

Humanities

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The Bicentennial
of the
French Revolution



La Liberté by Nanine Vallain, ca. 1793. The allegorical figure of Liberty sits in front of a cenotaph, accompanied by symbols of the French Revolution. She holds a scroll of the Declaration of the Rights of Man and a pike surmounted by the Phrygian cap worn by freed slaves in ancient Rome. A crown, chain, and fasces, all symbols of authority, lie tumbled around her feet; at her side is an urn inscribed "to our brothers who died for her." (Musée de la Révolution Française, Vizille)

Humanities

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Editor's Note

The French Bicentennial

Liberté. Egalité. Fraternité. In this issue we look at the bicentennial of the French Revolution, an event that the eminent French historian François Furet calls "an enigma that remains intact after two hundred years of labor and controversy aimed at penetrating its mystery."

Scholars even disagree about the appropriate date to commemorate—the May 5 assembling of the Estates General, or the July 14 storming of the Bastille, or perhaps the August 26 issuance of the Declaration of the Rights of Man and the Citizen. Each carries a different message about the impact on present-day politics and culture.

What would have been the shape of our world if the French Revolution had not occurred? Seymour Drescher suggests the direction to look is toward Alexis de Tocqueville, whose appraisal of long-term structural decay as a cause of the French uprising was downplayed during the centennial observance and is being rediscovered. In examining the twentieth century's legacy, Drescher raises the provocative thought that political, civil, and religious rights have been as well served in nations of northwestern Europe that never endured a revolution.

The exporting of the Revolution beyond the boundaries of France is also explored in this issue. The articles cover Endowment-supported projects on the freeing of the French press, on the use of caricature to create new villains and heroes, and on the role played by film in shaping European and American views of the French legacy. Finally, we discuss how a new generation will be exposed to the lessons of the French Revolution, and what courses teachers themselves think should be taught and how they should be presented.

In the second part of this issue, we look at a legacy of another sort, that of our own American West. Six states are celebrating their centennials this fall and into the spring—North Dakota, South Dakota, Montana, Washington State, Idaho, and Wyoming. Their move from territorial status to statehood marked the official closing of the frontier by the United States. As the state councils begin their celebrations, we share some of that cultural heritage with excerpts from early journals and Indian lore. And we visit with one of the preservers of the Old West's history, Everett C. Albers, who is regarded as the father of the modern chautauqua.

—Mary Lou Beatty

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A Conversation with...



Photos by Deborah Needleman

NEH Chairman Lynne V. Cheney and filmmaker Ken Burns.

When Endowment Chairman Lynne V. Cheney met recently with filmmaker Ken Burns, the talk was about documentaries and the role they play in the telling of our history. Burns produced and directed *The Congress*, *Huey Long*, *Brooklyn Bridge*, and *The Statue of Liberty*. With NEH support he is currently working on a series on *The Civil War*.

Cheney: Hark back to the time we spent in a meeting here at the Endowment, talking about the fate of the word in the age of the image. It was my observation—and it was something that surprised me—that the people who were most enthusiastic about the cultural possibilities of television were academics and the people who were most cautious were filmmakers, and you were among the cautious. How is it, that even though this is what you're doing and you're excellent at it, that you're very cautious about how television is a way, say, of maintaining cultural memory.

Burns: J. Robert Oppenheimer was probably the greatest worrier about the effects of unlocking the atom, so I think that people who work with television know its special powers, and those powers involve such a supreme ability to manipulate. We think of television as the bringer together of all of us, the "global village." But as much as it unites, it also makes us a nation of individuals. The demographics tell us that for the most part people watch television alone. It has separated us as much as brought us together. One of the worst by-products of that separation is cynicism, which might be the greatest disease we have in our culture.

On the other hand, in an age when the word is disappearing—when we don't write letters any more, when we don't keep diaries any more—film is going to have to become our Homeric mode—and, in the case of humanities, one of the ways we tell our histories. As a filmmaker, you're optimistic about the possibilities, but also aware that

you're holding dynamite in your hand and you have to be very careful.

Cheney: In your view, how much of what occurs on commercial television is in any way ennobling of the human spirit, opposed to that kind of cynicism you mentioned?

Burns: Very little, five percent of commercial television, is doing something really worthwhile. And a lot of those moments are the accidents, the special resonances that come from the drama in which an inadvertent gesture does something that's really wonderful, that reminds us of some higher purpose for the medium.

Cheney: Are there any programs you like on commercial television? Do you watch "Cheers"? Are you a fan of what have come to be regarded as television classics?

Burns: I like well-written shows like "Cheers," like some of the dramas that have been in the Mary Tyler Moore series and so on—it's a form that's truly wonderful.

Television has great skill at two things: news, which one wishes would be treated in greater depth. We thought the proliferation of channels would give us more information. It hasn't. It's actually shrunk the amount of information. We just get it again and again across the spectrum now. And sports, they are done really well. It delivers those things. And in times of national tragedy, there's nothing like it. We need television. Its great power was evident with Kennedy's assassination and it bound us together in the best kind of way.

Cheney: One of the complaints I sometimes hear from filmmakers who come to the Endowment is the requirement that we have that they work with academics. There are stories about filmmakers who have been driven over the edge by historians who insisted that filming be stopped because the number of times on the fork was wrong or something like that. You seem not to have encountered such difficulties. You seem to have found working with scholars not an obstacle but a boost.

Burns: It's a very wonderful boost. First of all, I can't pretend that in your funding of a film, that you, the NEH, don't have your own objectives in mind. The great side benefit for me is that rather than pay lip service to these consultants, I use them. Don E. Fehrenbacher, one of the great Civil War scholars at Stanford, sends me material all the time, and one of them was this poignant diary of a young Rhode Island major, Sullivan Ballou, writing a week before the first battle of Bull Run, which we use at the end of our first episode of *The Civil War*. It's to his wife Sarah in Smithfield, Rhode Island. Ballou knows the army is about to march south towards Manassas to engage a rebel army. And he speaks about what would happen if he dies and all of these things. As it turns out, he mailed the letter and was killed in the first battle of Bull Run. The letter is just excruciating. I don't think there will be a dry eye in the house.

Cheney: I sometimes think it's knowing how to ask the right questions,

so you can unlock that resource of knowledge in a way that's useful.

Burns: That's exactly what it is. We assembled, in the case of the Civil War, a distinguished body of nearly two dozen of the best scholars—Robert Penn Warren and C. Vann Woodward among other people—and we fought . . . well, battles. They were good battles—there was energy, there was light produced by the heat of these arguments especially when you get an old generalist up against a new emancipationist. And my job is to, very simply, two words: choose . . . influence. I wish to be influenced by all of them, but I need to select.

Cheney: You told me once about a question you asked Shelby Foote, and I think it went like this. You said, "Were they afraid when they charged up the hill?"—do you remember?—and what you loosed was this wonderful story of how the soldiers put their names and addresses inside their pockets before the charge.

Burns: It was in 1864, before the battle of Cold Harbor. There's a fantastic campaign in the Civil War which starts off in the Wilderness west of Fredericksburg. Lincoln has finally brought U.S. Grant east to try to whip Bobby Lee. Seven other generals haven't been able to do that. And they meet and in the first battle Lee whips him, but for the first time after a defeat the Union army advances instead of retreating. They head south, and all the while there's this wonderful psychological battle going on. Lee is anticipating Grant's every move. Grant is trying to get around Lee. In this particular case Lee figured that Grant was going to move to Cold Harbor. Lee was there, well entrenched, waiting for him. That day at Cold Harbor, in twenty minutes, 7,200 Union men fell. Just a horrible massacre. The night before the battle, though, the Union soldiers knew what was coming, and Horace Porter, Grant's aide-de-camp, walked among the troops and was horrified to find that his men were pinning their names to their tunics to aid in identification of their bodies. The diary of a Massachusetts volunteer was found after the battle.

His last entry was "June 3d, 1864, Cold Harbor, Virginia. I was killed."

Cheney: That's stunning.

Burns: That's what it's about. And yes, what you do is you go to a national treasure like Shelby Foote to find out about these moments.

Cheney: And ask big questions. Maybe that's the secret, big ones. Who they were, and whether they were afraid . . .

Burns: I know some of my colleagues go into these interviews and have already written their scripts. They want to use Shelby Foote to get from point A to point B. Well, I've never done that. I go to Shelby, and I have no expectations. I have no script. I wish merely to be drawn

"Those little moments, those images, can become the glue that makes our history stick...."

into very general discussions about the war. And if he suggests he knows something specific, then I'll pursue that. And finally I realize how stupid I am, and I go back to Shelby.

Cheney: With film?

Burns: With film, and do it again and again. I think when you see Shelby in *The Civil War*, as when you see Lewis Mumford in *The Brooklyn Bridge*, when they're on camera, they're closest to the heart of what the filmmaker is after.

Cheney: Your particular form is historical documentaries. Have you done anything else besides that?

Burns: When I was in college I worked with experimental stuff, stuff that's terrible to look at now. But somewhere along the line there was a mixing of a couple of "chemicals" that our teachers had, which made me who I am. They were all still photographers at Hampshire College, and they were interested in



the idea that if I take a picture of you, I've appropriated something from you, so I need to return something. Then you add their historical interests, which I've also had all my life, and film seemed to be the form to exercise what I hope is a joyous investigation of American "his-stories," and I want to emphasize the word "stories." That's what it's about.

When we were talking earlier today about the Compromise of 1850 in my *Congress* film, what could be worse medicine—castor oil—than the Compromise of 1850?

Yet if I told you, as you well know, that Henry Clay, that supreme charmer of American politics, was so weak and ill he had to be helped up the steps to the chambers, and yet spoke passionately for three hours; that Daniel Webster, suffering from insomnia, fortified himself with drugs; and that John C. Calhoun was so weak and infirm he couldn't even deliver his speech—he sat wrapped in a black cloak while it was read for him by James Mason of Virginia—all of a sudden this Compromise of 1850 about California and whether it would be slave or free and whether the fugitive slave law would be strengthened or not becomes fascinating.

Cheney: Is it always that—human drama—that makes a historical moment come alive?

Burns: Absolutely. I think those little moments, those images, can become the glue that makes our history stick, that remind us of the special resonances and connections that the humanities offer. How can we expect our kids to know about the Compromise of 1850 if we just say the Compromise of 1850 was a big debate and happened like this and like that, when in fact behind the scenes is this marvelous drama?

Cheney: Is there a Ken Burns style? I'm beginning to think there is.

Burns: If we are looking at the humanities as the joyous science and art that it is, it's a wheel with many spokes into the center—knowledge. And so we approach a subject from politics, to be sure, in the case of Huey Long, but also from geography, from sociology, from biography, from psychology, from an aesthetic point of view. We care about the choice of images not because they're illustrative of what's being said in the narration, but because they're good pictures, period; we film our interviewees not just to get back their information, but lovingly and carefully so that we can return to them part of what they've given to us. After a while you begin to accumulate, like layers of a pearl, an attitude, so that yes, I think there's a style that eventually evolves.

Cheney: Has anybody argued with you about that and said you weren't tough enough, cynical enough?

Burns: I think when my films are criticized, it's often because they haven't hewed to a particular political message. *Congress*, for example, has been criticized from left and right.

Cheney: What an uncomfortable position to be in. Or maybe it's the most comfortable one.

Burns: In television we have to put ourselves in the right perspective. We're essentially the hors d'oeuvres. We can't tell the history of the Civil War even in ten hours. We can merely basically say, "Here it is,"

and give you special feelings about it, which film does better than anything I know.

Cheney: I was reading from Bertrand Russell not long ago, and he talks about the right way to read philosophy. He talks about sympathetic and generous understanding, that you should know what it was like to be that philosopher before you become analytic and hostile to his intent. And it strikes me that is often absent in documentaries, that sympathetic enfolding, which doesn't mean you don't understand what the problems are or that there are tragedies there as well as triumph, but that you try to see how it was.

Burns: That's right. The person that I work with the most is a script writer, Geoffrey Ward. Several films back he said to me, "It's really about give and take." I'll tell you about the opening ceremony of the Statue of Liberty in which a million people lined Broadway, but I'll also tell you that it rained. I'll tell you 400 invited dignitaries went out to celebrate this giant statue of a woman, but there were only two women invited.

Cheney: How wonderfully ironic.

Burns: This was an irony not lost on a group of suffragists who circled the island shouting their outrage through a megaphone, but their protest went largely unheard. Give and take. President Grover Cleveland was making his way up to give his speech, and Bartholdi up in the statue's crown got the signals crossed and pulled the cord and set off the fireworks before the president had a chance to reach the podium. Give and take. It becomes a moment that has reality because things go wrong. It does rain on parades, but in no way does it diminish the fact of the event. The same with *Huey Long*. It's been criticized because some people thought we were too hard on him. Others felt we were too easy, that we had let this demagogue off. That's like telling me that Hamlet or Macbeth is about a murder, and you go, "Gee, yeah, that's right." It is really about that—that this person was evil. We shouldn't let this person get

away with it. Well, he didn't. Huey didn't. The complexity of the story is what is interesting.

Cheney: What that film did for me is help me understand his power. You don't understand how it is that he could have been so extraordinarily successful and powerful unless you understand how the poor people loved him and why they did. That side of it has to be made clear to have any real grasp of the history.

Burns: I think the best interview was with Betty Carter, Hodding Carter's widow.

Cheney: That was memorable.

Burns: At one point, her most dramatic, she says, "There wasn't a Saturday night that we didn't talk about killing Huey Long." She represented what the thinking, caring people were worried about as they saw their state, their country, move towards what they felt was a monster. Huey did provide things, but there was also the need, she believed, for the people themselves to rise up when Huey became tyrannical.

Then, as you begin to edit, you say, "How do you tell a dramatic story?" We had also done an interview with several Cajuns, poor Cajuns who, as you remember in the film, are really sympathetic to Huey. They loved him. "If they hadn't killed him, I believe he would be president," one said. We're naturally drawn to the sincerity and the honesty of what they feel in their hearts. Then you cut to this attractive, well-dressed woman in a high-backed chair sitting in the Garden District of New Orleans and she says, "There wasn't a Saturday night that we didn't talk about killing Huey Long." At first you're against her. You say, "Who is she?" And it takes to the end of the ninety minutes before you're back and realize that you understand her point of view, just as you had as when her interview was whole, raw material.

Cheney: You were listing for me what you thought were the elements of the Ken Burns style—the still pictures as artistic elements in film, the

interviews in which you go without expectations about the plot. Are there other parts to it?

Burns: I believe that live cinematography is a really important element. I labored for a long time to figure out how to describe the terrible moment in the Battle of Shiloh in April of 1862 when the thunderous guns were shaking the earth and the peach trees were prematurely losing their early April blossoms. They were raining down on the living and the dead. I went to Shiloh battlefield, found the peach trees, and then when the wind blew, saw the petals. All I use to illustrate the battle is a modern photograph, but it works incredibly well, better than even having a painting or an old photograph, if that was possible.

Newsreels are an important element, when you can find them, if I've chosen a subject that's in the twentieth century. Those are the components. Then the final thing you add to all those elements is time. I met some people who worked on a different Statue of Liberty film, who shot for three weeks rather than the year and a half that we spent covering her in the harbor. We filmed her at every time of day and night and



every season, from every vantage, capturing what Emily Dickinson called "the far theatricals of day," sunrises and sunsets. I love that, and that's what we were trying to get. The other film suffered for that lack of attention.

