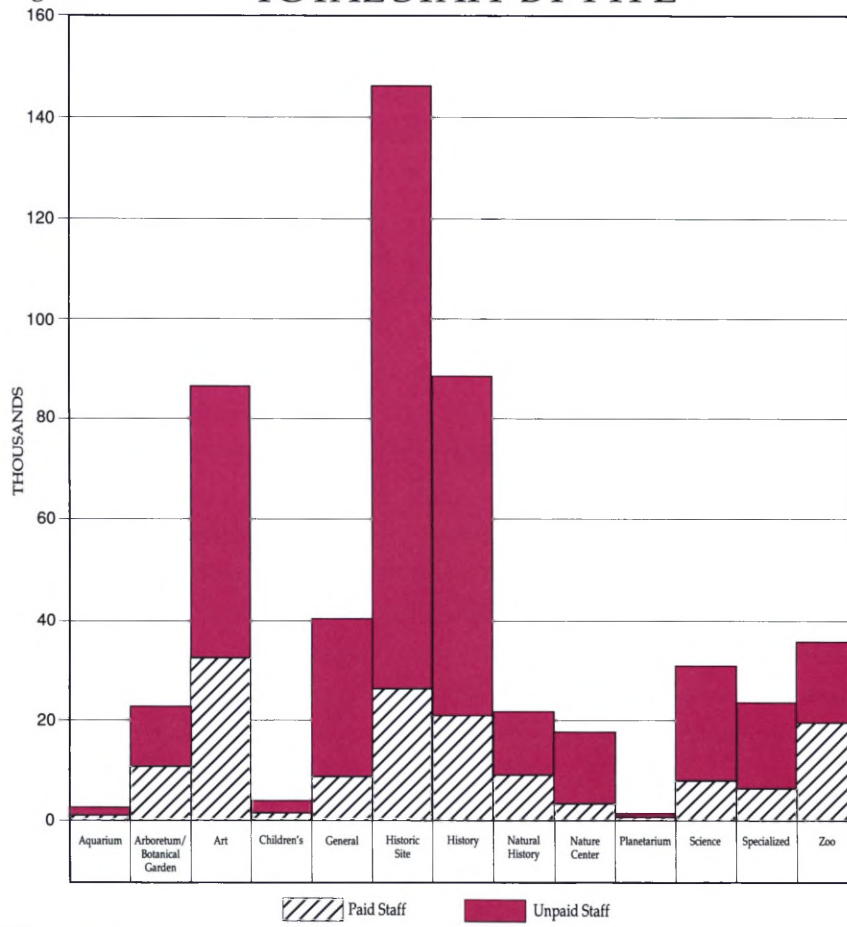


Figure 5

TOTAL STAFF BY TYPE



Wm. Theodore de Bary

Asian Studies in the Core Curriculum

LOOKING BACK OVER a forty-year teaching career at Columbia University in the forefront of Asian studies, Wm. Theodore de Bary recalls that his life's direction came to him quite by accident.

Arriving at Columbia as a freshman in 1937, de Bary already had a youthful interest in Mao Zedong, whose movement for social reform in China bespoke the altruistic spirit of many in de Bary's generation. But his interest in Asia became focused when he took the required Contemporary Civilizations course, which covered only the West. His professor, a teacher of broad educational vision, lamented the lack of Asian materials in the Contemporary Civilizations program and exhorted anyone who would listen to prepare for the task of incorporating Asia in Columbia's core curriculum. "I didn't have any clear idea of what I wanted to do," recalls de Bary, "so I decided to start Chinese my sophomore year."

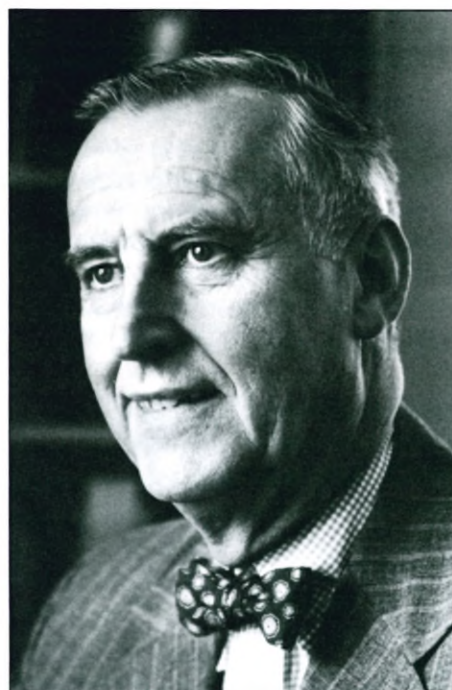
When Mao lined up with Stalin in the Hitler-Stalin Pact of 1939, de Bary's interest in China survived his disillusionment with Mao, and he became convinced that in order to understand what was happening in China and elsewhere in the East, the United States needed the same kind of in-depth knowledge of Asian history and thought that we have of cultures in the West.

After four years in the navy during the war, de Bary returned to Columbia to devote himself to studying East Asian languages and cultures and to translating their basic texts. With the help of other scholars, he added two major elective courses to Columbia's general education program—Oriental Civilizations, a study of contemporary problems in Asia in historical perspective, and Oriental Humanities, based on discussion of Asia's great books—as parallel extensions of Columbia's two required courses on Western culture—Contemporary Civilizations and Western Humanities.

When de Bary began teaching in 1949, he faced great obstacles. "When I first started," he says, "the imposition of Western categories on Asian history and cultures led to a great deal of distortion and misconception." Since then, de Bary's scholarship has played a key role in setting much of the record straight. Along with coauthoring important pedagogical tools in the field, including *A Guide to Oriental Classics* (3rd ed., 1988) and *Approaches to the Asian Classics* (1990), de Bary has written *Neo-Confucian Orthodoxy and the Learning of the Mind and Heart* (1981), *The Liberal Tradition in China* (1983), *East Asian Civilizations: A Dialogue in Five Stages* (1987), and *The Message of the Mind in Neo-Confucianism* (1988). But perhaps his most seminal contribution was the groundwork he helped lay in the 1950s and 1960s by translating and editing many of the primary materials that still serve as the basic English texts in Japanese, Chinese, Indian, and Buddhist traditions.

A product of a Columbia education with its emphasis on reading and discussing the great books early in the college experience, de Bary is a believer in the great books approach to the study of any culture, East or West. "In any major tradition, the basic discourse, the primary frame of reference, is the way that the great books, the great thinkers, talk to each other over time," says de Bary. "The great books are commentaries on what went before and can't be read in ignorance of what has gone before. Nor can you read these books simply for comparison or contrast to the West.

"Some recent advocates of multicultural education want to substitute modern writers for the classics. I don't oppose the reading of modern classics, nor would I exclude contemporary issues from the discussion. Students should recognize that any great book, classic or recent, is part of a continuing discourse on the perennial problems of human life. As pivotal



Courtesy of Wm. Theodore de Bary

works they pose alternative answers to these problems and present grounds for rejecting certain views and adopting others. Rather than have the advocates of contemporary political movements decide what should be thrown out, students should have the opportunity to explore the classics and exercise their own judgment."

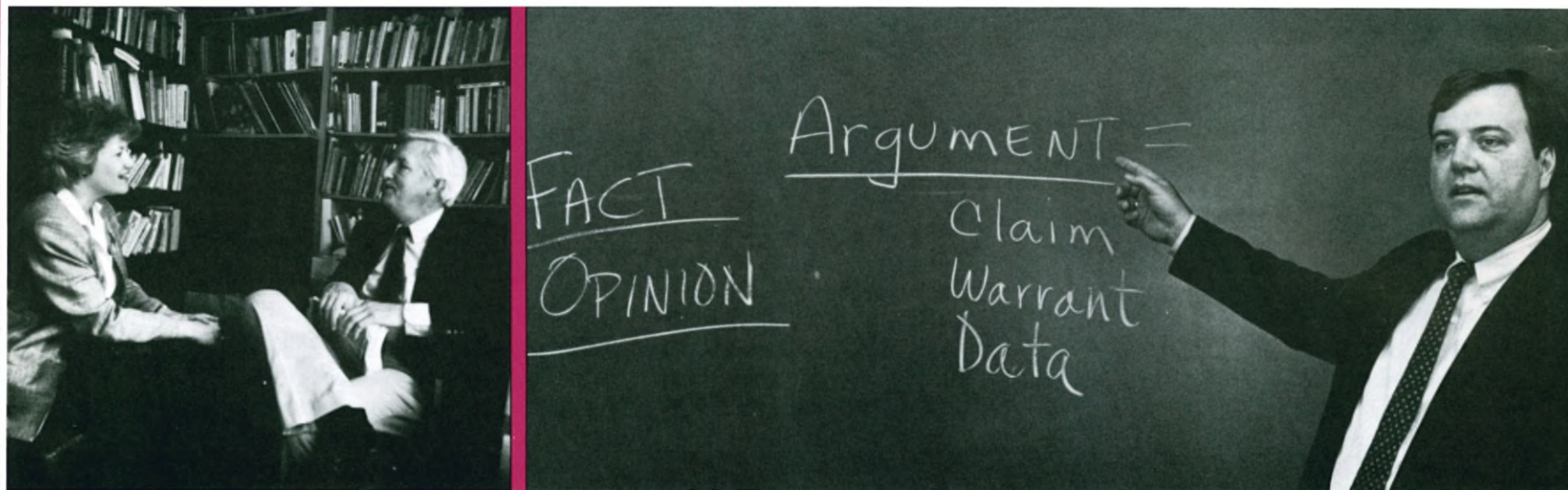
Officially professor emeritus as well as provost emeritus, de Bary continues to serve Columbia full-time, with no salary, as a Special Service Professor. Since 1981, he has directed Columbia's Heyman Center for the Humanities, which he founded when he was provost from 1971 to 1978, conceiving of it as a center for interdisciplinary discussion among younger scholars who bear the brunt of the most demanding undergraduate teaching. De Bary's latest thrust is a senior scholars program, designed to encourage professors emeriti to teach voluntarily in general education alongside younger scholars. "By emphasizing the importance of teaching in general education, we run counter to the trend toward specialization and departmentalization in American university life," says de Bary. "The Center is dedicated to closing the breach between teaching and research. Both ought to reflect scholars' awareness of their responsibility for educational leadership in serving the needs of students, not just in advancing their own specialized interest." □

—James S. Turner

tenure and promotion. Such a portfolio might include syllabi, examinations, graded papers, statements from colleagues and students—even a videotape of the faculty member teaching. Peter Seldin, a professor of management at Pace University who has been developing the portfolio con-

should, of course, continue to encourage and recognize serious and thoughtful research—as should private and public foundations. Scholars preserve the record of human accomplishment and make it accessible in many ways: through authoritative editions of the papers and writings of George Washington, Frederick Douglass, Mark Twain, Jane Addams, and Martin Luther King, Jr., for exam-

sity. “The more I taught beginning classes, the more important it became to me to explain.” The classroom can benefit research and be benefited by it. Observes University of Chicago professor Leon Kass, “Teaching a text requires understanding it; and that often involves one in a great deal of scholarly work, including translation, philology, and reading in secondary sources.”



cept, says that a teaching portfolio should “suggest the scope and quality of a professor’s teaching performance. It is to teaching what lists of publications, grants and honors are to research and scholarship.”

A program recently established by the National Endowment for the Humanities encourages colleges and universities to recognize teaching with one of the highest honors: an endowed professorship. Grants of up to \$300,000, which are to be matched by nonfederal monies on a three-to-one basis, help colleges and universities establish a prestigious senior rank for teaching. At Ohio University in Athens, Ohio, and at the College of Saint Scholastica in Duluth, Minnesota, at Gettysburg College in Gettysburg, Pennsylvania, and at Colby College in Waterville, Maine, public funds support Distinguished Teaching Professorships. Through such honors, excellent teachers can begin to enjoy the national recognition that usually goes to their colleagues who have focused on research. Through such a use of public funds, the federal government can indicate that the transmission of knowledge, as well as its extension, is a national priority.

Institutions of higher learning

ple, or through research tools such as *The Encyclopedia of Islam*, *The Great Dictionary of the Yiddish Language*, and a dictionary of Sioux languages spoken in the Great Plains region—all projects supported by the National Endowment for the Humanities. Scholars explore our own and other cultures, sometimes quite literally, as in NEH-funded archaeological excavations at sites ranging from a seventeenth-century English colony at St. Mary’s City in Maryland, through a Maya complex in the Petexbatun region of Guatemala, to an ancient site in Gordion, Turkey, where there are Hittite and Phrygian ruins. Some scholars write with such breadth and liveliness that their books—such as James M. McPherson’s *Battle Cry of Freedom* or Simon Schama’s *Citizens*—are widely read on campus and beyond. With care and learning, researchers engage in a variety of activities that help us better understand ourselves and the world.

Indeed, research and teaching do not stand in opposition. “I am certain that I have become a better researcher, a better theoretical chemist, because I’ve had to teach undergraduates . . .,” says Roald Hoffman, Nobel Prize-winning chemist at Cornell Univer-

Particularly if, as Ernest Boyer has suggested, we change the way we think about scholarship so that it includes activities besides those that lead to publication, then the connection between the study and the classroom is clear. A program of reading that moves across centuries and disciplines can be a scholarly activity, whether or not it leads to an article or book; and for the teacher of broadly conceived undergraduate courses, such reading can be a source of immense enrichment.

The goal is not to displace research with teaching but to create an environment in which both thrive. The aim is what William Arrowsmith once called “an Emersonian university,” a place of learning “where the great teacher has equal honor with the great scholar.”

■ Informed Choice

Good teaching would be strongly encouraged if parents and students chose colleges and universities on the basis of instructional quality. As it is, people consider such factors as “reputation” and “environment” more often than they do good teaching. Some evaluate colleges and universities on the basis of price tag, believing

that the more expensive an institution, the better. A recent Gallup poll showed that 38 percent of high school students think the more a school costs, the better education it offers. A 1988 article in *New England Monthly* reported on Mount Holyoke College's discovery that the higher a tuition hike, the more applications the school could expect. Putting this finding into play has become known as the

ulty salaries; and the percentage of full-time faculty members with doctorates. But neither low student-faculty ratios nor high faculty salaries necessarily indicates good teaching. If many faculty members have minimal or no teaching responsibilities, introductory classes will still be very large; and an instructional budget inflated by high salaries for famous professors who teach graduate stu-

done by teaching assistants and part-time instructors who do not have doctorates.

How can students and their parents judge how much a college or university values teaching? A place to start is with the institution's catalog:

- Are there requirements? Do they reflect the institution's having grappled with the question of what its graduates should know? Is it possible



"Chivas Regal strategy." It leads a school to charge at least as much as other schools in the same league—in order to prove that it is as good.

It may be that consumers do not emphasize quality of instruction because information about it is not readily available. There are dozens of guidebooks to colleges and universities on the market. With their help a person can find out how big a given institution is, the size of its stadium, and the most popular night spots. One can discover the most frequently chosen majors, learn whether or not there is a choral group or rugby team on campus, and find out who the school's recent speakers have been. The guidebooks offer a wealth of information—except when it comes to the single thing most important to know when choosing a school: the quality of undergraduate education.

Even guides that purport to assess the quality of undergraduate instruction typically do not. One aspect of the "Best Colleges" rating issued by *U.S. News & World Report* each fall is "instructional quality." The factors used to assess this attribute in the 1990 ratings were full-time student to full-time faculty ratios; the per-student instructional budget, reflecting fac-



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Washington, D.C. 20506.



ulty when they teach at all does nothing to improve the lot of the undergraduate. Nor is it of much use to know the percentage of full-time faculty who have Ph.D.s if much undergraduate teaching at an institution is

to earn a bachelor's degree without having explored major areas of knowledge?

- Are there outward and visible signs that a college or university values teaching? Ideally one would know how much teaching matters in the tenure and promotion process, but such information is hard to come by and harder to evaluate. Parents and students can determine if there are substantial rewards for teaching—not only recognition at commencements and annual prizes but also chairs and professorships conferred for excellence in teaching. Regular meetings in which faculty members take up issues of teaching and curriculum also indicate a campus where undergraduate education is a subject of concern.

A college education is an enormous investment. At an elite private school, it can cost almost as much as a median-priced house; and surely that is cause to choose carefully. But even more important is the intellectual experience one stands to gain by a well-considered choice: the opportunity to be in the company of outstanding teachers and to explore with them the great deeds and ideas that have shaped the world. □

CALENDAR

January ♦ February



New-York Historical Society

Thomas Cole's *The Course of Empire* (1836) can be seen in the newly installed Luman Reed Gallery at the New-York Historical Society.