Cheney: Which brings me to a part that I see as distinctive about your

style, and that's a real involvement with words even though you're working in a visual medium. The words are important and you choose them well.

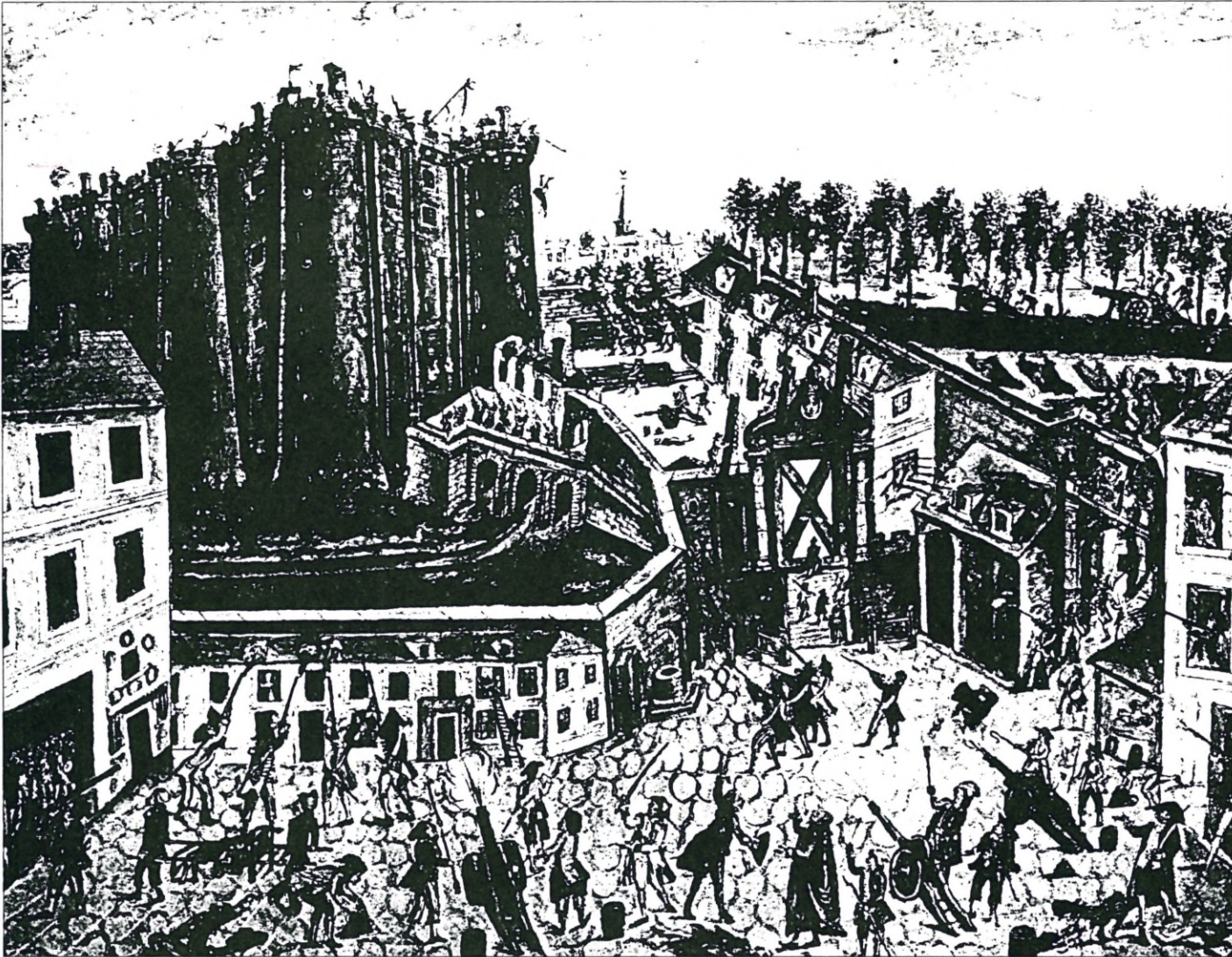
Burns: I can even make a film that would be silent and it would still be about speaking, about communication. I believe there is no real communication except among equals. I approach my subject as an innocent, not a Civil War scholar. I will be a translator for people of complex subjects, be the baton in the relay race. I'm trying to take what I can from the scholars who ran the last lap and have it handed to the audience who have yet to run the lap of watching my film and say, "You are equal to this."

Cheney: When you look over the panorama of this amazing historic event, is there one figure who stands out as the overwhelming one to be loved, admired, feared?

Burns: One cannot help but be drawn to Abraham Lincoln, of course, as the central figure in the event. He seems to *understand*. Our final chapter is called "The Better Angels of Our Nature," the last line of his inaugural in '61 when he hoped, speaking directly to the South, that we could just hold this Union together until the better angels of nature come back into play.

Cheney: That passage comes in a longer sentence or two in which he talks about "the mystic chords of memory." I used the passage to open *American Memory* because it's so wonderfully evocative of the necessity for us to understand the past in order to hew together in the present.

Burns: We speak about a loss of competitiveness as the reason for our ills. I don't think competitiveness has anything to do with it. I think it's a loss of memory of who we've been. How could you possibly know where you're going if you don't know where you've been? We have to find value in knowledge and growth and improvement, and living what Aristotle would say was the virtuous life. We have to do those things or we will be lost. □



Musée Carnavalet, Paris

Bicentennial of the French Revolution (1789–1989)

TOCQUEVILLE REDISCOVERED

BY SEYMOUR DRESCHER

How is one to understand the great French Revolution, which erupted two centuries ago and whose bicentennial is being commemorated this year? A good initial vantage point would be the centenary ceremonies of 1889.

THE FESTIVAL OF the French Revolution that year was opened in the Hall of Mirrors at Versailles on May 5, the anniversary of the convening of the Estates General by Louis XVI. The day had been chosen with deliberation as the singular moment in 1789 before king, clergy, nobility, and the Third Estate tore apart their nation.

Yet the celebratory moment was fraught with bitterness. The ambassadors of Russia, Great Britain, Germany, Austria, and Italy left Paris in order to be absent from the proceedings. How, asked *The Times* of London of May 4, 1889, could the representatives of the sovereigns of these nations join in celebrating an event that ultimately proved fatal to Louis XVI and his queen?

And the International Fair in Paris that year was kept separate and rigorously focused on the future, symbolized by the new, soaring Eiffel Tower.

No amount of commemorative caution could hide the deep divisions that seemed to be entailed in the centennial of 1889. President Sadi Carnot's ceremonial procession to Versailles on May 5 was marred by an assassination attempt as his carriage left the presidential palace.

A century later, the context seems to have altered beyond recognition. France does not commemorate in virtual isolation. The Fifth Republic has now lasted longer than any French regime since 1789 except the Third, and if any international date now haunts the French imagination, it is the coming of a formalized European community in 1992. Yet the festivities of 1989 are anything but muted. Conferences in France are echoed from North America to Brazil, from Australia to Japan, in an intellectual banquet across the planet.

In 1889, with the political environment inflamed for a century by domestic and foreign violence, historians had shared certain basic

assumptions. First and foremost was the concept that the Revolution had been an all-embracing metamorphosis that destroyed an old world and created a new, not only for France but for the entire world. France was seen as being transformed from a polity grounded in the authority of throne and altar to one grounded in mutual contracting citizens (liberty); from a society of hierarchically graded estates to one of unprivileged individuals (equality); from an amalgam of fragmented markets, provinces, and cultures to a uniform national entity (fraternity).

The other common assumption was that France had created the paradigm of social change.

The once incredible events of late eighteenth-century France have since been reframed by the record of human behavior in the twentieth century. Dynasties vanished overnight, revolutionary vanguards arose to regenerate society. Huge coerced labor systems reappeared in Europe and new ascriptive hierarchies were institutionalized. The once momentous scale of French violence, of state terror and summary executions, lost some of the incommensurability in the light of the twentieth century. As many civilians perished in a few days at Auschwitz or in a single day at Hiroshima as in the entire Reign of Terror. The massacred thousands of both the Jacobins and the reactionaries must now be set into a dismal tale involving the shattered, uprooted, and annihilated millions of Hitler, Stalin, Mao, and Pol Pot. Superlative has become comparative.

Symptomatic of the historiographical sea change that has occurred in the late twentieth century is the increased, although not uncritical, attention being given to a history of the Revolution that appeared more than a century and a quarter ago, Alexis de Tocqueville's *Old Regime and the Revolution* (1856). One of his basic contentions was that the French Revolution was a local, if extraordinarily violent, example of a broader and long-term Western process of declining aristocratic privilege. Tocqueville contended that the growth of centralized state power was the dominant feature of French

history before and after 1789. He traced its origins in royal power for centuries before the Revolution and in its intensification by Napoleon and subsequent political regimes.

Tocqueville saw as the principal result of the Revolution the destruction of the intricate web of privileged social relations known to the eighteenth century as feudalism. Here too, he concluded, the Revolution had merely completed a long-term process of structural decay. The peasantry had long ceased to be a servile class and formed a large body of independent landowners who regarded most of the seigneurial privileges only as onerous obligations.

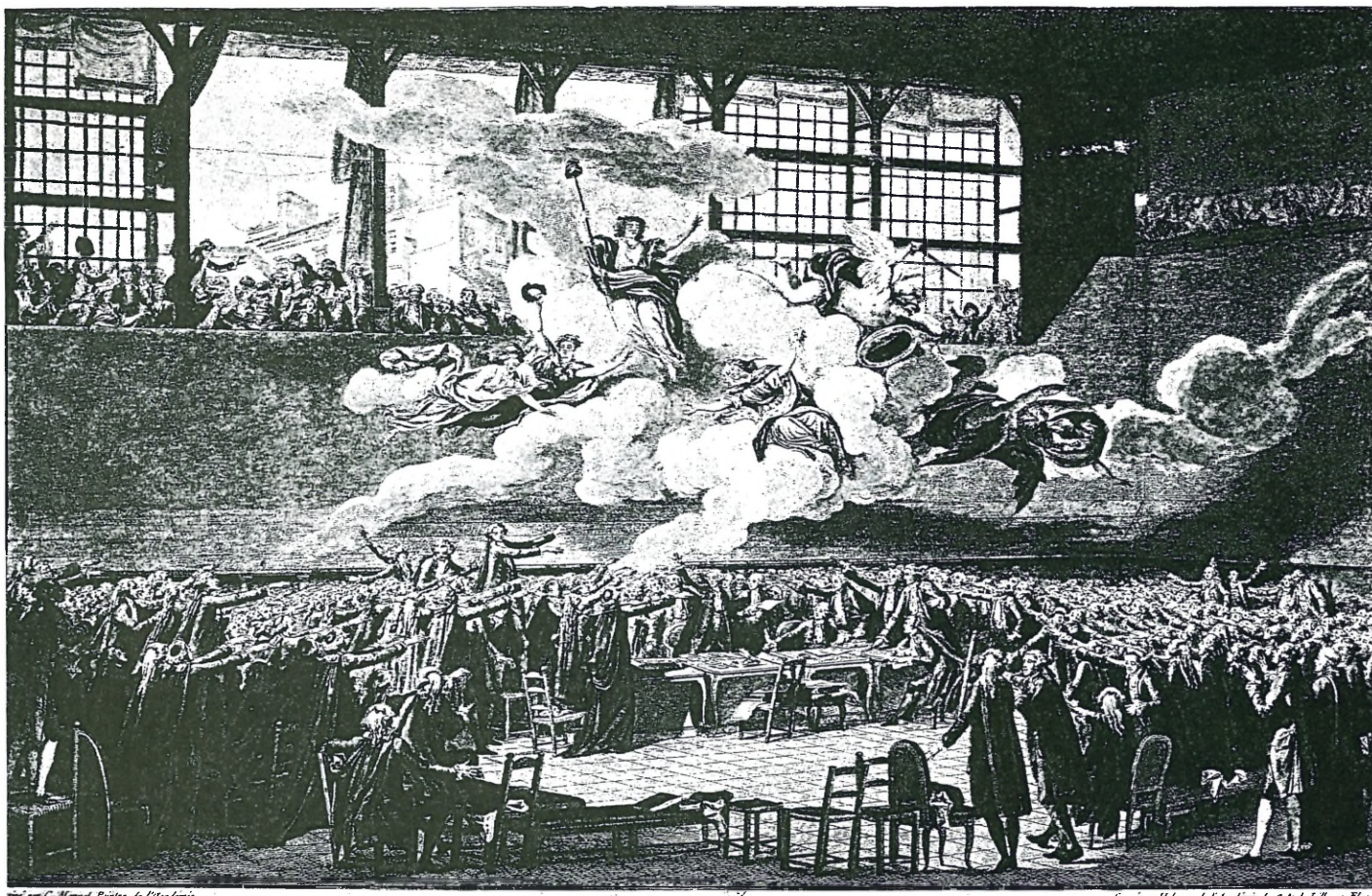
The hostility of classes in France was not a process that emerged from altering economic relations but from the political context, as Tocqueville saw it. In postponing the institutionalization of these altered relationships, the old regime had pent up the ordinary stresses of economic and social rivalry into an explosive critical mass. "The division of classes was the crime of the old monarchy and became its excuse," Tocqueville wrote. His focus on the political context of the origins of the Revolution seemed less in opposition than peripheral to the economic evolutionary interpretation of the Revolution.

It appeared that the members of the bourgeoisie who were merchants and financiers were largely uninterested in political reform either before or during the Revolution, and that the revolutionary bourgeoisie of France were landowners, *rentiers* and officials, much like their noble counterparts. Economic historians concluded that the French Revolution, like most long upheavals, including the American Revolutionary War, retarded economic growth and development rather than accelerating it.

Finally, the relative gradualness of France's transition to an industrial

Opposite page: La Prise de la Bastille: le 14 juillet 1789. Gouache on cardboard by Claude Cholat, one of the "Conquerors of the Bastille." Tradition has it that the artist is manning the cannon in the background and has accounted for the defender who is falling from the tower.

Seymour Drescher is University Professor of History at the University of Pittsburgh and the author of *Tocqueville and England* and *Dilemmas of Democracy: Tocqueville and Modernization*. A longer version of this article is appearing in *The World & I*.



Le Serment du Jeu de Paume. This engraving of Charles Monnet's painting commemorates the moment when deputies of the National Assembly, kept out of their regular meeting hall, gather in the Jeu de Paume, pledging not to disband until a Constitution is attained.

from an agrarian society became a major postulate of comparative economic history. The idea of both gradual growth and gradual transformation reinforced Tocqueville's emphasis on continuity, rather than on the Revolution as a cataclysmic pivot.

Today, many Anglo-American, German, and French historians have concluded that the idea of the Revolution as a global socioeconomic rupture is no longer feasible. These historians increasingly conceive of the Revolution as a political and ideological process requiring careful attention to social and geographical diversity. The great polling of the public in 1789, in which more than two million adult Frenchmen assembled to elect representatives to the Estates General and to draw up *cahiers de doléances* (lists of grievances), offers the historian a mass of documented opinions not available at the outset of any other major revolution. They enable scholars to draw an increasingly nuanced picture of the French people and their varied expectations

on the eve of the confrontations of 1789. They show that despite the socioeconomic overlap of nobility and the upper-level Third Estate, there were important differences of outlook between them. The urban notables were indeed relatively more anxious to remove constrictions on economic growth, and the peasantry more concerned to find relief from the fiscal burdens of lords and state alike. But the similarities were also significant. In their different voices they all spoke as though they believed that a moment for major changes was at hand.