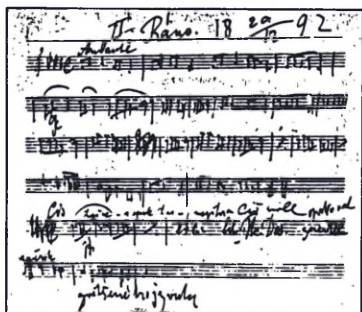


Photo by Lewis Hine, Library of Congress

"After the Crash," part of *The American Experience* series, documents America during the Depression; it airs January 7 on PBS.



"Christendom and its Discontents: Exclusion, Persecution, and Rebellion from 1000 to 1500" will be examined at a conference at the University of California, Los Angeles, January 24-26.



The work of Bohemian composer Antonín Dvořák is the topic of an international research conference February 14-20 at the University of New Orleans.



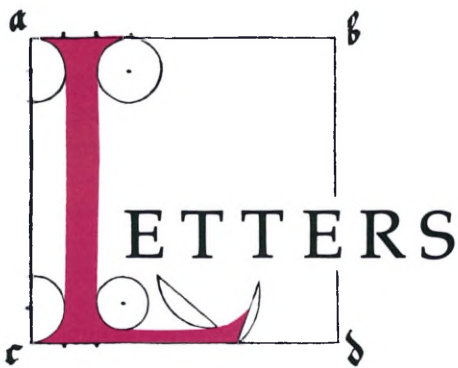
This fishhook from Papua New Guinea is part of the exhibition "In Pursuit of the Spiritual: Oceanic Art," at the Brooklyn Museum in New York through February. Also opening in February, "Albert Bierstadt: Art & Enterprise."



Oregon Historical Society

Russian maps like the one above helped convince the Spanish to undertake a maritime exploration of the northwest coast of America in 1774; the map is part of an exhibition opening February 13 at the Oregon Historical Society in Portland.

—Kristen Hall



Is There a Place for Islam in the History of Religions?

Humanities welcomes letters from readers. They should be sent to Humanities, National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. Letters will be subject to space limitations.

Arthur Shippee's article, "Islam and the History of Religions," in the May/June 1990 issue of *Humanities* suggested that the methodology and categories used by historians of religions need to be reconfigured if Islam is to find voice in the discipline. In this, he concurs with the oft-quoted assessment Charles Adams made some twenty years ago concerning Islam and the History of Religions at the University of Chicago. Much has transpired since then, requiring that a different analysis be brought to determining how best to redress the lacuna between the disciplines.

It is common wisdom that leads Shippee to state, "For practical purposes, Islam was born and matured in the full light of history." Studies in early Islam lead to a quite different assessment which recognizes the rise of Islam to be shadowed by the ambiguities that characterize the beginning of most every religious tradition. Islamic history as recounted by the first generation of Muslims is lost to modern scholarship except inasmuch as these oral histories were standardized at a much later period and compiled in the written form in which they have come down to us. Similar critiques might be brought to Shippee's claim that "Within less than two decades, Islam burst forth in full bloom, quite independent of a prolonged period of influence from other traditions." It was centuries, rather than decades, before Islam witnessed a flowering of "the elaborate body of systematic theology" to which Shippee refers in classifying the tradition; moreover, both the Qur'an and the earliest histories indicate that Muslims were in conversation with other traditions, particularly as represented by biblical communities, from the start.

Shippee is surely not the first to lend this reading to Islam's beginnings. Alfred Kroeber, an anthropologist of considerable repute, had stated much

the same: "Islam lacks some of the most significant features of other great traditions. It had no infancy, and no real growth, but sprang up Minerva-like full-blown with the life of one man." Like Kroeber, Shippee attributes the uniqueness of Islam to the fact that it was a "rationalized" religion from the beginning; the absence of a formative period as a "traditional" religion accounts for the inability of the History of Religions to inform Islamic scholarship. Thus rendered a unique phenomema in human history, Islam is thought to require methodologies and categories different from those appropriate for the study of other religions.

A view from Islamic studies, as noted, requires that the uniqueness of Islam be framed in quite different terms; and current discussions in the History of Religions at Chicago would ask Shippee to reconsider the dichotomy of "traditional" and "rationalized" religion that he uses in classifying religious traditions. What Shippee's statement reveals is more the isolation of Islamic Studies in the academy than the isolation he attributes to Islam in its beginnings.

The silence of Islam extends much further than the History of Religions, as noted by Byron Turner when he writes, "An examination of any sociology of religion textbook published in the last fifty years will show the recurring and depressing fact that sociologists are either not interested in Islam or have nothing to contribute to Islamic scholarship." Rather than placing the onus on the categories and methodologies of a specific discipline, we may do better in accounting for it in terms of the isolation of Orientalist scholarship in general where, as al-Azmeh has noted, "the advances of the social sciences in the past half-century are totally alien territory." The excellence of al-Azmeh's scholarship exemplifies well the possibilities that might be tapped were we

to reframe the premise that Adams introduced regarding the study of Islam: It is not so much that methodologies and categories of the social sciences *cannot* be used for the study of Islam, and are therefore in need of revision, as much as it is that they *have not* been used.

Rather than reconfiguring disciplines to suit our image of Islam, we may do better in drawing on these disciplines to reassess the images that common wisdom has afforded the study of this tradition. The History of Religions has long represented this hermeneutical concern in the academy. Once the discipline is drawn on to rethink the interpretive strategies traditionally brought to the study of Islam, it may well afford us a perspective from which to understand this tradition as, in the words of al-Azmeh, "something other than the series of absences and inadequacies which much modern scholarship makes of it: absence of reason except under siege, absence of form, absence of creativity, absence of spirituality."

Sheryl L. Burkhalter
Graduate student in the History of Religions
University of Chicago

Any discussion of how the study of Islam has fit into the study of History of Religions should be welcome, especially when appearing in an authoritative publication such as *Humanities*, directed at humanists at large. As scholars of Islamic literature, religion, history, and culture, however, we were taken aback, to say the least, by your comments on the final page of your article in the recent issue of *Humanities* 11, 3 (1990) 28-30.

Whatever the reasons for the "conspicuous" absence of discussion of Islam by Eliade or other religious studies scholars, and these are indeed worth inquiring into given the significant, often monumental, contributions to the study of religion by such

Islamicists as Ignaz Goldziher, Louis Massignon, Geo Widengren, Henry Corbin, Marshall Hodgson, Annemarie Schimmel, and Fazlur Rahman (himself late of Chicago), it is simply erroneous to state that "Orthodox Islam is not rich in myth, symbolic expressions, rites, and rituals." (The use of the term "orthodox" when discussing Islam is of questionable value, by the way.) It is also simply wrong to declare that "Islam was born and matured in the full light of day in an isolated island of sand," or that Islam is a completely "rationalized" religion. If, as you suggest, the History of Religions today cannot comprehend the study of Islam, the error lies neither in its methodology *per se*, nor in the putative material or conceptual "poverty" of Islam as a historical phenomenon. It lies rather with those who would dehistoricize Islam, and thereby banish it from the arena of humanistic study, and so justify the willful failure to pursue normal rigorous inquiry.

Islam, like all world religions, is a historical phenomenon. It did not spring forth fully developed, as any glance at Fazlur Rahman's *Islam*, Marshall Hodgson's *Venture of Islam*, or any other of the numerous scholarly surveys of the development of Islam and Islamic civilization makes eminently clear. During its 1,400-year history, various currents within Islam have developed in diverse directions. These currents range from the folk beliefs verging on animism that are characteristic of popular Islam, to the dry, if often heated, debates of scholastic theologians; and from strident discourse of premodern and modern movements of reform and revival, to sublime peaks of mystical expression and experience. This is where we, as partial or full-time historians of religion, can and do look for our materials. And it has been our common experience that the study of Islam suffers from an overabundance, rather than a paucity, of such areas of investigation. We do not know the sources upon which you yourself base your statements. If Islamicists have not been active or forthcoming enough in communicating the results of their research to colleagues who specialize in the study of other religions, they may indeed be faulted (although the studies of most of the scholars I have mentioned are cur-

rently in print in paperback American editions). And this would have been a useful point of discussion in your article. This is no excuse, however, for promoting a portrayal of Islam, and its study, that is historically false, conceptually indefensible, and humanistically invalid.

Peter Heath
Assistant Professor of Arabic Language
and Literature

Engin Akarli
Associate Professor of Middle East History

Cornell Fleischer
Professor of Islamic History

Ahmet T. Karamustafa
Assistant Professor of Islamic Thought
Fateme Keshavarz
Visiting Assistant Professor of Persian
Language and Literature

The Center for the Study of Islamic
Societies and Cultures
Washington University
St. Louis, Missouri

Arthur Shippee replies:

I appreciate the several points of constructive criticism which you made in reaction to my article in the May/June issue of *Humanities*.

I believe the first point which you made concerned my use of the term "orthodox." My use of it is much after that of A. J. Wensinck, *The Muslim Creed*, p. 1: "Creeds . . . owe their origins to the necessity, felt by the orthodox community, of vindicating the truth in the face of sects and heretics, and it is only when the theoretical foundations of the faith have been prepared by discussions and controversy that theologians begin to write treatises in which they expound the creed of the community, exposing the roots of scripture, tradition or reasoning, which underlie it." I believe that a similar usage can be found in D. B. Macdonald, W. Montgomery Watt, Cantwell Smith, and others.

Secondly, I believe you misquoted me in the following: "Islam was born and matured in the full light of day. . . ." My exact words were "Islam was born and matured in the full light of history. . . ." The historical development of Islam, certainly up to the fifteenth century but even beyond, reflects the development of an extraordinary culture and is richly documented by primary sources of theologians, philosophers, historians, as well as by men of letters, science, math, etc. I certainly would not consider

myself among those whom you refer to as "dehistoricizing Islam."

But perhaps more to the point is your objection to my use of Max Weber's distinction between "rational" and "traditional" religious traditions. (Again I would point out to you that I did not refer to Islam as "a completely rationalized religion.") There can be absolutely no question but that, during its long history and contact with peoples of widely divergent cultural backgrounds, Islam has been enormously enriched as it relates to and absorbs elements of those cultures. And just as certainly has Islam developed interpretations of its faith along traditional lines. I would mention I. Goldziher's study of Muslim sainthood as well as that of Frederick M. Denny, O. Grabar's monumental work along with that of Creswell in Islamic art and architecture, Seyyed Hossein Nasr's and C. Padwick's work in Islamic spirituality and devotions, as well as numerous area studies in Islam. When I referred to the rational dimension of Islam I had in mind the glorious efforts of the *mu'takallimūn* and other philosophers of the Abbasid period. There can be no question but such as ibn Arabi, ibn Sīnā, al Fārābī, ibn Rushd, al Ghazālī, and so many more created monumental systems of rational thought. I see these systems as eventually synthesizing into orthodox Islam and serving as the superstructure upon which Islam built and continues to build.

Finally, I would simply repeat my point, which is also that of Charles J. Adams, that those major figures in the History of Religions such as G. van der Leeuw, J. Wach, M. Eliade, U. Bianchi, and others have directed neither their attention nor methodology to the study of Islam. (I would point out, however, that Prof. Adams has in a recent publication [1985] somewhat modified his position.) I expect my questions remain—Is this due to a deficiency in that methodology? Or is it rather that Islam represents a tradition for which the present methodology is inappropriate? Or is it more simply the case that those trained in the History of Religions, with few exceptions, notably Fazlur Rahman, have not focused their attention on Islamic studies?

Arthur W. Shippee
Department of Philosophy
University of Hartford

HUMANITIES GUIDE

FOR THOSE WHO ARE THINKING OF APPLYING FOR AN NEH GRANT

Extending the Teacher-Scholar Program

BY ANGELA IOVINO

IN 1992, elementary and secondary school teachers will continue to have the opportunity to devote an academic year of full-time independent study to topics in the fields of history, literature, foreign languages, and other humanities disciplines, based on the success of the pioneering NEH/*Reader's Digest* Teacher-Scholar Program.

The original program, conceived as a three-year project beginning in 1989, was supported jointly by the NEH and a fund established at the New York Community Trust by *Reader's Digest* founder DeWitt Wallace. It was designed to provide a sabbatical year for one elementary or secondary school teacher from each of the fifty states, the District of Columbia, Puerto Rico, and the U.S. Virgin Islands. The impetus for this program came from a 1987 NEH report on the state of the humanities in American public schools, *American Memory*, in which Endowment Chairman Lynne V. Cheney recognized that teachers have too few opportunities to explore in depth the subjects they are required to teach.

Beginning in 1992, the modified Teacher-Scholar Program will be supported entirely by NEH, with recipients being selected in a single nationwide competition. An award is intended to replace the recipient's academic-year salary or to supplement other grants and sabbatical pay up to the amount of the academic-year salary. The stipend may not exceed \$30,000. Each teacher-scholar award offers a \$500 honorarium for a mentor, should the recipient elect to work with an expert in the field of his or her study. The next application deadline is May 1, 1991, for awards beginning September 1, 1992.

Angela Iovino is a program officer in the Division of Education Programs.

Reports from elementary and secondary school teachers who received the 1989 NEH/*Reader's Digest* Teacher-Scholar awards demonstrate that their self-directed study in the humanities will produce long-term benefits. Enriched both personally and professionally by their sabbatical year, teachers have returned to the classroom eager to teach. A history teacher from Tennessee who studied the origins and legacies of the Vietnam War writes: "I consider this award the outstanding achievement of my teaching career. Upon returning to the classroom, I found my students eager to share my discoveries and enthusiastic to learn more about the genesis of the Vietnam War in American history. This national program of independent study will no doubt encourage precollegiate educators in all disciplines to maintain the balance between 'teacher' and 'scholar.'"

A West Virginia teacher of Latin writes: "I knew that Aeschylus, Sophocles, and Euripides were innovative in their presentation of stories, but during my sabbatical year I delighted in Aristophanes' sharp wit as he describes his wicked, comic, and ribald Greek contemporaries. Another discovery involved Menander, whom we know about only through Plautus and Terence. I realize now how tenuous our grasp of literary history is when our knowledge of Menander is limited to fragments and one play, discovered as late as 1959."

The teacher concludes: "I found that this year released the child in me in that when I became curious about a reference or unusual detail, I could ferret it out in libraries. Teachers are so bound by the clock. I don't think I will ever let myself become that temporally bound again."

After a month of reading within the

venerable marble archives of Spain's National Library in Madrid, a teacher of Spanish from Florida relates: "The scholar aiding me in my academic-year study encouraged me to present research on novelist Ana Maria Matute at a scholarly conference in California, where the aged author herself would be honored. I met informally with the author and gained insight into her artistic development. Since then I have offered workshops for teachers preparing their students for the Advanced Placement Spanish Literature Examination."

From Oklahoma, a middle school language arts teacher says: "My preparation for teaching literature was minimal. I yearned to study poetry and to teach it effectively to my students. With poet Lance Henson, my mentor, I studied the poems of Bishop, Dickinson, Frost, Longfellow, and Walcott, later recreating my experience with students, fellow teachers, and school administrators. The sabbatical year has provided me with a new foundation and new principles from which to teach. This year of intense study has revitalized me for many more years and thousands of hours devoted to guiding the intellectual and personal development of children."