A century ago the proudest boast of the Revolution was that it created a one and indivisible France out of a haphazard agglomeration of political, legal, and economic fragments. By contrast, bicentenary historians are fascinated by the methodological advantages in conceiving of France not as a centered mass but as a sensitive grid, which reacted to events in the revolutionary process with varying degrees of intensity.

For example, where should we locate the causes of the widespread rural violence that pushed the National Assembly toward action against the feudal system in 1789? Centralization, as emphasized by Tocqueville, and economic modernization, as emphasized by Marxists and others, are both good predictors of the probability of rural violence. On the other hand, neither literacy nor the degrees of economic misery just prior to the Revolution appear to have played any measurable role.

A "map" of revolutionary France and its receptivity or resistance to change has gradually emerged. Once the degrees of centralization, market integration, and communal solidarity are identified, one can account for many regional disparities and even long-term political divisions in France. Often well into the twentieth century the political, religious, and cultural divisions of France can be related to trends evident before the Revolution.

continued on page 33

REVOLUTION IN PRINT

Bicentennial of the French Revolution (1789–1989)

*How the New York Public Library developed
a scholarly vision for its exhibition*

BY CARLA HESSE AND JEANNE BORNSTEIN

ALTHOUGH THE HISTORY of publishing and the press has always held a prominent place in French historiography, until recently little of this research had focused on the revolutionary period. For both the guest scholars and the staff of the New York Public Library, creating an exhibition and a companion volume for the bicentennial began with a question rather than an answer: What was the role of printing in the French Revolution?

The answer was provided in "Revolution in Print: France, 1789," an exhibition three years in the making with support from the National Endowment for the Humanities.

The project began with Robert Darnton, professor of European history at Princeton University, sketching out seven thematic sections exploring how the democratization of printing in 1789 transformed the world of print. Our task, as research curator and research coordinator, was to transform this sketch into a checklist for an exhibition. To chart the entire range of printed matter that issued from the presses of the

Carla Hesse, assistant professor of history at Rutgers University, was research curator for "Revolution in Print: France, 1789." Jeanne Bornstein is research coordinator for the Exhibitions Program at the New York Public Library.



Liberté de la Presse. Anonymous color engraving, 1797.

Under the Old Regime, all printed matter produced or sold in France had to be submitted for royal censorship before it could be published. The trades of printing and publishing could be practiced only by members of the Royal Book Guild. Writers, printers, and publishers who defied these regulations were arrested and thrown in the Bastille; their books were shredded and burned. In 1788, with the anticipation of major reforms, agitation mounted rapidly for "freedom of the press." By the spring of 1789, writers, journalists, and printers rebelled openly. Then, on August 26, 1789, the newly constituted National Assembly proclaimed the freedom of the press. Printing presses popped up left and right, inundating France with pamphlets and journals of every political bent.

©1989 The New York Public Library, Astor, Lenox and Tilden Foundations.

Revolution, we met in the fall of 1986 with the curators of nearly every division and collection of the New York Public Library. In doing this preliminary research, we needed an adequate sense of the project and its goals to select objects for exhibition. At the same time, we had to remain unstructured enough to consider yet undiscovered material that might require revision of our initial concept.

We gathered an assortment of materials: maps from the revolutionary French colony of Saint Domingue, an uncatalogued collection of rare pamphlets by the feminist Olympe de Gouges, the bilingual French-Arabic address from the French government to the people in 1795, a 1913 Russian edition of the Declaration of the Rights of Man, a collection of histories of the Haitian revolution, and the royal act emancipating Sephardic Jews. From this assemblage, we began to establish a vivid record of the Revolution's international dissemination through the use of the printing press. Consequently, we added to the exhibition another section titled "Distant Echoes" to examine this unforeseen global dimension of the subject.

Our research took us deep into a sea of 6,000 pamphlets and 33,000 newspapers from the Revolution, the majority of which were uncatalogued. With the assistance of the Rare Books and Manuscripts Division, a cataloguing project steadily supplied new items to the exhibition. This research eventually appeared in a subsection of the exhibition, added to illustrate how the pamphlets revolutionized traditional genres such as the bawdy fishwives' songs known as *poissardes*, literary *bouquets* of homage, and the pedagogical religious *catechisms*.

Because the uncatalogued material was unbound, often in its original eighteenth-century wrappings, the exhibition's designer, Lou Storey,

This eighteenth-century print of a French bookseller's stall (above) served as the model for the one (below) in the "Revolution in Print" exhibition. The reproduction is stocked with original pamphlets and with some of the financial records of pre-revolutionary dealers in illegal books. A conservation specialist (lower right) restores a broadside.



Courtesy of Musée de la Révolution Française, Veille



Photos by Raul Cisneros, New York Public Library

was inspired to display hundreds of these pamphlets as they were originally sold on the streets of revolutionary Paris. When we asked the Keeper of Rare Books, Bernard McTigue, to unbind many volumes of poorly conserved pamphlet material for display, he decided that eventually all the pamphlet material in old stock bindings should be unbound and merged into the modern storage system created for the newly catalogued materials.

In reconstructing the processes of producing the printed word, our research led us to other American institutions and to France in search of an eighteenth-century printing press, typecase, and imposition stone, and eighteenth-century typefoundry tools and type. With the help of the library's registrar, Jean Mihich, we coordinated a complex series of loans of objects from the American Antiquarian Society, Yale University, the Bibliothèque Nationale, the Archives Nationales, the Imprimerie Nationale, the Archives de Paris, the Musée de la Révolution Française in Vizille, the Musée de l'Imprimerie et de la Banque and the Bibliothèque Municipale in Lyons, and the Bibliothèque Publique et Universitaire de Neuchâtel. These loans enabled us to reunite printed items from the library's collections with the actual type and tools used to produce them and with the correspondence, records, and account books used to ship and sell them.

By the fall of 1987, we had compiled a fairly definitive list of items charting revolutionary printing and printed matter and had organized it into eight sections: 1) the explosion of printing with the freeing of the press in 1789, 2) the power to print, 3) the distribution and selling of the printed word, 4) the transformation of the printing and publishing trades, 5) revolutionary journalism and pamphleteering, 6) the revolutionary government and printing, 7) printing and everyday life, and 8) distant echoes. With the assistance of freelance editor Barbara Bergeron, we translated these findings into labels and brochures for the exhibition.

Simultaneously, Professor Darnton and David Roche, professor of modern European history at the Univer-

"Revolution in Print"

Four condensed versions of the New York Public Library exhibition are traveling nationwide through the end of the year.

July 2–July 29

San Francisco, Dallas, Milwaukee, New Orleans

August 13–September 9

Phoenix, Denver, Indianapolis, Miami

September 24–October 21

Los Angeles (UCLA), Seattle, Oklahoma City, Louisville

November 5–December 2

Los Angeles (Public Library), Chicago, Tuscaloosa, Charlotte

December 10–January 6, 1990

Providence

sité de Paris, were shaping the companion volume by identifying fourteen French, German, and American scholars of French revolutionary publishing to contribute essays. Working with the essays, which expand upon many of the exhibition's themes, we brought the two projects together, using photographs of many exhibition items to illustrate the book. The photography later formed the core of images for both the video and the traveling panel version of the exhibition.

Each stage of the project contributed something new to the end product. For example, in the process of conserving the pamphlet material for display, conservation specialist Myriam de Arteni learned how to stitch and bind eighteenth-century pamphlets. She created a special exhibit illustrating this process of folding, stitching, binding, and lettering a book, using a volume from the library's Talleyrand Collection of revolutionary pamphlets as a model.

The completed exhibition, 230 items in all, was the result of continuing interactions among the curators and exhibitions staff, who together shaped a scholarly vision into an exhibition. Included were rare books, manuscripts, newspapers, broad-

sides, pamphlets, board games, typefoundry and bookbinding tools, three printing presses, and even a stone from the Bastille.

The most important design challenge was how to demonstrate the connection between changes in production of printed matter after 1789 and the kinds of printed matter that were produced. Instead of putting books, pamphlets, and prints under glass to document an aspect of the past, designer Storey and his staff helped viewers experience the production, distribution, and consumption of the printed word during the Revolution. From the images and objects we had assembled, he created a multimedia installation connecting the process with the product. One section took viewers back to an eighteenth-century printing shop, another enabled them to see the Declaration of the Rights of Man being printed on a replica of an eighteenth-century press, and another brought them before a bookseller's stall, reconstructed from an eighteenth-century image.

As research curator and research coordinator, we stood at the intersection of two worlds—the curators, authors, and advisers on the one hand, and the librarians and exhibitions staff on the other—that made "Revolution in Print" happen. The Exhibitions Program and staff of the library offered scholars an extraordinary occasion for original research in uncatalogued collections and for sharing that research with the public. In return, the library benefited from the scholarly attention to its collections, which as a result were assessed, documented, conserved, and brought to the public.

The revolutionaries of 1789 believed in the power of the printing press to free humankind by creating access to knowledge and spreading it to every corner of the earth. In creating "Revolution in Print," it was our hope to embrace this cause and carry forward its legacy. □

For this exhibition the New York Public Library has received \$206,168 in outright funds and \$209,242 in gifts and matching funds from Humanities Projects in Libraries and Archives of the Division of General Programs.

THROUGH THE CAMERA'S LENS

AS THE TWO-HUNDREDTH anniversary of the fall of the Bastille approaches, the fettering of that fatal day is being prepared for with lectures, exhibitions, plays, pageants, documentaries, film series, parades, commemorative coins, Phrygian caps, and that omnipresent art form, the T-shirt.

The French themselves are also reading large quantities of books. As the French publisher Flammarion advertises, the Revolution is a book—and *the* book, of course, is whatever one they happen to be selling. Words are streaming from the presses, about four hundred books in French alone, swelling what is already a gigantic bibliography.

It is, however, not the printed word but the cinema, in only about 200 films, that has most broadly shaped historical memory of the French Revolution for the mass public. That shaping began in 1895 with the first public projection of Louis Lumiere's *cinématographe* films, followed thereafter by a steady stream of brief films on the French Revolution in France, Italy, Great Britain, and America. Most of them were among the many thousands of early films now lost.

During the Revolution itself everyone, literate or not, seems to have been especially impressed by *seeing* a picture of events. Almost immediately after the fall of the Bastille, prints appeared for sale in the streets. These used old designs of the Bas-

*Bicentennial
of the French Revolution
(1789–1989)*



BY ROBERT M. MANIQUIS

Robert M. Maniquis is associate professor of English at UCLA and director of "1789–1989, The French Revolution: A UCLA Bicentennial Program."

tille, with revolutionary crowds etched in here and there, along with thick, white cannon smoke. Popular engravings, sold by the thousands in Parisian and provincial shops, portrayed what engravers thought revolutionary events *should* look like, translating common phrases and metaphors into images for the eye. These images were, in turn, reinforced by the cinema in the development of its own medium.

Film retrospectives on the French Revolution, which allow us to reflect upon the cinema's historical memory, are now criss-crossing the world. In America, the UCLA Bicentennial Program and the UCLA Film and Television Archive, with support from the National Endowment for the Humanities, have organized a national film retrospective that will travel to nearly twenty cities and a dozen university campuses. At UCLA we are emphasizing in lectures and a colloquium the ways in which common political ideas of the moment are transformed by films into popular memory of the past.

In the 1890s, people paid their pennies at carnivals and nickelodeons to see the first flickering images of Paris, London, or New York, water fountains, earthquakes, volcanoes, fire engines, dancing girls, and a thousand other sights. Especially popular was the violent and the bizarre—rats being strangled, elephants being electrocuted, or people being hanged. Given nickelodeon taste, it is not surprising that the camera turned also to history for a good dose of blood and violence.

That violence is often crude and naive, but never politically innocent, as we see in scenes of guillotinings,

revolutionary crowds, or political assassinations of the kind depicted in Georges Hatot's *The Assassination of Marat* (1897). Almost everyone in 1897 could be expected to know the story from Jacques Louis David's famous painting of the dead Marat in his bathtub. In Hatot's film, Charlotte Corday enters Marat's apartments and stabs him. Servants and angry *sans-culottes* rush in. Charlotte Corday is almost brutalized, but the vengeful revolutionaries are restrained. Corday is taken away to be judged, after which, as we know, she will be duly executed. In 1897, this legendary event invited the French citizen, as it still does, to take sides either for Marat, the revolutionary saint, or Charlotte Corday, saintly defender of republican moderates. This theme was, in 1897, in perfect consonance with the ideals of the Third French Republic, the epitome of the nineteenth-century bureaucratic state: The threat to social order comes both from Charlotte Corday and the *sans-culottes*. Though it is only sixty seconds long, Hatot's film plays upon a conflict common in subsequent films on the French Revolution, in which revolutionary violence, often linked to a new, frightening urban mass, becomes an obsessional theme.

Few films glorify the storming of the Bastille; most fashion historical nightmares, although the fabulation of revolutionary violence differs according to the social preoccupations of various countries. D. W. Griffith's *Nursing A Viper* (1909) is, for instance, with the simplest of plots, a typically frightening American film on the French Revolution. An aristocrat, whose republican principles protect his family from a horde of rampaging revolutionaries, saves another aristocrat, disguises him as a servant, and hides him in his house. Before the good aristocrat can turn his back, the ungrateful scoundrel tries to seduce the lady of the house. What more appropriate punishment than to throw him back into the maw of the bloodthirsty mob? Throughout the film we have seen brutal beatings and stabbings, pummelings and rapes, but the justified punishment of the lecherous aristocrat goes on off camera. It must be

Pola Negri in *Madame du Barry* (1919)

Emil Jannings as Danton (1921)

worse, we imagine, than anything we have seen so far, to judge by the horrified look on the face of the offended wife, who gazes out the door at her offender's destruction.

Griffith's *Nursing A Viper* sets violence in a context different from Hatot's *The Assassination of Marat*, though both are concerned with the suppression of violence by violence. Hatot emphasizes the good order of

the republic, which reserves the authority of punishment to itself. In the American film, the good aristocrat is a protector of the home, essential bulwark against political disruption. Griffith's swarthy *sans-culottes*, monsters of the Terror, are there to be despised. Yet the protector of the domestic nest, into which the sexual viper has entered, does not hesitate to use these same monsters in

Stiftung Deutsche Kinemathek

UCLA Film and Television Archives

The Gish sisters in *Orphans of the Storm* (1921)Merle Oberon and Leslie Howard in *The Scarlet Pimpernel* (1935)

his own terrifying moral order.

Nineteenth-century melodrama had already seen the threat not so much as violence against the state but as subversion of the family. The cinema inherited this order: Its orgiastic aristocrats and revolutionary leaders and their mobs abound with perverse and disruptive sexual energy either undisguised, as in Anthony Mann's *The Reign of Terror* (or *The Black Book*, 1949), in which Robespierre is depicted as a sadistic homosexual, or in innuendos in

films like Van Dyke's *Marie-Antoinette* (1938). A weaving of this theme with many others occurs in the famous American film on the French Revolution—Griffith's *Orphans of the Storm* (1921), which cultivates both good feeling for democracy and a horror of people in groups. We see starving people brutalized by aristocrats in scenes drawn from Thomas Carlyle's *The French Revolution* (1837) and Dickens's *A Tale of Two Cities* (1859). But it is not long before the wretched become despicable plebes

who, like oppressive aristocrats, can only be perverse and mean. The film's two heroic sisters, played by Lillian and Dorothy Gish, are threatened by sexual violence, the one by an aristocrat, the other by a vicious little man of the streets. Both will be saved, one by a virtuous nobleman, the other by the virtuous brother of the plebeian villain, whom the two sisters, with their virginity intact, will eventually marry.