Topics being studied by 1990 teacher-scholars include "Lafcadio Hearn and Japanese Myths"; "Faulkner and France"; "Russian and Chinese Myths"; "Saint Blaise"; "Augustan Age Latin Poets"; "Contemporary Native American Literature"; and "Rhetoric, Science, and Medicine in Ancient Greece." Guidelines and further information about the NEH Teacher-Scholar Program can be obtained from the Division of Education Programs, Room 302, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506, 202/786-0377. □

RECENT NEH GRANTS

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

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

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

Archaeology and Anthropology

American Museum of Natural History, NYC; Paul F. Beelitz: \$492,389. A new compact storage system for the museum's North American ethnology collection. **PS**
Bishop Museum, Honolulu, HI; Roger C. Rose: \$512,005. Preparation, consolidation, and moving of the museum's anthropology collections into a compact storage system in a newly constructed building. **PS**
Carnegie Museum of Natural History, Pittsburgh, PA; James E. King: \$548,225. Installation of a climate control system to protect the museum's collection. **PS**
Educational Broadcasting Corporation, NYC; Rhoda S. Grauer: \$400,328 OR; \$50,000 FM. Production of "Dance at Court," the third program in an eight-part documentary film series on the function and aesthetics of dance in world culture. **GN**
Putnam Museum, Davenport, IA; Janice A. Hall: \$3,725. Purchase of steel storage equipment for the museum's Middle Woodland/Hopewell collection of archaeological materials. **PS**
Santa Barbara Museum of Natural History, CA; John R. Johnson: \$279,980. Purchase and installation of storage cabinets for the museum's anthropological collections. **PS**
U. of Alaska, Fairbanks; Wallace A. Steffan: \$59,516. Installation of an improved climate

control system and renovation of the building's structure to correct drainage problems that threaten the museum's holdings. **PS**
U. of Illinois Press, Urbana-Champaign; Elizabeth G. Dulany: \$7,000. Publication of a study of the art and world view of the ancient peoples of North Asia. **RP**
U. of Pennsylvania Press, Philadelphia; Robert H. Dyson, Jr.: \$7,000. Publication of the reissue of a rare 1903 study of Peruvian archaeology supplemented by a substantial new introduction. **RP**
U. of Texas Press, Austin; Theresa J. May: \$14,000. Publication of a two-volume work on the development of Sumerian writing from clay counting tokens. **RP**

Arts—History and Criticism

American Film Institute, Washington, DC; Patricia King Hanson: \$150,000 OR; \$125,000 FM. Production of the *AFI Catalog of Films, 1941-1950*. **RC**
Arizona State U., Tempe; Gerald R. Kleinfeld: \$150,000. A summer institute for 30 faculty members on the intellectual and cultural background of the age of Beethoven. **EH**
Harvard U. Press, Cambridge, MA; Margaretta L. Fulton: \$7,000. Publication of a collection of essays on Wagner and his influence in historical, cultural, literary, and musical contexts. **RP**
Huntington Theatre Company, Boston, MA; Pamela Hill: \$44,600 OR; \$35,000 FM. A series of seminars for high school youth on eras of theater history in conjunction with the productions mounted at a regional theater. **GP**
Metropolitan Museum of Art, NYC; John K. McDonald: \$300,000. An exhibition and educational programs on the art of Mexico from the pre-Columbian era to the mid-20th century. **GM**
New York Center for Visual History, NYC; Lawrence Pitkethly: \$300,000 OR; \$75,000 FM. Production of one program in a ten-part series on the history of American feature films since 1927. **GN**
New York Foundation for the Arts, NYC; Robert S. Levi: \$100,350. Completion of a one-hour film on Duke Ellington's career as a composer and orchestra leader. **GN**
Oberlin College, OH; Thomas F. Kelly: \$20,000. Development of seven courses in music as it was performed historically. **EH**
PAJ Publications, NYC; Bonnie G. Marranca: \$7,000. Publication of a study of French symbolist theater at the turn of the century. **RP**
Princeton U., NJ; Hildred S. Geertz: \$40,438 OR; \$10,000 FM. An international, interdisciplinary conference on the use of art in Bali as a form of social communication. **RX**
Southern Methodist U., Dallas, TX; Anne Henderson: \$1,150 OR; \$10,000 FM. A symposium on the role in Hispanic culture of *retablo* paintings (religious subjects on tin). **GP**
U. of California Press, Berkeley; Lynne E. Withey: \$7,000. Publication of a study of the

rise of opera in 17th-century Venice. **RP**
U. of California Press, Berkeley; Lynne E. Withey: \$7,000. Publication of a five-volume collection of illustrated articles on all aspects of dance. **RP**
U. of Dayton, OH; Richard P. Benedum: \$200,414. An institute on the operas of Mozart for 30 precollegiate humanities teachers, librarians, and administrators, to be held in Vienna, Austria. **ES**
U. of Illinois Press, Urbana-Champaign; Judith M. McCulloh: \$7,000. Publication of a study of foreign traveling opera companies in the antebellum U.S. **RP**
U. of Kansas, Lawrence; Chu-tsing Li: \$167,000. An institute for 25 participants on the cultural background and development of art in China from the 19th century to the present. **EH**
U. of Maryland, College Park; Adele Seeff: \$20,000. Planning of a study and participation program for high school students on how written drama is transformed into live theater. **GP**
U. of Southern California, Los Angeles; Leonard D. Stein: \$27,000 OR; \$12,000 FM. An international, interdisciplinary conference on composer Arnold Schoenberg's place in 20th-century culture. **RX**
Walker Art Center, Minneapolis, MN; Deborah Karasov: \$53,000. Five lecture series, radio broadcasts, audio tapes, and publications on themes in 20th-century art. **GP**
Washington Drama Society, Inc./Arena Stage, Washington, DC; Laurence Maslon: \$40,000 OR; \$20,000 FM. Postperformance discussions, articles in programs, and articles in *America's Arena* on plays developed at a regional theater. **GP**
Westfield Center for Early Keyboard Studies, Easthampton, MA; Lynn B. Edwards: \$140,650 OR; \$35,000 FM. A series of symposia, lectures, and publications about Mozart on the bicentennial of his death. **GP**

Classics

College of Notre Dame, Baltimore, MD; Therese M. Dougherty: \$173,194. Two institutes in consecutive summers for 30 middle and high school Latin teachers on Latin language and literature, Roman history, and classical culture. **ES**
U. of Arizona, Tucson; Albert Leonard, Jr.: \$136,000. A summer institute for 25 participants on culture and society in Athens in the 5th century B.C. **EH**
Virginia Polytechnic Institute & State University, Blacksburg; Christopher A. Faraone: \$17,487. An international, interdisciplinary conference on Dionysus and Greek religion. **RX**

History—Non-U.S.

American Library Association, Chicago, IL; Deborah Robertson: \$275,000. Reading and discussion programs on the Columbian Quincentenary in libraries nationwide. **GL**

American Library Association, Chicago, IL; David M. Epstein: \$7,000. Publication of a guide to research materials relating to international, regional, and local exhibitions housed at the Smithsonian Institution libraries. **RP**

Catholic U. of America Press, Washington, DC; David J. McGonagle: \$7,000. Publication of a volume in a series on the influence of ancient Roman and Greek writers on medieval and early modern European thought. **RP**

Cornell U. Press, Ithaca, NY; John G. Ackerman: \$7,000. Publication of a study of the "Battle of the Books," the 18th-century debate over the relationship of classical learning to modern life. **RP**

Dallas Civic Opera Co., Inc., TX; Jon T. White: \$11,150 OR; \$10,000 FM. A symposium on 12th- and 19th-century Russian cultural life in conjunction with the premiere of *Prince Igor*, a 19th-century Russian opera set in 12th-century Kiev. **GP**

Duke U., Durham, NC; Marcel Tetel: \$190,000. A summer institute for 25 college and university faculty members on Marguerite of Navarre, Rabelais, and the cultural climate of the French Renaissance. **EH**

Fordham U., Bronx, NY; Bernice G. Rosenthal: \$24,080 OR; \$5,000 FM. An international, interdisciplinary conference on the influence of occult beliefs and doctrines on modern Russian and Soviet culture. **RX**

Harvard U., Cambridge, MA; Edward L. Keenan: \$197,153. A two-year project on the Cold War, with 15 high school teachers from New England and New Mexico and 15 Soviet teachers participating in summer institutes at Harvard and in Moscow. **ES**

Indiana U. Press, Bloomington; Robert J. Sloan: \$7,000. Publication of a translation of the five romances of Chrétien de Troyes and *Guillaume d'Angleterre*, a disputed text attributed to Chrétien. **RP**

National Humanities Center, Research Triangle Park, NC; Richard R. Schramm: \$93,117 OR; \$19,954 FM. An institute for 20 high school social studies teachers on the history of Latin America, India, and Africa. **ES**

New York U., NYC; Leslie C. Berlowitz: \$100,350 OR; \$40,000 FM. Symposia, lectures, and a film on the world of 1492 and the transformation set in motion by the Columbian voyages. **GP**

Oglethorpe U., Atlanta, GA; Victoria L. Weiss: \$97,587. Faculty study to introduce major texts and issues into Western civilization courses and to design new courses for the core curriculum. **EH**

Pontifical Institute of Mediaeval Studies, Toronto, Canada; Ronald B. Thomson: \$7,000. Publication of a calendar of the official letters of Arnaud Aubert, finance minister to Pope Urban V. **RP**

Princeton U. Press, NJ; Margaret H. Case: \$7,000. Publication of a history of reading in 19th- and 20th-century France. **RP**

Stanford U. Press, CA; Grant Barnes: \$7,000. Publication of a study of rural society and state-society relations in the Lower Yangzi region over three centuries. **RP**

U. of Cincinnati, OH; Hilda L. Smith: \$170,259. A summer institute for 25 college and university faculty members on women's writings from the 17th to the 20th centuries on social and political issues. **EH**

U. of Minnesota, Minneapolis; Kathryn L. Reyerson: \$20,815 OR; \$10,000 FM. A conference on civic and religious ceremonies and rituals in medieval European cities. **RX**

U. of North Carolina, Chapel Hill; Gilbert M. Joseph: \$23,366 OR; \$6,000 FM. An international conference on the Mexican Revolution and the relationship between the state and civil society. **RX**

U. of North Carolina Press, Chapel Hill; Lewis A. Bateman: \$7,000. Publication of a study of republicanism from classical Greece to the early

American period. **RP**

U. of Oregon, Eugene; David J. Curland: \$139,179. An institute on the literature and history of *fin de siècle* Austria for 26 high school social studies and German teachers. **ES**

U. of Texas, Austin; William W. Kibler: \$18,886. A conference on the 13th-century *Lancelot-Grail*, or *Vulgate*, cycle of Arthurian romances. **RX**

U. of Toronto Press, Canada; Prudence Tracy: \$7,000. Publication of a study of the relationship of Chaucer's lyric poetry to the verse of the major 14th-century French poets. **RP**

History—U.S.

Baltimore Museum of Industry, MD; Dennis M. Zembala: \$213,000. Installation of climate control units and related renovation, structural, and electrical work to protect the museum's collection. **PS**

Boston Athenaeum, MA; Donald C. Kelley: \$14,605. Planning for four exhibitions, an interpretive catalogue, bibliographies, and outreach programs on the abolitionist movement in Massachusetts from 1835 to 1865. **GL**

Catholic U. of America Press, Washington, DC; David J. McGonagle: \$7,000. Publication of a guide to the published literature and unpublished manuscript collections relating to Irish immigrants and their descendants in the U.S. **RP**

Cornell U. Press, Ithaca, NY; Peter A. Agree: \$7,000. Publication of a study of Fourierism as an alternative vision of American society in the 1840s. **RP**

Film Odyssey, Inc., Washington, DC; Karen Thomas: \$467,000. Production of a one-hour television documentary surveying the 300-year history of Fourth Amendment rights. **GN**

Hanford Mills Museum, East Meredith, NY; Keith E. Bott: \$24,306. Installation of fire and security systems to protect the museum's holdings. **PS**

Harvard University, Cambridge, MA; Sally S. Schwager: \$162,570. An institute for 25 high school U.S. history and social studies teachers on the history of American women from the 17th century to the present. **ES**

Howard County Library, Columbia, MD; Patricia L. Bates: \$99,170. Scholar-led library reading and discussion programs about ethics and literature, U.S. history, and literature of the 1920s and 1930s. **GL**

Isabella Stewart Gardner Museum, Boston, MA; Barbara J. Mangum: \$411,226. Double-glazing a skylight, insulating windows, and installing ultraviolet-light filters and a climate control system to protect the museum's collection. **PS**

Mind Matters, Inc., NYC; Virginia Yans-McLaughlin: \$650,700. Production of a 90-minute film on anthropologist Margaret Mead's life and work in the context of 20th-century American history. **GN**

New England Foundation for the Humanities, Boston, MA; Julia Walkling: \$110,600 OR; \$20,000 FM. A panel exhibition on early New England maps with an interpretive videotape and a four-part reading and discussion program that will travel to 48 sites in New England. **GP**

New Rochelle Public Library, NY; Patricia A. Anderson: \$32,182. To support book discussions, lectures, a symposium, and bibliographies on Thomas Paine, his writings, and his influence on the American and French revolutions. **GL**

Newark Museum, NJ; Ulysses G. Dietz: \$478,625. Installation of a climate control system to protect the museum's collection. **PS**

Outagamie County Historical Society, Inc., Appleton, WI; Donald R. Hoke: \$137,925. Purchase of storage cabinets and materials and hiring of staff to move the museum's collections into proper storage. **PS**

Public Museum of Grand Rapids, MI; Marilyn K. Merdzinski: \$162,000. Repairing of roof and

gutter problems that threaten the museum's collection. **PS**

Shoshone Episcopal Mission, Ft. Washakie, WY; Sharon M. Kahin: \$16,200. Development of two photographic exhibitions and interpretive catalogues on the boarding school experience at Wind River and the changes in Shoshone culture resulting from the reservation system. **GP**

Syracuse U. Press, NY; Charles Backus: \$7,000. Publication of the executive documents of the British governor of colonial New York, including documents originally written in Dutch and French. **RP**

U. of Illinois Press, Urbana-Champaign; Elizabeth G. Dulany: \$7,000. Publication of a collection of letters written during the Civil War by a member of a well-connected, powerful border state family. **RP**

U. of North Carolina Press, Chapel Hill; Lewis A. Bateman: \$7,000. Publication of a volume in the Black Abolitionist Papers that covers the movement in the United States from 1830 to 1847. **RP**

U. of South Carolina, Columbia, SC; Catherine W. Horne: \$199,578. Rehousing of the McKissick Museum's collections and renovation of the museum's air-conditioning system. **PS**

U. of Texas, El Paso; Sherry L. Smith: \$26,395. Faculty study of the history of interactions among native Americans, Europeans, and Africans in the Americas, and preparation for campus and community programs to commemorate the Columbian Quincentenary. **EH**

Virginia Historical Society, Richmond; James C. Kelly: \$82,000 OR; \$25,000 FM. An exhibition, traveling panel exhibition, interpretive guide, and other educational materials on the effect of World War II on Virginia. **GL**

WGBH Educational Foundation, Boston, MA; Carol Greenwald: \$251,100 OR; \$80,000 FM. Production of a half-hour film on the 1899 New York City newsboys' strike, and writing of two additional scripts for a children's series on issues and events in the 20th century. **GN**

WGBH Educational Foundation, Boston, MA; Peter S. McGhee: \$30,000. Production of a one-hour documentary film on Charles Lindbergh. **GN**

Winterthur Museum, DE; Charles F. Hummel: \$595,500. Installation of a new climate control system to protect the museum's holdings. **PS**

Yale U. Press, New Haven, CT; Judith Calvert: \$7,000. Publication of a volume in *The Papers of Benjamin Franklin*. **RP**

Interdisciplinary

American Association of Community & Junior Colleges, Washington, DC; James F. Gollattscheck: \$367,795. To improve humanities instruction through five regional workshops, each for 12 colleges; mentoring services to other colleges; and a newsletter for the entire network. **EH**

American Dance Festival, Inc., Durham, NC; Gerald E. Myers: \$130,000. A summer institute on African-American music, theater, and dance for 25 college faculty members. **EH**

American Library Association, Chicago, IL; Deborah Robertson: \$275,000. Reading and discussion programs in libraries throughout the nation, using themes and selected readings developed for the Columbian Quincentenary. **GL**

Asia Society, Inc., NYC; Anthony J. Kane: \$100,350. A series of public programs on the history and culture of China and India. **GP**

Association of Public Library Administrators, Columbia, SC; Frances L. Ashburn: \$122,500. Scholar-led reading and discussion groups about women's autobiography, working, and South Carolina history and literature. **GL**

Assumption College, Worcester, MA; John F. McClymer: \$70,000. A one-year project for 18 faculty members, involving small workshops

and colloquium presentations, on major classics in Western culture. **EH**

Auburn U., AL; Carol F. Daron: \$47,789. Faculty study to enhance the core of courses relating to Jacob Bronowski's *The Ascent of Man* by adding classic humanities texts. **EH**

City Lore, NYC; Eric D. Burns: \$75,000. Production of a one-hour documentary film on the history of Coney Island and its significance as a symbol of changing cultural and social values. **GN**

College of Saint Francis, Joliet, IL; Mary M. Smith: \$28,358. Planning for four core courses on the Western intellectual tradition. **EH**