These oppositions and resolutions are ranged as usual under the overarching figures of Danton and Robespierre. It is Danton who comes to a heroic rescue of Lillian Gish as the blade of the guillotine is about to fall. She is there in the first place as a result of the machinations of Robespierre himself, a perverse, sneaky figure. Perhaps more for the box office than for the good fight, Griffith trumpeted to the press that his film on the French Revolution was intentional "political propaganda" against bolshevism and against the worst thing in history—mob rule. Griffith clumsily lumps disparate political ideas together, and today we may laugh when he tells us in his intertitles that Danton was the "Abraham Lincoln of France" or that Robespierre was an anarcho-bolshevistic "pussyfoot." Still, we should not underestimate the effects of such ideas upon audiences in the 1920s. During the Paris premiere, *Orphans of the Storm* started a riot by French royalists, and though Griffith may have used political ideology to cash in on current political talk, the film did accord with American isolationism and antibolshevism. Not that *Orphans of the Storm* is a film of ideas. If it worked in any way as propaganda, it did so because it is a powerful piece of art. It still appeals not least of all to sophisticated audiences, who even while giggling are gradually drawn into its melodramatic suspense.

Orphans of the Storm was not the only film on the French Revolution that caused international quarrels. Ernst Lubitsch's German production of *Madame du Barry* (1919) sparked an uproar in the French government by portraying French history as a contest between aristocratic de-

continued on page 31

CALENDAR

July ♦ August



Nebaska ETV Network

"The Trial of Standing Bear," depicting an 1879 case on the constitutional rights of native Americans, airs on PBS July 4.



Virginia Museum of Fine Arts

"The Eloquent Object: The Emergence of Contemporary Craft in 20th Century American Art," at the Virginia Museum of Fine Arts in Richmond, through late August.



Museum of International Folk Art

A new Hispanic heritage wing opens in July at the Museum of International Folk Art in Santa Fe. "Family and Faith," its first permanent installation, centers on a northern New Mexico home of the 1860s.



Essex Institute

The newly redone Gardner-Pingree house, restored to the period 1810-14 when merchant John Gardner lived there, has opened in Salem, Massachusetts.



Israel Department of Antiquities and Museums

"King Herod's Dream," an exhibition interpreting Herod's city and harbor, at the Museum of Science in Boston through September 10.



Museum of Fine Arts Boston

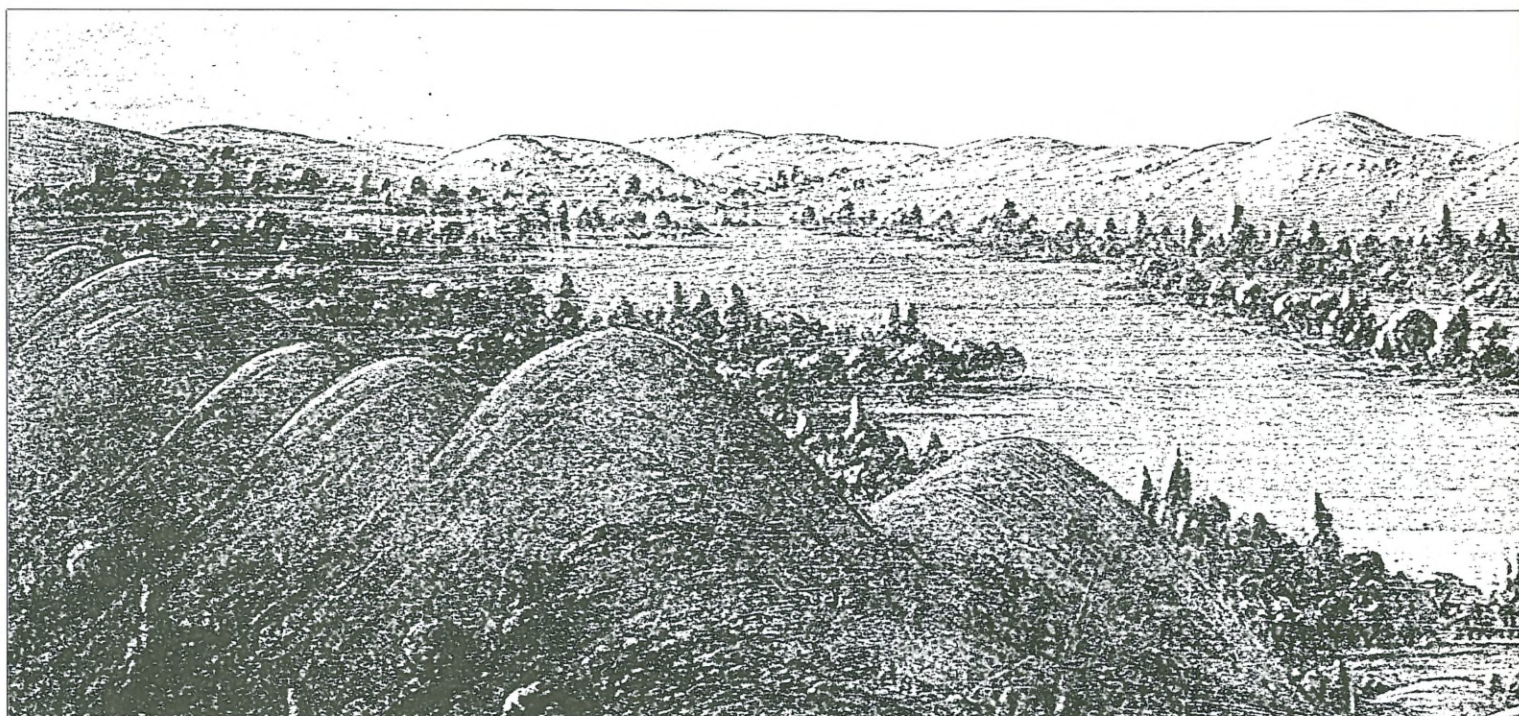
Authors from Petronius to Cervantes will be discussed at an international conference on "The Ancient Novel: Classical Paradigms and Modern Perspectives" at Dartmouth College July 23-29.



Collection of Jessie Benton Lyman

"Thomas Hart Benton: An American Original," a centennial exhibition of the Missouri-born artist's murals, at the Detroit Institute of Arts, early August through mid-October.

The work of Willa Cather will be appraised in the light of recent critical theories at a conference at La Fonda in Santa Fe, August 9-12.



THE LEGACY OF

"CONGREGATE A HUNDRED Americans anywhere beyond the settlements, and they immediately lay out a city, frame a state constitution and apply for admission into the Union, while twenty-five of them become candidates for the United States Senate."

This wry observation of newspaperman and western traveler Albert Richardson, written during a visit to Montana Territory in 1865, was not far from the mark. President Lincoln had scarcely established the territory in 1864 when Montanans began to work toward entering the Union. In November 1889, President Benjamin Harrison signed proclamations declaring that Montana, North and South Dakota, and Washington had fulfilled the conditions for statehood. The following year Idaho (July 3, 1890) and Wyoming (July 10, 1890) became states, completing the northwestern quadrant. The frontier era of American history was over: In 1892 a U.S. census bulletin declared that a frontier line would no longer

be recorded on census maps.

This year and next, the six humanities councils are observing their states' centennials with a variety of programs that tell the story of westward expansion: homesteading, the coming of the railroads, the rush for gold and other natural resources, and the clash of cultures between native Americans and the white man.

NORTH AND SOUTH DAKOTA *The Thirty-ninth and Fortieth States*

When President James Buchanan created Dakota Territory in 1861, only a few thousand settlers lived there. The Northwest Ordinance of 1787, which provided that western lands could become states after certain conditions were met, stipulated that when the population reached 60,000, the citizens of a territory could write a constitution, form a state government, and apply for statehood. In the case of the huge Dakota Territory, the question arose as to whether there should be one large state or two.

Two powerful territorial politicians took opposing positions. Alexander (Boss) McKenzie, who through political chicanery had engineered the re-

moval of the territorial capital from Yankton to Bismarck (where he owned land), wanted to delay statehood or to have a single state. Although he had never been elected to anything higher than sheriff of Burleigh County, McKenzie built a mighty political machine that virtually controlled the state up to the early twentieth century.

Arthur C. Mellette, an enthusiastic supporter of dividing Dakota into two states, was the last territorial governor and the first elected governor of South Dakota. He spent much of his time and money in Washington lobbying for statehood in 1887 and 1888. Mellette had a difficult time as governor—there were troubles with debt, drought, and the tragedy at Wounded Knee, which marked the final surrender of the Sioux. Unlike McKenzie, who died a millionaire in 1922, Mellette lost his fortune when the state treasurer, for whom he was a bondsman, absconded with the entire state treasury in 1895. Mellette died a year and a half later in Kansas, trying to start fresh.

David Miller, professor of history at Black Hills State College in Spearfish, South Dakota, and D. Jerome Tweton, professor of history at the

Ellen Marsh is a research assistant in the NEH Office of Publications and Public Affairs.



Grassy Bluffs, Upper Missouri (detail); 1857-69, George Catlin.

THE FRONTIER

BY ELLEN MARSH

University of North Dakota, portray Mellette and McKenzie at centennial programs in both North and South Dakota, sometimes speaking individually and sometimes debating anew the issue of one state or two for Dakota Territory.

South Dakota's centennial programs also include Missouri River Days Chautauqua and a two-year centennial reading-discussion series called "South Dakota and the American Experience."

In North Dakota, the humanities council is sponsoring a week-long Prairie People Symposium this July, to be attended by one eighth-grade teacher and one student from each of the fifty-three counties. Scholars Tweton and Miller as McKenzie and Mellette are debating Dakota statehood, and a scholar portraying Buffalo Bird Woman of the Hidatsa relates the life of a woman born about 1839 whose story was recorded by an anthropologist from 1906 to 1918. Other historical figures are enacted by scholars in appropriate costume—Meriwether Lewis, George Catlin, Theodore Roosevelt, George Custer, railroad magnate James J. Hill, as well as pioneers, early residents, and native Americans. Videotapes will be

made for classroom use.

Among its other centennial activities, the North Dakota council is publishing a series of books, including *Plains Folk*, about ethnic groups in the state, and *The North Dakota Political Tradition*, which has chapters about McKenzie and other North Dakota political originals.

MONTANA

The Forty-first State

The major centennial project of the Montana Committee for the Humanities is *The Last Best Place: A Montana Anthology*, which was four years in the making. The book begins with native American stories and myths, among them the Assiniboin legend, "How the Summer Season Came," and the Piegan Blackfeet creation story, "Why the White Man Will Never Reach the Sun," as told in 1958 by a 101-year-old chief.

Chapters follow on the writings of western explorers, stories of pioneers and American Indians, stories about the mining town of Butte, turn-of-the-century homesteading and ranching tales, and excerpts from mid-twentieth-century litera-

Journals of Lewis and Clark

[Lewis:] Tuesday May 14th, 1805.

. . . In the evening the men in two of the rear canoes discovered a large brown bear lying in the open grounds about 300 paces from the river, and six of them went out to attack him, all good hunters; they took the advantage of a small eminence which concealed them and got within 40 paces of him unperceived, two of them reserved their fires as had been previously concerted, the four others fired nearly at the same time and put each his bullet through him . . . in an instant this monster ran at them with open mouth, the men unable to reload their guns took to flight, the bear pursued and had very nearly overtaken them before they reached the river; two of the party betook themselves to a canoe . . . one of those who still remained on shore shot him through the head and finally killed him; they then took him on shore and butchered him when they found eight balls had passed through him in different directions; the bear being old the flesh was indifferent, they therefore only took the skin and fleece, the latter made us several gallons of oil. . . .

—Excerpted from *The Journals of the Lewis and Clark Expedition*, Vol. 4, April 7-July 27, 1805.

How the Summer Season Came

Towards morning, before the light showed and when the slumber was in every lodge, the Lynx softly walked to the yellow lodge and looked in. The four old men were all asleep. The bag, containing the summer, was hanging on the tripod in the back part of the lodge.

The summer was in the form of spring water. It moved about in a bag made from the stomach of a buffalo. Now and then it overflowed and trickled along the ground, under the tripod, and in its wake green grass and many different kinds of plants and flowers grew luxuriantly.

Cautiously, on stealthy feet, the Lynx entered, stepping over the entrance and, with a quick jerk, snapped the cord that held the bag. Seizing it tightly in his teeth, he plunged through the door and sped away.

Almost the same instant the old men awakened and gave the alarm: "The summer has been stolen!" The cry went from lodge to lodge and in a short time a group on fast horses were after the Lynx.

They were fast gaining on the Lynx when he gave the bag to the Red Fox who was waiting. The horsemen then killed the Lynx and started after the Fox who, after a time, gave the bag to the Antelope. The Antelope took it to the Coyote, who brought it to the Wolf, the long-winded one, who was to deliver it to the waiting party. Each time the bag was passed to the next runner, the winded animal was killed by the pursuers.

The fast horses were tired but gained steadily on the Wolf. As he sped across the country, the snow melted away directly behind him; the grass sprang up green; trees and bushes unfolded their leaves as the summer passed by. Fowls seemed to join the pursuit, as flock after flock flew northward.

As the Wolf crossed the river the ice moved and broke up. By the time the horsemen reached it, the river was flowing bank-full of ice. This halted the Southern people. In sign language they said to the Assiniboine, "Let us bargain with each other for the possession of the summer." It was decided that each would keep the summer for six moons. Then it was to be taken back to the river and delivered to the waiting party.

That agreement was kept, so there was summer half of the year in each country. In that way there were the two seasons, the winter and the summer.

—Excerpted from *Land of Nakoda* in
The Last Best Place: A Montana Anthology.



Assiniboin Warrior and His Family; 1857–69, George Catlin.

ture, including A.B. Guthrie's 1947 best-seller, *The Big Sky*, which so well expressed Montanan's feelings about themselves that its title has become the state's nickname. The anthology ends with contemporary fiction and poetry. "Innocence and self-destructiveness converge in today's Big Sky country with its awareness of being the end of a tradition, the last best place, a fortress of the mind," writes Montana author Mary Clearman Blew.

A cluster of programs center on *The Last Best Place*. A videotape is available, and a summer institute for secondary school teachers at the University of Montana is using the anthology in a study of Montana literature. The book also serves as the basis for library discussion groups. In 1990 the Montana Repertory Theater will present a musical anthology, "Out West: Stories from the Big Sky," based on the book.

WASHINGTON

The Forty-second State

Not until Representative Richard Stanton of Kentucky suggested the "glorious name" of "Washington" to replace the previously favored "Columbia" did Congress act in 1853 to create a new territory north of the Columbia River. Another representative, Edward Stanly of North Carolina, exclaimed, "There has been but one Washington upon earth, and there is not likely to be another, and

as Providence has sent but one, for all time, let us have one state named after that one man."

The Washington Commission for the Humanities is supporting a number of exhibitions on centennial topics. "Washington Salutes Washington," a traveling exhibition, notes that George Washington was inaugurated in 1789, one hundred years before Washington became a state. The exhibition connects George Washington with the earliest exploration of the Pacific Northwest by a signed letter of identification he gave to Captain Robert Gray, who sailed the *Columbia Rediviva* in 1792 to the northwest coast of America and named the Columbia River. There are also objects from the 1889 centennial of George Washington's inauguration, and photographs that establish the historical context for statehood.

"'Washington Salutes Washington' gives the public a better understanding of the state's historic namesake, his interest in the West, and his symbolic role in our political history," says project director Sue Lean.

The exhibition "A Time of Gathering: Native Heritage in Washington State," at the University of Washington's Burke Museum focuses on the indigenous communities of the region. A board of native American advisers served as resource persons in determining the proper display and interpretation of objects and images in the exhibition. The board

chose the word "gathering" in the title for its multiple meanings: garnering the earth's resources to nourish human life; collecting the ingredients to make physical objects that define culture and make life possible; and, especially, bringing people together. "By the time the exhibit closes, many Washingtonians will have been provided with an informative glimpse of the state's history that encompasses millennia instead of decades," exhibition associate Greg Watson notes.

"Peoples of Washington," sponsored by Evergreen State College, is traveling to large and small communities throughout the state, telling the stories of the people who comprise the citizenry of Washington—plateau and coastal Indians, Europeans, African-Americans, Chinese and other Asians, Hispanics, and Middle Easterners. The Dayton Depot Historical Society in south-eastern Washington is exhibiting turn-of-the-century photographs of the farming community and its residents. For the first time, the history of social services in the state is being told in "A Shared Experience: A History of Washington State's Human Services from Territorial Days to the Present," an exhibition produced by the Department of Health and Social Services Centennial Committee.

IDAHO

The Forty-third State

During Idaho's territorial period, the great lead-silver strikes of the Wood

al +i?i +tudčusba k'ač i sjač g'al tuda?atab +i?i? swatix+ad čot
One Hundred years ago they named our land.
Washington State k'ui tusda?atabs
Washington State they named it.
+u?i?ibitabax +i?i? 7al +i?i? la?ax sla?il
In the coming days this will be celebrated.
+(u)asla?dub +i?i? si?i?ab tuya?yalabčot
Our honored ancestors will be remembered.
+(u)asla?dub k'ui +u?al?alus halgwa 7asčal k'ui tusashuys
Their ways and the way they lived will be remembered.
+u?ulalcbitab +i?i? tus k'ad k'ad ač i? halgwa +u?al bak'čad
The treasures they made with their hands will be borrowed from all over.
hay g'al +(u)asšuučabax 7a k'ui bak'g'at 7al k'ui +ustcils d'xčal +i?i?
And then everyone will see them when the come here to this place.

Excerpt from speech delivered by a Skagit elder at the naming ceremony of "A Time of Gathering."

River valley and the Coeur d'Alenes, which coincided with the building of railroads, brought industrial mining to the mountains of central and northern Idaho. By 1890 the population numbered more than 88,000, and political parties and institutions were well-established.

In that year, Idaho's former territorial governor, E.A. Stevenson, and then-current governor, George Shoup, called a bipartisan convention to draft the constitution required for statehood. Idaho Territory's subsequent petition to be the forty-third state was speedily granted by Congress.

This constitution is examined in one of the Idaho Humanities Council's programs for the centennial, "Two Constitutions and the Foundations of American Society," which compares the U.S. Constitution of 1890 with that of Idaho. Although the Idaho document was based on

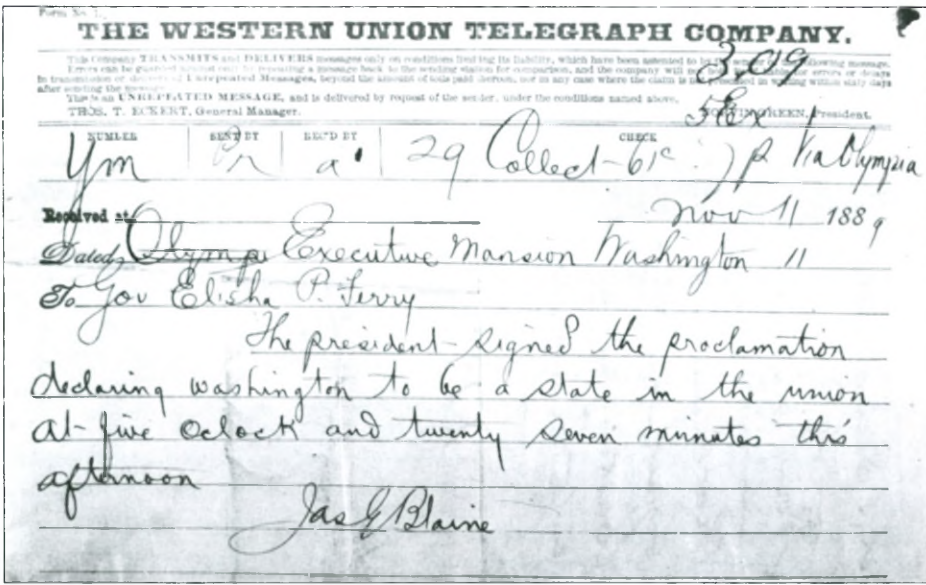
the federal Constitution, there were points of difference. Idaho's constitution denied religious freedom to polygamists, meaning Mormons, who comprised twenty percent of the state's population. People who believed in polygamy, whether they practiced it or not, were denied suffrage. Also, in keeping with Idaho's vigilante tradition, juries did not have to deliver a unanimous verdict in criminal trials. And the Idaho constitution permitted private parties to take easements across privately owned land if agricultural purposes were served. To discuss these issues, scholars will lead town meetings and teacher workshops in nine Idaho communities. The project's primary scholar, Dennis Colson, professor of law at the University of Idaho, is writing a book on the subject and has completed a teacher workbook.

WYOMING

The Forty-fourth State

A saloonkeeper, William H. Bright from South Pass City, introduced the "Act to Grant to the Women of Wyoming the Right of Suffrage and to Hold Office" to Wyoming Territory's first legislature in 1869. The first government in the world to pass such progressive legislation was composed of twenty-one men, some of whom did not support women's suffrage and others of whom secretly hoped the governor would veto the bill. He did not.

Wyoming's constitutional convention in 1889 reaffirmed women's suffrage. Some people feared this controversial provision would put statehood in jeopardy: The other five states seeking statehood just ahead of Wyoming had larger popula-



James G. Blaine sent this collect telegram (61¢) to Governor Elisha Perry saying that the president had signed the proclamation declaring statehood for Washington.

Courtesy of Washington State Archives

For the "Journals of the Lewis and Clark Expedition," the University of Nebraska received \$343,099 in outright funds and \$94,740 in matching funds from the Editions Program of the Division of Research Programs.

Post this in your Home, Office, Store, Club-room, Workshop or Factory

An 1888 Harrison campaign broadside. Congress had been reluctant to alter the even balance of the parties, but the election of 1888 resulted in Republican control of both the executive and legislative branches. This ensured statehood for the predominantly Republican northwestern territories.

"Two Constitutions and the Foundations of American Society" seminars will be held in Wallace, Sandpoint, Blackfoot, and Boise. Call the Idaho Humanities Council, 208/345-5346, for additional information.

NORTH DAKOTA'S EVERETT C. ALBERS

At Home On The Range

BY JAMES S. TURNER

LOOKING ACROSS the prairie outside his office window in Mandan, North Dakota, Everett C. Albers can almost see Fort Abraham Lincoln, from which General George Custer led the Seventh Cavalry on its fateful ride to the Little Big Horn. Today, thanks to the North Dakota Humanities Council, which Albers has directed since its inception in 1973, groups can hear Custer talk *in person* about his life and times.

Portrayed by North Dakota scholars, Custer and half a dozen other figures in North Dakota history are available through the state's historical-speakers bureau. The humanities council also provides more than a hundred hours of original films and videotapes and a sizable bookshelf of printed materials.

Albers, 47, a native North Dakotan, guides and implements these public programs throughout the state. Only when pressed does Albers accept credit for restoring the dormant tradition of the traveling chautauqua.

"In the early years, I was looking for ways to let people know that the humanities council existed," Albers says. "So I gathered some scholars and we went to community fairs in the summertime. Initially we had little tents and maybe twenty programs, with scholars talking about anything from the history of railroads in North Dakota to the books of Larry Woiwoode."

First-person portrayals of historical figures occurred to Albers in 1975, when a history professor from the University of North Dakota began

giving talks about "Wild" William Langer, a maverick North Dakota governor. Albers recalls: "He was out in a tent doing this, and I said, 'Hey, you look like him, you know more about him than anyone else, and you talk like him, why don't you just talk in the first person?'" When the first chairman of the humanities council, an admirer of Rough Rider Teddy Roosevelt, began imitating Roosevelt at a party one night, Albers envisioned the two presenting their characters in the same program.

The idea of chautauqua dawned when Albers met a man in Fargo who had a portable theater. "He was carrying this tent in a semitrailer," says Albers. "He eventually gave up the traveling show, and when I met him and talked to him about it, he practically gave us the semitrailer and tent. We used that tent for a few years until it blew off in a rain storm, and then we bought our own."

This summer, the Great Plains Chautauqua is visiting communities in North and South Dakota, Nebraska, and Kansas with its "Visions of America." In it scholars portray historical figures including Alexander Hamilton, Abigail Adams, and Henry Adams. "From the start," Albers says, "I had the notion that these should be humanities scholars, not actors, and that the programs should be offered as a text open to public discussion."

Albers grew up on a dairy farm in the German community of Hannover in Oliver County, thirty miles northwest of Bismarck. "I learned to read from a Sears Roebuck catalogue," he says with a laugh. "When I was five years old, someone gave me a copy of *Robinson Crusoe*, and I practi-

cally memorized it. The whole notion of being in charge of one's destiny made a profound impression on me."

There were only 1,200 people in his county and only two other children in his grade at the local one-room school. "I was introduced to the humanities by a marvelous teacher who let me know that you could get any book you wanted on any subject shipped in the mail from the state library commission."

Albers was the first in his family to go to high school. He received his B.A. in English from Dickinson State College in western North Dakota. He quit school several times, working as a truck driver, a construction worker, and a highway department inspector, finally graduating after eight years. He earned his M.A. in English from Colorado State College in Fort Collins, in 1968.

Albers taught in a one-room school in Wyoming, briefly contemplated a ministerial career, underwent Peace Corps training, and wound up teaching English at Dickinson State College and extension courses on a native American reservation 100 miles to the north. He reorganized the college's liberal arts curriculum. "When you are raised in one-room schools, and when you teach all of the subjects for from four to eight grades, you get this notion that things should be connected," he says.

In 1973, he took a temporary leave of absence from teaching to serve as the director of an organization then called the "North Dakota Committee for the Humanities and Public Issues." Sixteen years later, Albers is still there, promoting the humanities.

"I have the greatest job of anyone that I can think of," says Albers. "Right now I can't imagine doing anything else." □



Courtesy of Everett C. Albers

The Encyclopedia of

BY SUSANNE

AT LAST IT IS OUT—the *Encyclopedia of Southern Culture*, a ten-year project involving more than 800 scholars and writers. By the time the encyclopedia rolled off the binders at the University of North Carolina Press, it had taken more than twice the time spent fighting the Civil War.

Although the focus is on the eleven states of the Confederacy, this volume goes wherever southern culture is found, from outposts in the middle Atlantic states to pockets of Chicago and Bakersfield.

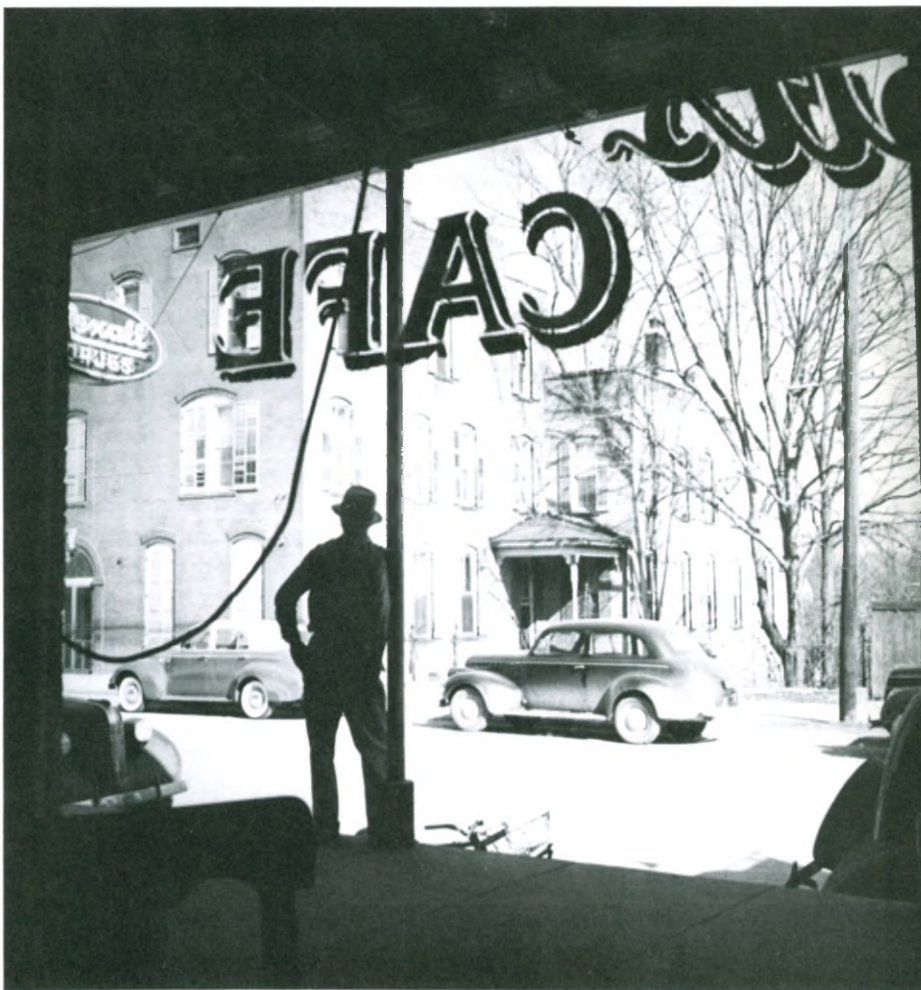
Completed with support from the National Endowment for the Humanities, the book attempts to keep fresh the memories of a distinctive way of life—a little like sitting a spell and visiting with a culture that links Huey Long and Mahalia Jackson, Scarlett O'Hara and Hank Aaron, the Bible Belt and Disney World.

Indeed, the 1,200 entries range from Aaron to Zydeco; they cover *Gone With the Wind*, Tennessee Williams, Rednecks, Belles and Ladies, Catfish, Charleston, Bluegrass, Rosa Parks, Martin Luther King, Jr.

In the forward, *Roots* author Alex Haley—himself an entry—writes: "Out of the historic cotton tillage sprang the involuntary field hollers, the shouts, and the moanin' low that have since produced such a cornucopia of music, played daily, on every continent. . . .

"Equally worldwide is southern literature. Writers took the oral traditions of the South—the political rhetoric, preaching, conversational wordplay, and lazy-day story-telling—and converted them into art." For Haley what makes the encyclopedia special is the personal experiences that researchers—including histo-

Susanne Roschwalb is assistant professor in the School of Communications at the American University.