Community Television of Southern California, Los Angeles; Richard G. Heus: \$29,000 OR; \$50,000 FM. Production of a two-hour dramatic television portrait of Clarence Darrow. **GN**

Dartmouth College, Hanover, NH; Dale F. Eickelman: \$22,949 OR; \$5,000 FM. A conference on Soviet and American perspectives on Muslim and Middle Eastern societies and politics. **RX**

Duke U., Durham, NC; William H. Chafe: \$170,000. An institute for 30 participants combining research and teaching about African-American life in the Jim Crow South. **EH**

Duke U., Durham, NC; William H. Chafe: \$34,780 OR; \$5,000 FM. A conference on the African-American experience in the Jim Crow South. **RX**

Educational Broadcasting Corporation, NYC; John Sharnik: \$450,000 OR; \$50,000 FM. Production of a one-hour documentary on the Soviet Union's reexamination of its revolution. **GN**

Essex Community College, Baltimore, MD; Peter D. Adams: \$101,650. Development of the third course in a three-course humanities sequence and preparation of 30 faculty members to teach it. **EH**

Festival of Indonesia Foundation, NYC; Maureen Aung-Thwin: \$50,350 OR; \$40,000 FM. Interpretive programs on the arts and culture of Indonesia, to be held in conjunction with a two-year series of performances and exhibitions. **GP**

Film Odyssey, Inc., Washington, DC; Robin Cutler Maw: \$100,000. Writing of two scripts and research for the remaining programs in a ten-part documentary series on American Indian history and culture from 1492 to the present. **GN**

Independent Broadcasting Associates, Inc., Littleton, MA; Julian Crandall Hollick: \$75,000. Production of a pilot and two treatments in a series of eight one-hour radio programs on European ideas of America since 1492. **GN**

John Carter Brown Library, Providence, RI; Norman Fiering: \$260,000. Two summer institutes for 20 participants on the age of European expansion, 1450 to 1820. **EH**

Lincoln U., PA; Emery Wimbish, Jr.: \$15,000. Planning for three symposia, an exhibition, and discussion programs on the life and work of Langston Hughes, using dramatic, musical, and film productions and books by and about him. **GL**

Metropolitan Indianapolis Public Broadcasting, IN; Gustavo Sagastume: \$36,445. Scripting of a one-hour documentary based on *The Way to Rainy Mountain* by M. Scott Momaday. **GN**

Museum of the City of New York, NYC; Rick Beard: \$20,350. Planning for activities on the life, work, cultural context, and legacy of 19th-century American poet Walt Whitman. **GP**

New England Foundation for the Humanities, Boston, MA; Sarah Getty: \$120,000 OR; \$25,000 FM. Reading and discussion programs and a slide-illustrated lecture at 45 sites about mythology and reality in images of the New England town. **GL**

Newberry Library, Chicago, IL; Frederick E. Hoxie: \$160,000 OR; \$75,000 FM. An exhibition with a catalogue, lecture series, teacher workshops, and educational materials about the diversity of Indian cultures in 1492. **GL**

Newport Public Library, RI; Eileen H. Warburton: \$40,000. Planning of lectures, discussions, and a panel exhibition on the history and heritage of

a colonial commercial triangle: Newport, RI; Charleston, SC; and the Virgin Islands. **GL**

North Idaho College, Coeur d'Alene; Judith A. Sylte: \$86,373 OR; \$10,000 FM. A one-year project to coordinate humanities courses, enrich their contents, and provide opportunities for faculty study of world classics. **EH**

Pennsylvania State U., Hershey Medical Center, PA; David Barnard: \$77,000. A series of seminars to help medical faculty incorporate humanities perspectives and works in their teaching. **EH**

Philadelphia College of Pharmacy & Science, PA; William T. Walker: \$25,026. Preparation of a required two-semester interdisciplinary course on intellectual history. **EH**

Prince George's Community College, Largo, MD; Lyle Linville: \$111,350. A regional project for 25 community college teachers on the history, literature, and philosophy of classical Greece. **EH**

Public Library of Steubenville/Jefferson County, OH; Nancy N. Connor: \$59,547. Book and video discussions, lectures, a scholars' handbook, and a programmers' manual on the history of the Ohio River and historical methodology. **GL**

Rowman & Littlefield Publishers, Inc., Savage, MD; Jonathan Sisk: \$7,000. Publication of a study of the role played by imagination in the Western intellectual tradition. **RP**

Southwest Texas State U., San Marcos; Richard A. Holland: \$15,000. Planning for a traveling exhibition, a conference, and outreach programs about the history and literature of the Southwest from 1555 to the present. **GL**

Stanford U. Press, CA; Grant Barnes: \$7,000. Publication of a study of all of Mikhail Bakhtin's major works and concepts. **RP**

U. of California, Los Angeles; Norman J. Thrower: \$156,574. An institute for 25 participants on the political, scientific, and economic background and consequences of the Columbian voyages. **EH**

U. of Illinois, Urbana; Diane P. Koenker: \$102,000 OR; \$10,000 FM. A three-year series of workshops on the literature and culture of Eastern Europe and selected ethnic communities within the USSR. **EH**

U. of Kentucky, Lexington; Louis J. Swift: \$146,458. A project to enable 40 faculty members from 12 community colleges in the state system to develop paired two-semester sequences of courses in American studies and Western traditions. **EH**

U. of Louisville, KY; Carl G. Ryant: \$44,700. A public conference on the history, folklore, and contemporary influence of the Ohio River and its six-state region. **GP**

U. of Massachusetts Press, Boston; Paul M. Wright: \$7,000. Publication of an edition of the sermons and addresses of Alexander Crummell, the leading spokesman for Pan-Africanism in 19th-century America. **RP**

U. of North Carolina Press, Chapel Hill; Lewis A. Bateman: \$7,000. Publication of a book on a form of popular entertainment in late 19th-century America. **RP**

U. of North Carolina Press, Chapel Hill; Lewis A. Bateman: \$7,000. Publication of a book on the development of the national capital as depicted in essays, travel accounts, and illustrations from the early years of the republic to the present. **RP**

U. of North Carolina, Chapel Hill; C. Townsend Ludington: \$145,000. An institute for 25 faculty members on interactions among social, political, and economic phenomena and their cultural expressions in America at the turn of the century. **EH**

U. of Oregon, Eugene; Esther Jacobson: \$110,993 OR; \$20,000 FM. A seminar and workshops enabling 16 faculty members to compare primary texts from the Western and the Asian traditions and then revise the general education courses. **EH**

U. of Puget Sound, Tacoma, WA; Kent W.

Hooper: \$9,245 OR; \$4,635 FM. An international conference on writers and artists of the historical avant-garde in the period from 1908 to 1939. **RX**

U. of Tennessee Press, Knoxville; Carol W. Orr: \$7,000. Publication of a study of the landscape and material culture in a Massachusetts county in the Connecticut River valley between 1770 and 1860. **RP**

Vance-Granville Community College, Henderson, NC; John J. Beck: \$75,273. Development of two new interdisciplinary courses and preparation of faculty members to teach them. **EH**

Wisconsin Academy of Sciences, Arts & Letters, Madison; Lawrence R. Hott: \$250,550. Completion of a one-hour film on the influence of Khmer Buddhism and culture on the lives of Cambodian refugees in the United States. **GN**

Language and Linguistics

Massachusetts Institute of Technology, Cambridge; Janet H. Murray: \$90,000. Production of an interactive video software package for use in teaching French. **EH**

U. of California, Berkeley; James A. Matisoff: \$174,118. Preparation of an etymological dictionary and thesaurus of the Sino-Tibetan languages, which include hundreds of languages in China, India, and Southeast Asia. **RT**

U. of Chicago, IL; Samuel P. Jaffe: \$16,122 OR; \$10,000 FM. An international conference on the history of rhetorical theory and practice. **RX**

Ways of Knowing, Inc., NYC; Gene Searchinger: \$400,350. Production of a series of four one-hour films on the nature of human language—what it is and how it works—and some of the recent discoveries in the field of linguistics. **GN**

Yale U., New Haven, CT; Giuseppe F. Mazzotta: \$168,000. A summer institute for 24 college and university faculty members on Boccaccio's art and its role in developing the literary tradition that inspired Chaucer. **EH**

Literature

American Antiquarian Society, Worcester, MA; Nancy H. Burkett: \$15,000 FM. Continued cataloguing of works of fiction, school books, religious tracts, and picture books published in America for children, 1821-1876. **RC**

College of Saint Scholastica, Duluth, MN; John P. Schifsky: \$125,556. An institute for 40 elementary school teachers on the theme of initiation in short fiction. **ES**

Columbia U., NYC; David S. Kastan: \$197,108. An institute on Shakespeare and his times for 35 high school English teachers. **ES**

Folger Shakespeare Library, Washington, DC; Louisa F. Newlin: \$20,000. Two seminars for high school students on Shakespearean dramas as they move from page to stage. **GP**

Great Plains Chautauqua Society, Inc., Bismarck, ND; George H. Frein: \$155,200 OR; \$70,000 FM. A series of summer scholar-in-residence programs on 19th-century American Romanticism. **GP**

James Agee Film Project, Johnson City, TN; Ross H. Spears: \$20,000. Planning of a two-part series on southern literature since the 1920s. **GN**

KCET-TV, Los Angeles, CA; Ricki Franklin: \$50,000. Scripting of a 90-minute television program on the literary legacy of African-American women writers. **GN**

KCET-TV, Los Angeles, CA; Ricki Franklin: \$400,000. Production of a five-part dramatic adaptation of William Dean Howells' *A Hazard of New Fortunes*. **GN**

KCRW Foundation, Santa Monica, CA; Marjorie R. Leet: \$80,000. Production, promotion, and distribution of 13 half-hour radio programs in

a continuing series in which contemporary authors read their short stories and comment on their creative processes. **GN**
Mississippi Authority for Educational TV, Jackson; Sarah E. Dutton: \$48,942. Scripting of a one-hour documentary on African-American author Richard Wright (1908-60). **GN**
Newberry Library, Chicago, IL; Lawana L. Trout: \$161,294. A national institute and regional workshops on native American literature and culture, drawing on the American Indian resources of the D'Arcy McNickle Center. **ES**
Northwestern State U. of Louisiana, Natchitoches; Ada D. Jarred: \$75,360. A series of reading and discussion programs on Kate Chopin. **GL**
Ohio State U. Press, Columbus; Alex Holzman: \$7,000. Publication of a study of the topical content of approximately 150 works of the leading Victorian novelists from the 1830s through the 1880s. **RP**
Pennsylvania State U. Press, University Park; Philip Winsor: \$7,000. Publication of a study of the impact of exile on ten 19th- and 20th-century writers from diverse geographical areas. **RP**
Pennsylvania State U. Press, University Park; Philip Winsor: \$7,000. Publication of a new edition of *Italian Hours*, a collection of essays written by Henry James between 1872 and 1909. **RP**
San Diego State U., CA; Paul Espinosa: \$777,464. Production of a dramatic adaptation of the novel *Y No Se Lo Trago la Tierra* (And the Earth Did Not Swallow Him) (1971) by Tomas Rivera. **GN**
Society of Biblical Literature, Decatur, GA; David J. Lull: \$7,000. Publication of a volume of letters written by people in all levels of ancient Egyptian society dating from the Old, Middle, and New Kingdoms. **RP**
Southern Oregon State College, Ashland; Alan R. Armstrong: \$85,738. An institute for 25 high school English teachers on four Shakespearean plays. **ES**
Southern Voices Productions, NYC; Rachel McPherson: \$120,000. Scripting of *Witherspoon* by Lance Jeffers and *A Good Man Is Hard To Find* by Flannery O'Connor for an anthology of southern literature from 1920 to the present. **GN**
Stanford U. Press, CA; Grant Barnes: \$7,000. Publication of the third volume in a four-volume edition of the poetry of Robinson Jeffers. **RP**
U. of Chicago Press, IL; Alan G. Thomas: \$7,000. Publication of a study of first love, a central myth of modern fiction devised to counter the ironic tone found in modern literature. **RP**
U. of Maryland, College Park; Blanche T. Ebeling-Koning: \$135,000. A conference, exhibition with catalogue, traveling exhibition, lecture and discussion, film screenings, and videotape on Katherine Anne Porter. **GL**
U. of Maryland, College Park; Adele Seeff: \$222,617. An institute for high school teachers of English and Japanese on Shakespearean drama and classic Japanese Kabuki theater, followed by a study tour of Japan. **ES**
U. of Missouri Press, Columbia; Susan M. Denny: \$7,000. Publication of a volume in an edition of the sermons of Ralph Waldo Emerson. **RP**
U. of Missouri Press, Columbia; Susan M. Denny: \$7,000. Publication of a volume in the Variorum edition of the poetry of John Donne. **RP**
U. of Wisconsin Press, Madison; Barbara J. Hanrahan: \$7,000. Publication of a study of Chaucer's understanding of history as a cultural context affecting human action. **RP**
Vesterheim, Norwegian-American Museum, Decorah, IA; Vivian L. Sorvall: \$201,100 OR; \$300,000 FM. Production of a film adaptation of the novel *Giants in the Earth* (1927) by O. E. Rolvaag. **GN**
Wedgestone Press, Winfield, KS; Philip Kelley: \$14,000. Publication of two volumes in an edition of the complete correspondence of Robert and Elizabeth Barrett Browning. **RP**
Wolfe-Carter Productions, Inc., Birmingham, AL; William C. Carter: \$21,000. Planning for

the completion of a one-hour film on Marcel Proust, 1871-1922. **GN**
Yale U., New Haven, CT; Duncan Robinson: \$140,000. A summer institute on culture and society in Victorian Britain for 25 college and university faculty members. **EH**

Religion

U. of Chicago, IL; Lewis Freedman: \$25,000. Development of scripts for seven radio documentary programs on the historical and philosophical foundations of global fundamentalism. **GN**
U. of Chicago Press, IL; Penelope J. Kaiserlian: \$14,000. Publication of a translation from the French of an illustrated reference work on world mythologies. **RP**
U. of Illinois, Urbana; JaHyun K. Haboush:

\$30,440 OR; \$3,000 FM. A conference on Confucianism in Korea during the late Choson period (17th to 19th centuries). **RX**

Social Science

CUNY Research Foundation/Brooklyn College, NYC; Madeleine Grumet: \$110,000 OR; \$30,000 FM. A three-year faculty development project to restructure the childhood and elementary education major by integrating it with the study of the humanities. **EH**
SUNY Research Foundation/Albany, NY; George V. Santoni: \$139,983. A summer institute for 20 teachers of French language, literature, and civilization on how French writers and filmmakers have interpreted urban and rural ways of life since 1852. **EH**

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Core Curriculum Projects — Frank Frankfort 786-0380	April 1, 1991	October 1991
Two-Year Colleges — Judith Jeffrey Howard 786-0380	April 1, 1991	October 1991
Elementary and Secondary Education in the Humanities — F. Bruce Robinson 786-0377	March 15, 1991	December 1991
Special Opportunity in Foreign Language Education — F. Bruce Robinson 786-0377	March 15, 1991	October 1991

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

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

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

May 1, 1991

December 1, 1990

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

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

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Humanities Projects in Media — James Dougherty 786-0278	March 15, 1991	October 1, 1991
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Humanities Projects in Museums and Historical Organizations — Marsha Semmel 786-0284	June 7, 1991	January 1, 1992
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Public Humanities in Libraries — Wilsonia Cherry 786-0271	March 15, 1991	October 1, 1991
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Humanities Projects in Libraries — Thomas Phelps 786-0271		
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Planning	February 1, 1991	July 1, 1991
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Implementation	March 15, 1991	October 1, 1991
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Division of Research Programs — Richard Ekman, Director 786-0200

Texts—Margot Backas 786-0207

Editions — Douglas Arnold 786-0207	June 1, 1991	April 1, 1992
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Translations — Martha Chomiak 786-0207	June 1, 1991	April 1, 1992
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Publication Subvention — Gordon McKinney 786-0207	April 1, 1991	October 1, 1991
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Reference Materials — Jane Rosenberg 786-0358

Tools — Helen Agüera 786-0358	September 1, 1991	July 1, 1992
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Access —Barbara Paulson 786-0358	September 1, 1991	July 1, 1992
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Interpretive Research — Daniel Jones 786-0210

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Division of State Programs — Marjorie A. Berlincourt, Director 786-0254

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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.

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