Fayette, Mississippi, in the late 1930s, as photographed by novelist Eudora Welty, who traveled throughout the South taking photographs for the Works Projects Administration.

rians, literary critics, anthropologists, theologians, politicians, psychologists, lawyers and doctors, folklorists, university presidents, newspaper reporters, magazine writers, and novelists—have brought to it. "They walked and talked with the sharecropper farmers, the cooks, the quiltmakers, the convicts, the merchants, the fishermen, and all the others who make these pages a volume of living memories."

Coeditors Charles Reagan Wilson and William Ferris work out of the Barnard Observatory on the campus of the University of Mississippi, which houses the Center for the Study of Southern Culture. While the observatory has three towers

from which astronomers could gaze at the heavens, it has no telescopes. It has, however, become the human lens through which scholars have sought the essence of the South. The editors deliberated about various definitions of culture and eventually adapted that of anthropologist Clifford Geertz: "An historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms."

"The South historically has been our most isolated, our most intense regional experience," says Ferris, who has been director of the Center since 1979 and is living proof that you can go home again. Ferris was

f Southern Culture

ROSCHWALB

born on a farm on Route One in Vicksburg, where they grow soybeans and cattle. Although he left to teach American folklore and Afro-American culture at Yale, and to make records and documentary films, he is now firmly home.

Ferris believes folklore is the key to understanding Mississippi's great artists. "It is the key to William Faulkner, Eudora Welty, Richard Wright, B.B. King. Unless we accept that, we are alienated from who we are," he says. Mississippi is especially inspired for its talkers, he says; nobody can make a point without telling a story. "In Faulkner, the characters are always talking and Faulknerian style reflects the voices he grew up with."

The volume is organized around twenty-four thematic sections, covering such topics as Black Life, Mythic South, History and Manners, Religion, Violence, and Women's Life.

"What we end up dealing with are many Souths," says Wilson. "There is the geographical South. There is

the South outside the South, which includes not only expatriate writers but southern black communities in northern cities. And then there is also the South of *Roots* and Faulkner and the blues. You cannot deal with one and not the other."

In seeking grants for the encyclopedia, the editors argued that Southerners have a stronger sense of regionalism than people anywhere else in America—akin to the Basques in Spain, the Kurds in the Middle East, the French in Canada.

In choosing some 250 persons for the biographical sketches, Wilson says they selected those whose work transcended a particular field or those not often found in research works, such as quilter Harriet Powers and painter Clementine Hunter.

The two editors wrote dozens of articles themselves. From Wilson come pieces about the southern funeral and Reconstruction. From Ferris come entries on Leadbelly, voodoo, and, one of his specialties, mules. From the rich storehouse he

offers this overview: "The mule is a hybrid, born of a horse and an ass, and unable to reproduce. Southerners fervently endorsed the mule in preference to the horse, and defenders of the mule ranged from George Washington to thousands of small farmers throughout the South. The father of our country has also been called the 'father' of American mule breeding, for Washington praised the animal and commented on the 'great strength of mules, on their longevity, hardiness, and cheap support which gives them a preference over horses that is scarcely to be imagined.' Washington bred mules on his farm, and when he died his will listed 57. . . ."

The entries on food would make a volume by themselves. Tom Rankin of the Southern Arts Federation contributed the lore about Moon Pies. Created seventy years ago by the Chattanooga Bakery, they consist of two big cookies held together by a marshmallow, originally coated with chocolate. Moon pies became a cultural phenomenon during the Great Depression along with RC Cola, when each cost a nickel and together comprised what Rankin terms the "10-cent lunch."

On and on the stories abound. In advance of its publication, the Press received letters like the one from the woman in Philadelphia who wrote, "We're moving to the South soon and want to know what we're getting into." And a gentleman in California wrote, "Moved from the South to California. There is no culture here, so rush us a copy." □

To complete the Encyclopedia of Southern Culture, the Center for the Study of Southern Culture has received \$166,089 in outright funds and \$80,000 in matching funds through the Reference Materials Program of the Division of Research Programs. The Center also received a \$600,000 Challenge Grant to renovate Barnard Observatory.



A river baptism in rural Kentucky, early twentieth century.

Courtesy of University of Louisville Photographic Archives

CARICATURE AS A POLITICAL WEAPON

Bicentennial of the French Revolution (1789–1989)

BY JAMES CUNO

DURING THE FRENCH Revolution, caricatures depicted both the violent disregard for authority that came to characterize the revolutionary spirit and the equally violent reaction to the new radicalism. As part of this year's bicentennial, an exhibition of these French prints, "Politics and Polemics: French Caricature and the Revolution, 1789–1799," was organized at UCLA's Grunwald Center for the Graphic Arts with support from the National Endowment for the Humanities. The exhibition is in Vizille, France.

French revolutionary caricature represented a departure from nearly two centuries of tradition. The term *caricatura* originated at the end of the sixteenth century and was first used to describe portrait caricatures. They were the creations of *cognoscenti* whose uncomplimentary depictions of each other provided a source of entertainment for a privileged circle and, paradoxically, could even function as a form of flattery. To be the subject of such mild ridicule was, after all, to receive confirmation that one had achieved an elevated position and could be "brought down" wittily without any lasting threat of

James Cuno, currently director of the Grunwald Center for the Graphic Arts at UCLA, will become director of the Hood Museum of Art at Dartmouth College this August.



Figure 1. Monsignor after Such a Long and Severe Indigestion, the Nation's Doctors Prescribe a Diet

physical assault or permanent loss of authority. Such an "attack" was therefore actually capable of reinforcing the subject's sense of invulnerability and confirming his status within an elite group whose members exclusively enjoyed the right to mock each other.

The outbreak of the Revolution in July 1789 was not the moment, however, for these less strident portrait caricatures. Rather, it was a time for vigorous polemical exchanges intended not only to distort and ridi-

cule opponents, but also to shape the emerging revolutionary character, serve the cause of national integration and solidarity, and reconstitute the social and political world from the perspective of the new revolutionary France. The times called for political caricature, which attacked the power and actions of offices or institutions rather than the false pride of individuals.

The subversive potential of humor has been described by Sigmund Freud as permitting the experience

Photos courtesy of Bibliothèque Nationale



SOUPER DU DIABLE.

Figure 2. The Devil's Supper



LE GARGANTUA DU SIECLE
OU
L'ORACLE DE LA DIVE BOUTEILLE.

Figure 3. The Gargantua of the Century; or, The Oracle of the Divine Bottle

of belittling one's enemy through vicarious participation in the implied assault. In French revolutionary caricature, this is most obvious in satirical assaults on the clergy. For example, in "Monsignor after Such a Long and Severe Indigestion, the Nation's Doctors Prescribe a Diet" (1789) (Figure 1), a bishop of the an-

cien régime is assisted by a representative of the Third Estate and by other "doctors of the nation" as he expels the benefices and canonries that he consumed before the Revolution. Other prints, employing scatological humor, emphasize the violence by which the Revolution relieved the clergy of its privileges and invited

viewers to imagine participation in the humiliating assaults.

Such humor was not limited to pro-revolutionary caricatures of the period. It was also present in caricatures opposed to the Revolution, such as those against the Jacobin, Jean Paul Marat. A caricature of 1793 shows the devil roasting Marat on a spit over a fire and preparing to eat him for supper (Figure 2). This and similar caricatures present Marat as a dangerous aberration whose repugnant actions and calls for violence have angered even the devil himself. Marat's deeds, the images warn his supporters, will come back to haunt and, ultimately, destroy him.

Because political caricatures of Marat represented him as a generic radical, his personal features are neither recognizable nor distorted. Political caricatures of the king, on the other hand, depended on recognition of Louis XVI's likeness. They emphasized more than the king's distorted physiognomy by exaggerating the circumstances within which he proved to be incompetent and self-serving.

For example, in "The Gargantua of the Century; or The Oracle of the Divine Bottle" (ca. 1790) (Figure 3), the corpulent Louis XVI is portrayed as Gargantua astride a tiny horse, having come to hear the "Oracle of the Divine Bottle" foretell future events. The king is stunned by the words on the tablets that hang on the trees before him: "The Yoke of the oppression of France will be opened" and "A people, fully free to win its Liberty." He persists, however, and asks to know the secrets of the bottle. After a frightful boom, the bottle pops its cork and pronounces, "Trinkc," an onomatopoeic pun on *trinque*, meaning "drink" or, in the familiar sense, "to get the worst of it"—certainly not what the monarch had hoped to hear.

By representing the king as Gargantua, this caricature follows a long tradition of portraying the politically powerful as gluttonous giants feeding on the labor and property of their subjects. In this case, the representation is enriched by references to the king's drunkenness and by his association with a bevy of clerical birds, one of which carries a docu-

ment bearing the words, "Live for yourself." Conspicuously missing is the queen, Marie-Antoinette, who, far more than the king, was known for capricious spending, ostentation, and self-aggrandizement. Her absence further ridicules the king, who is alone, cuckolded, and reduced to looking for answers in a cracked bottle of mossy champagne.

The cuckolded and infantilized king is the subject of numerous caricatures circa 1791. One portrays him as a child being pushed along in his walker by the queen (*Figure 4*). He has dropped his royal sceptre and has picked up the dauphin's paper windmill, which he seems to prefer. Meanwhile, the dauphin has secured the fallen sceptre, indicating his readiness to assume the throne. In a frankly oedipal gesture, he asserts, "I'll make better use of it, and I'll know how to keep it." Not only has the king been humiliated by continued cuckolding from his manipulating wife, by his ignoble arrest following the flight to Varennes, and by his forced return to Paris; he is now being ridiculed and dismissed by his own son and made to seem a child, stripped of his manliness.

Exhibition Schedule

Musée de la Révolution Française
Vizille, France
Through July 20, 1989

Previously shown at
Wight Art Gallery, UCLA
Los Angeles;
The Grey Art Gallery
and Study Center
New York University
New York;
and the Bibliothèque Nationale
Paris.

NEH funds are not used for
international venues.

One contributor to the exhibition catalogue, Michel Melot of the Centre Georges Pompidou, argues convincingly that caricature did not appear in France until a significant group within the lower nobility and intellectual middle classes emerged to patronize them. This began to occur in the second half of the eighteenth century, a period for which one can document the coincident rise of print collecting with the invention and commercialization of

new techniques for print reproduction. The new class of print collectors had a marked taste for subjects drawn from everyday life and contemporary events. This, Melot writes, contributed to the cultural climate in France on the eve of 1789, when tastes, commercial development, and the political sensibilities of a growing and confident middle class converged to precipitate a dramatic outpouring of satirical wit in the making of caricatures.

The exhibition has 190 prints—caricatures, portraits, contemporary events, and allegories—drawn from the riches of the Cabinet des Estampes of the Bibliothèque Nationale. Through these prints, one can examine in breadth and depth the competing ambitions of the many political and social factions that contributed to the emerging self-image of revolutionary France. □

The Humanities Projects in Museums and Historical Organizations Program of the Division of General Programs has awarded \$260,573 in outright funds to the Frederick S. Wight Art Gallery to plan and implement "The French Revolution and Political Caricature."



Figure 4. I'll Make Better Use of It, and I'll Know How to Keep It



Photo by J.-L. Charnet, Musée Carnavalet

TEACHING THE FRENCH REVOLUTION

BY THOMAS M. ADAMS

THROUGHOUT the United States, the bicentennial of the French Revolution has brought home to students of history, politics, and law the tremendous impact of French ideas in the modern world.

What place should be given to the French Revolution in college and high school classrooms? What issues should be presented and how should they be taught? An all-day symposium at Hartford this spring, sponsored primarily by the Connecticut Humanities Council, brought together faculty from the University of Connecticut and high school teach-

Thomas M. Adams is a program officer in the Division of Education Programs.

Bicentennial of the French Revolution (1789-1989)

A Versailles! In October 1789 the fishwives of the Halle market walked to Versailles, to fetch "our good king." They were joined by soldiers of the National Guard and mobbed the palace, bringing the royal family to Paris.

ers from around the state to hear a series of papers on the French Revolution. The commentators on these papers were drawn from a group of high school teachers who teach a Western civilization course that counts for college credit at the University of Connecticut.

The first session reviewed two ma-

ajor historical interpretations of a generation ago, R.R. Palmer's *Age of Democratic Revolution* and Crane Brinton's *An Anatomy of Revolution*. Palmer's thesis was that the political movements on both sides of the Atlantic were part of a common movement. Marvin Cox, professor of history at the University of Connecticut, argued that Palmer's thesis still deserves emphasis in teaching this period. Examining Crane Brinton's thesis that major revolutions tended to go through similar phases, James Friguglietti, professor of history at Eastern Montana State University, told how Brinton became fascinated with the Jacobin Clubs that wielded paramount influence throughout France during the Terror.

Commentator Robert Naeher, a teacher at the Master's School in Simsbury, said that the Revolution generates excitement in a high school history class because of the clash of views about the Revolution's significance. "Our students are too often sheltered from that excitement," he said. "They too often take textbook accounts as the final word and think of every chain in the sequence of events as inevitable."

Naeher told of involving his own students in the challenge of interpretation by having them read three different descriptions of the Terror of 1792 to 1794. Using materials prepared for a National Endowment for the Humanities institute for high school teachers last summer at the University of Connecticut, Naeher had one group of students read Hippolyte Taine's view that the Jacobins in power during the Terror were "fanatical, brutal, and perverse" and that their demagogic projects appealed to the "slime of the social sewer." He gave another group a passage from Alphonse Aulard, the historian who tried to connect the civic ideal of the Third French Republic with the heritage of the Revolution, arguing that the paramount fact of the Terror was its emergence from a period of crisis when "all France was becoming a republic." To the third group he gave a statement by the socialist Albert Mathiez, who saw the Jacobins as creating a new definition of rights, annihilating old class divisions, and founding a democracy that would serve the disinherited. Preparing to debate these three points of view, students wrestled with the evidence and tested each interpretation, Naeher said.

Three other speakers at the Hartford symposium focused on the influence of the Revolution outside Europe. James Banner, professor of history at the University of Connecticut, described how the young American republic insulated itself from French influence after its own new constitution was established. Robert A. Lebrun, professor of history at the University of Manitoba, traced the difficulties that Canadians, especially those of French descent, had in coming to terms with the Revolu-

tion. The French Catholic hierarchy, he said, looked upon the British conquest of Quebec as a providential escape from the revolution in France, while many were sympathetic to the ideals of 1789 but anxious not to be seen as traitors to British dominion over Canada.

The third speaker, Mounir Farah, who teaches at Masuk High School in Monroe, traced the influence of the French Revolution in the Middle East. When nationalist ideas began to take shape in the second quarter of the nineteenth century, Middle Eastern writers began drawing on French versions of constitutionalism, taking as models documents such as the Belgian Constitution of 1830. The influence, he told the symposium, has been pervasive ever since.

While such perspectives placed European history in new relationships with the rest of the world, a further set of papers examined the Declaration of the Rights of Man as it related to the role of women. Darline Levy, professor of history at New York University, demonstrated how women articulated a new concept of the citizen in the first year of the Revolution. Harriet Applewhite, professor of history at Southern Connecticut State University, discussed women's roles in 1793: As women continued to play an active part, men voiced a variety of fears—that women might abandon the nurturing role that was essential to raising good young revolutionary citizens, and that they would be degraded by the exercise of male roles.

Pauline Dyson, a teacher at Coginchaug Regional School in Middlefield, saw a common thread in these papers and that of Philip Dawson of Brooklyn College on the Declaration of the Rights of Man. The problem that linked them, she argued, was the difficulty of translating abstract rights into concrete actions. If this was a problem for French women in 1789 as they tried to vindicate their rights as citizens, it is also a problem for modern students attempting to grasp abstract historical concepts, Dyson said.

The program at Hartford is one of many occurring all over the United States. This summer an NEH grant is supporting a four-week national insti-

tute on "The French Revolution: Text and Contexts," for college and university teachers of history, French, and English, at the Graduate Center of the City University of New York. The institute will begin with study of key works by Montesquieu, Rousseau, and Voltaire, paralleled by works of English literature such as Pope's *Essay on Man*. Later, participants will read English responses to the French Revolution, particularly those of Wordsworth and Blake. They will also read historical studies of the Revolution, including George Lefebvre's much-debated classic *The Coming of the French Revolution*, the critique of that interpretation by the late Alfred Cobban, and essays by French historian François Furet.

In the course of observing the bicentennial of the French Revolution, scholars have renewed old lines of inquiry and have cast their net broadly in search of new insights. As Louis Henkin, emeritus professor of constitutional law at Columbia University, said in a recent speech at George Mason University, the American and the French declarations of rights are not "closed" events in history: They acquire new meanings as they are represented in a changing world. As teachers at all levels experience this living quality of historical reflection, they are likely to become better interpreters of the past for new generations of students. □

The City University of New York received \$189,939 in outright funds from the Exemplary Projects in Undergraduate and Graduate Education Program of the Division of Education Programs to conduct the institute "French Revolution: Texts and Contexts."

For two institutes with the Manhattan School on the "Age of the Democratic Revolution," New York University received \$280,000 in outright funds from the Humanities Instruction in Elementary and Secondary Schools Program of the Division of Education Programs.

Central Missouri State University received \$141,332 in outright funds from the Humanities Instruction in Elementary and Secondary Schools Program of the Division of Education Programs for the institute "The Eighteenth Century: An Age of Revolutions."

Films

continued from page 16

bauchery and revolutionary brutishness, themes dear to American audiences, who flocked to the film in great numbers. The French thought *Madame du Barry* was Germany's uncouth way of getting back at France for winning the First World War. But more interesting than any anti-French sentiment we may detect in German films of the twenties and thirties are their grim preoccupations. The industrial working class and the urban mass are, for instance, often symbolically treated as a nearly elemental force that is then read back into the eighteenth-century revolutionary crowd. Dmitri Buchowetski's *Danton* (1921), a German film made by a Russian who fled the bolsheviks, blends disdain for the revolutionary masses with themes drawn from the nineteenth-century playwright Georg Buchner's *Danton* (1829) and images that anticipate those of Fritz Lang in *Metropolis* (1926). Buchowetski's film has a quality common to others in Germany of the period—a schizophrenic fascination with political masses, seen on the one hand as a mystical, even creative, historical force and on the other as a merely stupid, manipulated populace.

French and Italian films on the Revolution, while sharing most of the melodramatic devices of American and German films, tend to emphasize the Revolution as an attack as well upon the Catholic Church—hence the dozens of French films that show revolutionaries as despisers of religion and priests as their martyred victims. Films like Jean Renoir's impressive *La Marseillaise* (1937), financed in part by the French Popular Front and popular subscription, or Maurice de Canonge's *The Three Drummers* (1939) counter these common images of revolutionaries as bloodthirsty beasts. Still, the bulk of French films on the Revolution, contrary to most television film production in the fifties, sixties, and seventies, remains stubbornly antirepublican.

Many different kinds of British films on the French Revolution have been made, from austere dramatizations of revolutionary legends to rau-



Ronald Colman (right) in *A Tale of Two Cities* (1935)

cous comedies like *Don't Lose Your Head* (1966), in which Robespierre is no less ridiculous than his adversaries, the Duke de Camembert and the Duke de Pommfritt. But whatever their genre, almost all British films on the subject serve up gratitude for the good fortune of simply being British. This nationalistic tendency is already present in Dickens's *A Tale of Two Cities*, the source of most Anglo-American conceptions of the French Revolution. The book still sells steadily and has been redone more than 140 times in other forms—readings, theater and radio plays, television series, and numerous films. In Dickens's novel there are, after all, two cities and two worlds. London is a dark place in which domestic bliss is precariously balanced amid the social muck of bankers, lawyers, factory owners, and the urban poor trying to survive. The social discontent of London in the 1850s Dickens could implicitly compare with that of Paris in the 1790s—all the more reason to show, as Dickens thought, the horrible consequences of *any* revolutionary solution. It is in Paris where solid Englishness confronts French savagery, above all in the famous Christ-like, domesticized sacrifice of Sydney Carton, poignantly uttered by

Ronald Colman on the screen in 1935: "It is a far, far better thing that I do, than I have ever done . . .," again all for the good of familial happiness.

But nothing is more British than the several versions of *The Scarlet Pimpernel*, which celebrate an elegant, enlightened British aristocracy that has somehow muddled through and guided the realm without the extremes of violence across the Channel. It is this resourceful British aristocrat who must come to the rescue of his much less clever French cousins. During the 1930s, the Scarlet Pimpernel became a popular figure of English wit pitted against Continental stolidity and, later, German brutishness. Leslie Howard, whose interpretation of the character was most admired, directed and starred in a variation, *Pimpernel Smith* (1941). Here he no longer rescues aristocrats from the guillotine; he is a genteel professor with an inner calling to social eugenics who rescues from the clutches of the Gestapo only the most intelligent human beings, those most useful to social progress!

Such analogies run deep and in all directions. Can film spectators who never go on to read the historical debates ever completely dissociate the Terror and the Nazis, the *sans-*

Museum of Modern Art/Film Stills Archive

Tyrone Power and Norma Shearer in *Marie-Antoinette* (1938)Gérard Depardieu in *Danton* (1982)

culottes and the bolsheviks, Robespierre and Satan? Or is it, as some theorists of historiography believe, that all historical memory amounts to fables of the present—useful fictions which help us psychologically to get through our own hard times?

That films about the French Revolution are mostly about something else is, of course, no secret. Many audiences know that looking at history films is a way of projecting the present into the past. No sooner had Andrej Wajda's *Danton* (1982) appeared than it was the subject of de-

bate about its ideological nuances. The film teased the public's allegorical imagination. Was *Robespierre* Jurelski and *Danton* Lech Walesa, or was *Danton* the West and *Robespierre* the socialist powers of the East? In any case, what the movie spectator got was a chilling picture of the Revolution unwinding in silent, totalitarian urban space or in cramped rooms in which conspirators whisper Revolution-speak and where one can always expect the worst. Wajda himself publicly announced how much he admired the French Revolution

and that his films should not be taken to be against it—only against its excesses. But film images have a way of crowding out explanatory words, even those of their creator. Wajda's powerful picture of what was bad in a good revolution leaves the unrelieved impression that there cannot be anything good about any revolution. In this film, could the Declaration of the Rights of Man and of the Citizen, so similar to our own Declaration of Independence, be any way related historically to this hellhole of totalitarian power? Wajda is correct in much of his portrayal in this film—Paris streets were, as he shows, often empty during the Terror, without a doubt a horrible time, even for those who justified its historical necessity. But for all the scenic brilliance and historically accurate details of this film—was *this* the French Revolution?

A brilliant commentary on the relation of film and history is made in Ettore Scola's French-Italian production *Il Mondo Nuovo/La Nuit de Varennes*, (1982), which is about the attempted escape of the royal family from Paris. As the film opens, a Venetian showman of the 1790s, on a quai along the Seine, invites a bustling crowd to peer through a hole into a box where, lit with candles, there are paper cutouts of historical figures posed in front of dioramas. "Come and see," he shouts, "the greatest events of history in my magic box. Even you who were at the storming of the Bastille can see yourself represented here!" Scola, the self-conscious filmmaker, reminds us of that long tradition that began in the French Revolution, when both crude and subtle political propaganda began to take on modern forms. The illuminated magic box of paper dolls and puppets recalls the origins of the cinema itself: In our desire to *see* history, that desire often leads us to make of what we see only what we want to see. □

The University of California at Los Angeles received \$150,903 in outright funds and \$125,000 in matching funds from the Public Humanities Projects Program of the Division of General Programs to implement humanities programs for the French Revolution.

Tocqueville

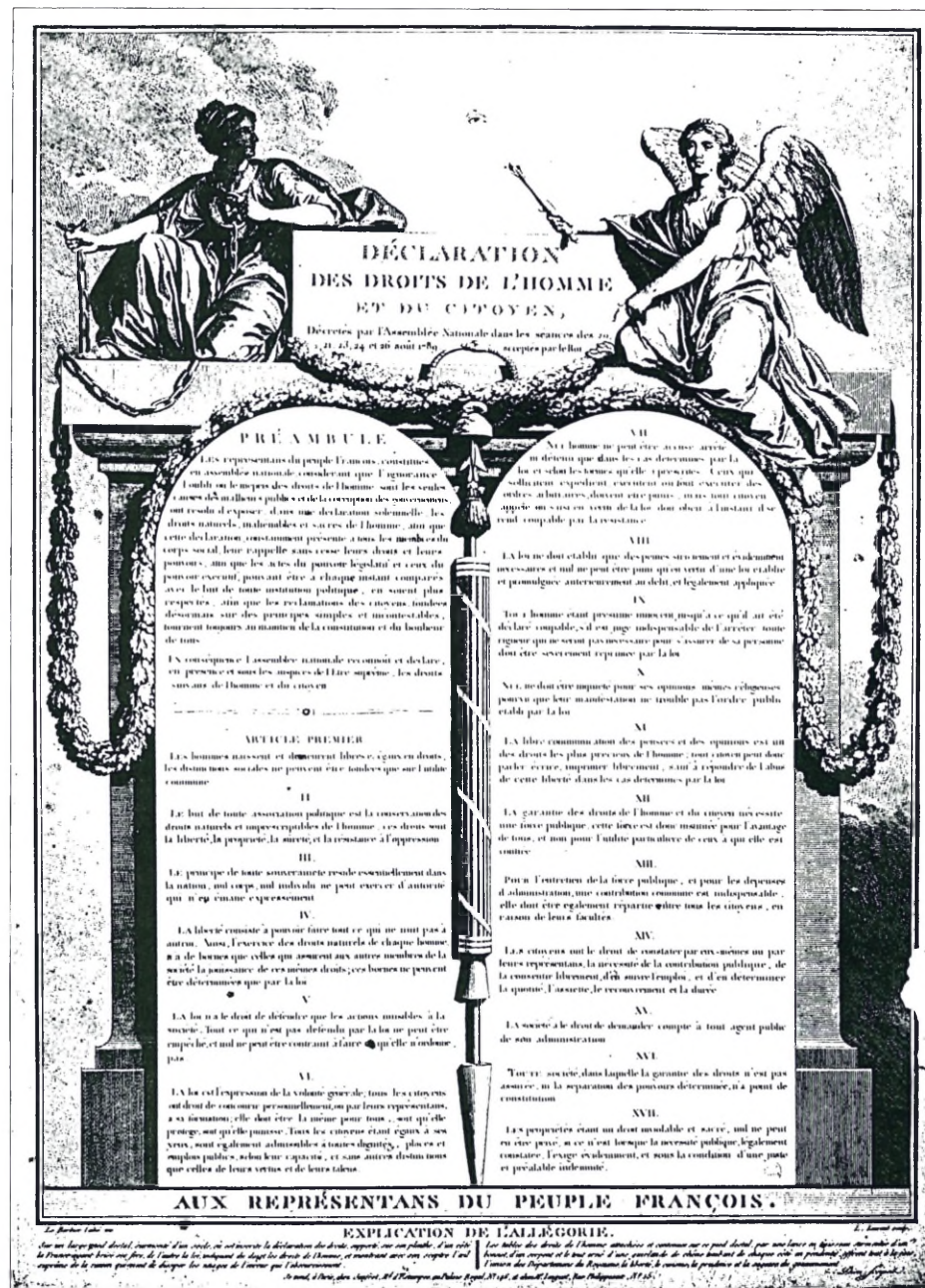
continued from page 10

If the theory of a single social rupture with the past is no longer the dominant metaphor of the Revolution, historians are no less fascinated than before by the political and cultural changes. The sense of a regeneration of society was expressed in the rapid reordering of symbols and institutions. Revolutionary France transformed its members from subjects into citizens and displaced the central symbol from king to nation. The week was lengthened from its biblically "tainted" seven units to a "natural" ten. The birth of the Republic became the first year of the modern era. The calendar was dechristianized to correspond to nature, work, and citizenship.

Space was remeasured. The old provincial boundaries of France were melted down into departments of roughly equal size and named for their most prominent natural feature. The king's "foot" gave way to the meter ("one ten-millionth part of the arc of the terrestrial meridian between the North Pole and the equator"). Revolutionary festivals, rituals, dress, music, art, proper names, and games replaced those identified with the old regime.

The revolutionary appetite was the aspect that Tocqueville found most difficult to encompass in his structural analysis. The principle of a representative legislature and of periodic elections was never entirely abandoned after 1789, but the very claim to a new legitimacy in unmediated popular sovereignty offered alternatives: The Parisian crowds institutionalized revolutionary popular democracy as the conscience of the National Assembly in *journées* after the fall of the Bastille; the Jacobins institutionalized revolutionary dictatorship and state terror against the counterrevolution.

Echoes of the fierce historical debate over the justification of violence persist. All the French who died in civil or military violence from 1789 to the fall of Napoleon I have been debited to the account of the French Revolution. As in so many other respects, this generation of historians has attempted not just to add up but



The Declaration of the Rights of Man, adopted on August 26, 1789, sets forth certain basic concepts, beginning with Article I, which says that men are born and remain free and equal, and ending with Article XVII, which maintains the property rights of citizens.

to analyze violence, both popular and state, by social class, religion, and region. Again and again, the analysis cuts across the primary distinction between revolutionary and counterrevolutionary.

Another legacy of the Revolution has been the concept of France as a vanguard nation, the mother country of revolutions. For more than a century France's political order was clearly more susceptible to violent displacement than any other nation in Europe. At the time of the centennial, France's political regimes had endured an average of eleven years

since 1789 (not even counting interregnums such as Napoleon's hundred days in 1815 or the Government of National Defense in 1870).

Historians have never been able to agree when the Revolution ended—in 1794, with Thermidor; in 1799, with Napoleon's coup d'état; in 1804, with the creation of the Empire; or in 1814, with the restoration of the Bourbon monarchy. The currently most popular historian, François Furet, has published a book, *La Révolution de Turgot à Jules Ferry, 1770–1880*, extending it to the stabilizing of the Third Republic.

The cause of France's serial revolutions probably lies primarily in its post-revolutionary political history, with the restoration to power of the old monarchy, loosing thousands of royalists eager for revenge and for the return of confiscated lands. Most major revolutions, including the American, were never faced with the wholesale reabsorption of their enemies. No other nineteenth-century nation experienced France's two five-year periods in which the majority of its population, expressing itself through universal male suffrage, alternatively supported imperial, monarchical, and republican forms of government.

Beyond its own borders the French Revolution's most important legacy was the stimulus it gave to popular nationalism as a foundation for state building. In substituting citizens for subjects, abstract national for royal or religious loyalty, the Revolution taught peoples to look to themselves as the collective source of authority and ultimate repository of judgment. To the extent that the French sacralized their own nation, they invited opponents to sacralize their nationalism in religious crusades against the French antichrist. Only the catastrophes of the twentieth century subdued the moral primacy of nationalism in Europe.

The most elusive bicentennial issue concerns the long-range impact of the Revolution on human history. Some writers still portray the event as a cascade of violence and bitterness, toting up the dead of civil violence and Napoleonic bloodletting to a holocaust of genocidal proportions and a foretaste of genocides and totalitarianisms to come. Others credit all the achievements of two centuries' agitation for human rights, liberal de-

mocracy, and social justice to the account of the event that enshrined liberty, equality, and fraternity within a declaration of human rights. Either way, from its inception France's combined declaration of political and social regeneration has occupied the center stage of the Western historical imagination.

Yet, in retrospect, France was only one of a number of nations that ultimately incorporated principles of civil liberties, political rights, and social justice now common throughout the West. How much historical weight should be given to France's

peculiar institution—total revolution—in that secular transformation? There is no *prima facie* case for suggesting that France was the first of its Western counterparts to achieve civil liberty and political democracy for its inhabitants. Nor are political, civil, religious, and social rights now better protected in France than in nations of northwestern Europe that never endured political revolutions, and where monarchs, nobles, and occasionally even established churches survive.

The hypothesis that the most significant change occurs through the violent displacement of one social or economic order by

another does not correspond to the full panorama of world history since 1789.

Yet, perhaps the greatest question of impact cannot be properly addressed by comparative analysis: What would have been the shape of our world if the French Revolution, linked at its outset to a universalistic concept of human rights, had not occurred? It is indicative that the French government of 1989 will emphasize the Declaration of the Rights of Man of August 26, 1789, rather than the nation-forming convocation of the Estates General—the universal rather than the particular implications of the Revolution.

In considering the impact of the Revolution, we must recall that the National Assembly of 1789 consciously echoed the American constituent assemblies of 1776 and 1787. In its insistence on individual rights, the French Declaration of August 26 was closer to its American counterpart in 1776 than to legitimations of authority based on either reasons of state or the claims of revolutionary vanguards. Western civilization has ever since been measured by that ideal. It is the combination of that su-

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preme moment of optimism for humanity and the waves of ever-widening violence that so swiftly followed it that draws so many of the world's historians.

This is why Tocqueville, for all his devaluation of the transformational mystique, turned to the convocation of the Estates General in 1789 as the apotheosis of liberty. In the last completed chapter of his unfinished work on the French Revolution he wrote: "I do not believe that history has ever witnessed in any part of the world, a similar number of men so sincerely impassioned for the public good, so really forgetful of their interests, so absorbed in the contemplation of a great design, so resolved to risk all that men hold most precious in life, and so great an effort made to rise above the petty passions of the heart. . . . The spectacle was short, but it had incomparable beauty. It will never disappear from human memory."

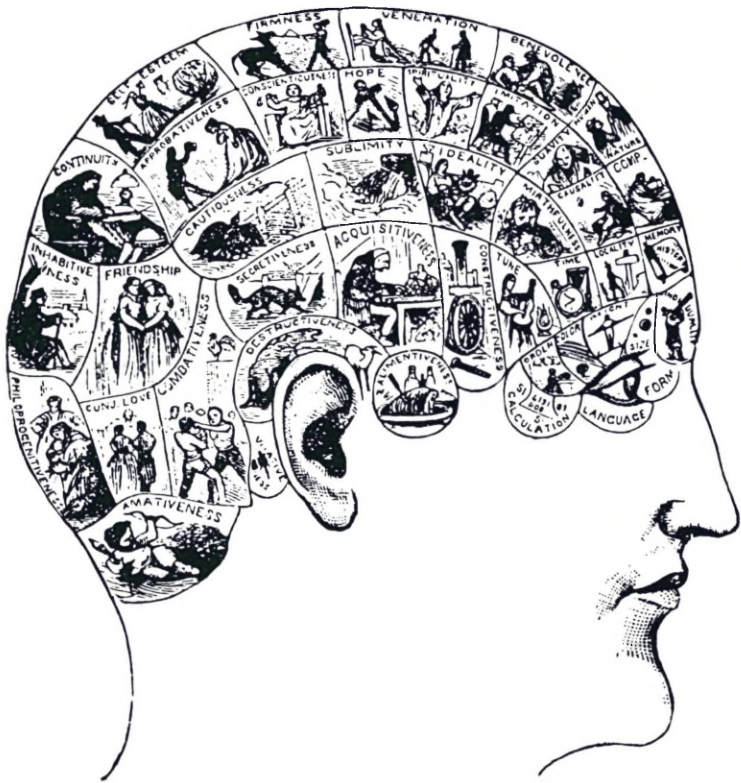
Dartmouth Conference

"Representations of the French Revolution," an interdisciplinary NEH conference focusing on portrayals of the years 1789–1794 in literature, art, and historiography of the past two hundred years, will take place at Dartmouth College, July 13–16.

For information, contact
James A. W. Heffernan,
603/646-2320.

With the perspective of two centuries, it seems that with or without the French Revolution the West would probably have evolved towards legal equality, increased economic growth, military power, and nationalism. If historians, like other

people, are divided into two kinds—those who divide the world into two kinds and those who don't—the latter seem to be in the ascendant. The French Revolution is not being "buried," as François Furet recently concluded, but digested. The Revolution, with its layers of extraordinary events and paradoxes, provides endless material for historians. As the imperative for scholars to be at the barricades of the Revolution seems to diminish, the search for hidden layers and unanticipated consequences multiplies. New ironies, ambiguities, and variables emerge. Empirical precision undermines old formulations, even those of Tocqueville. The story of the French Revolution continues, but not according to the pattern drawn by the original contenders. For this bicentenary, at least, the Revolution belongs to the historians, who have, characteristically, exorcised its demons and saints. □



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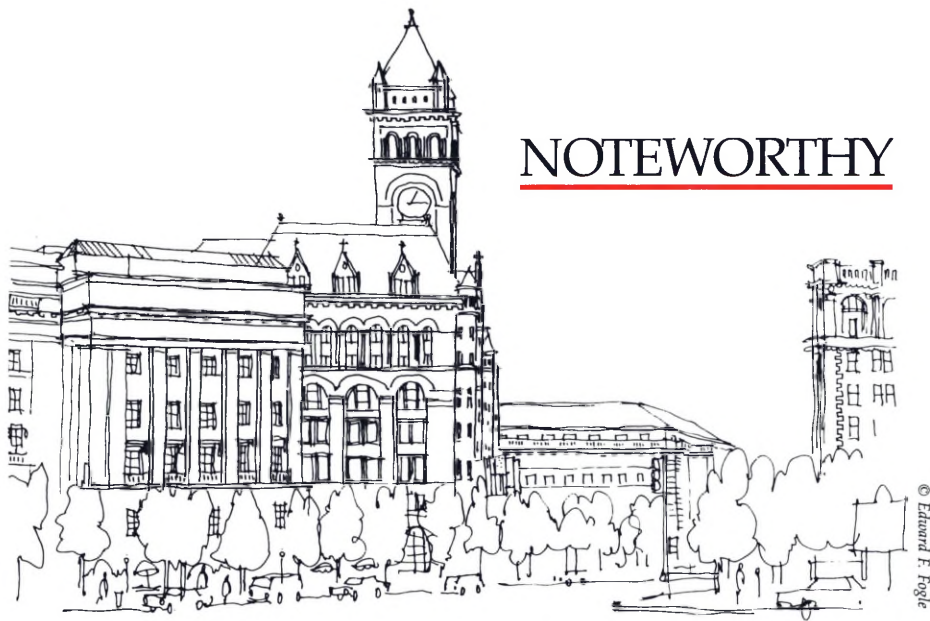
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NOTEWORTHY

Grants to Endow Chairs

For 1990, NEH Chairman Lynne V. Cheney has announced a special challenge grant competition to help colleges and universities endow chairs for distinguished undergraduate teaching in the humanities. In an exception to the usual limit of two NEH challenge grants per institution, all two- and four-year colleges and universities are eligible regardless of the number of such grants previously received.

The new challenge grants—up to \$300,000 each, which the grantee must match three-to-one—will enable each selected institution to have as much as \$1.2 million to endow a distinguished teaching professorship. The application deadline for the special competition is January 19, 1990. For further information, call 202/786-0361.

Challenge Grants Hit \$1 Billion

The Challenge Grants Program, which requires that each grantee raise \$3 in nonfederal funds for every federal dollar offered, has reached a total of \$1 billion in capital development funds for humanities institutions around the country since 1977. The figure consists of both the federal funds used as challenges and the grantees' matching gifts from nonfederal sources. While particular challenge grants might generate more than the obligatory three-to-one ratio, the \$1 billion figure includes only those matching funds required by the ratio.

Since 1977 this money has added to institutional endowments and supported faculty development, preservation of collections, and the renovation of facilities to house the humanities. The maximum challenge grant award is currently \$1 million.

Third Volume on Film Appears

The decade of American film that gave us D.W. Griffith's "The Birth of a Nation" and Mary Pickford in "The Poor Little Rich Girl" is documented in the newest volume put out by the American Film Institute, a cataloguing project supported by NEH. Replete with cross-references of casts,



characters, and plot synopses, *The American Film Institute Catalog, 1911-1920* is meant for archivists, historians, film scholars, and students. Actor Douglas Fairbanks, Jr., presented the catalogue to NEH Chairman Lynne V. Cheney at a reception. The book, the third since 1971, along with its accompanying index are part of a long-range project intended to establish the catalogue

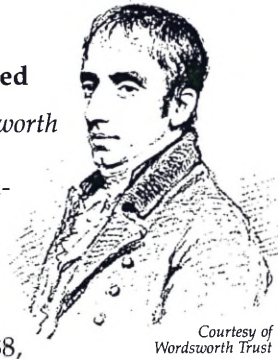
as a definitive reference guide to American feature films since 1893.

Volumes on the 1920s and 1960s have been completed, and one on the 1930s is in process. Each takes approximately two years to complete. Information is collected in a database that also tells where films are located.

Michael Friend, who oversees the catalogues as well as the National Moving Image Database (NAMID), says his staff will look at three thousand films to write synopses for the 1930s volume. Watching films all day, Friend comments, exacts a toll: "How many Bob Steele westerns can a person watch in one sitting?"

Wordsworth Catalogue Cited

William Wordsworth and the Age of English Romanticism, the catalogue for the Wordsworth exhibition in 1987-88,



has been cited for excellence. In presenting the Alfred H. Barr, Jr., Award, the College Art Association said the catalogue, produced with NEH support, "is a model of clarity, brevity, and synthesis that belies the complexity of the subject." The catalogue was a joint effort of American and British scholars, including Wordsworth's great-great-grand-nephew, Jonathan Wordsworth.

Summer Reading List Gets Around

NEH has a new "bestseller." Since May of 1988, 175,000 copies of "Summertime Favorites" have been distributed around the country. This brochure lists 400 titles of suggested reading for young people from kindergarten through grade 12. The titles, all published before 1960, are acknowledged favorites of at least one previous generation.

NEH public information officer Joy Evans, who has dealt with the onslaught of requests, calculated that stacked on top of each other, the brochures would stand 417 feet high, a hundred feet taller than the tower of the Old Post Office, NEH's home.

—Kristen Hall

THE Humanities GUIDE

for those who are thinking
of applying for an NEH grant

Applying for a Summer Stipend

BY JOSEPH B. NEVILLE

Through its Summer Stipends program, the Endowment enables scholars to spend two full and uninterrupted months on projects in the humanities. These projects are most often long-term endeavors designed to culminate in a printed product, generally a scholarly article or book. Projects can be in any stage of development at the time of application. The annual application deadline for Summer Stipends is October 1, with awards usually held the following summer.

The Endowment receives Summer Stipends applications from faculty members in universities and in two-year and four-year colleges; from staff members in libraries, museums, and historical societies; from independent scholars; and from other persons working in the humanities.

In general, faculty members at a college or university must be nominated for a Summer Stipend by their employing institutions. Each institution of higher education in the United States may nominate up to three applicants. At least one of the three must be a junior scholar (an assistant professor), and one must be a senior scholar (associate professor or professor). Institutions having more than three faculty members interested in competing for NEH Summer Stipends hold their own internal competitions before sending the three nominated proposals to NEH.

Joseph B. Neville is program officer for the Summer Stipends Program in the Division of Fellowships and Seminars.

Candidates who need *not* be nominated for the competition include independent scholars and others without college and university affiliation, college and university faculty members whose contracts terminate at the end of the academic year in which they apply, and college and university administrators who will not be teaching during the academic year in which they apply.

To apply for a Summer Stipend, read the application brochure carefully. In addition to defining eligibility, the brochure should help you decide whether a particular project suits the program's purposes. Projects must be compatible with these purposes to receive support.

The project description is a crucial part of the application. There you should present the intellectual justification for the project overall and for that part of the project you will carry out during the tenure of the award. The proposal should be free of jargon, and the project's significance and your intelligence should be manifest to both generalists and specialists. Most important, panelists will see the application as a reflection of the quality of mind at work in the project and of the care that would characterize any product of the proposed investigation. The more the proposal can convey the importance, interest, and excitement of the endeavor, the more favorably the panelists are likely to regard it.

In the project description, you should clearly define the project's plan of work—both the schedule and the methodological approach. Panelists

often seek specific information about an applicant's plans. If travel is involved, you should indicate where you will be going, how long you will stay, and what material you will examine. Upon learning that an applicant proposes to write a book, some panelists hope to see a tentative table of contents that indicates the direction of the research.

A complete Summer Stipends application includes two letters of recommendation. You should choose scholars who know well both your work and the project's field. Generally unhelpful are letters from friends and colleagues who are not well acquainted with the field.

This regimen seems demanding for scholars seeking a \$3,500 award. However, program files are replete with comments from recipients who report that their Summer Stipends were crucial to their work. If you apply, give it your best shot. If your application is not successful, write to the program for information about the particular decision on your application. Then, try the following year.

If you require nomination, check with your institution's chief academic officer or your grants office. Application materials for 1990 Summer Stipends will be ready by mid-August and should be available from your institution or from the Endowment.

For application materials or further information, write or call the NEH Division of Fellowships and Seminars, Room 316, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506, 202/786-0466. □

PROPOSALS

DEADLINES

GRANTS

GUIDE

Some of the items in this list are offers, not final awards.

Grant amounts in each listing are designated as FM (Federal Match) and OR (Outright Funds). Division and program are designated by the two letter code at the end of each listing.

Division of Education Programs

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

Division of General Programs

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

Division of Research Programs

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

Archaeology and Anthropology

Arkansas Museum of Science and History, Little Rock; Alison B. Sanchez: \$50,000. To support planning for an exhibition and educational materials that will examine the way of life of Arkansas American Indians from prehistory to the present. **GM**

Field Museum of Natural History, Chicago, IL; Carolyn P. Blackmon: \$50,000. To support the preparation of interpretive educational programs that will accompany the "Peoples of the Pacific" exhibition. **GM**

Film Arts Foundation, San Francisco, CA; Patricia J. Amlin: \$87,972. To support the writing of a script and the preparation of a story board for a one-hour animated film that will portray the Nahuatl origin myth of central Mexico. **GN**
Susan M. Golla: \$35,000. To support an edition of family origin legends from the Nootka language of the Indians of western Vancouver Island that were transcribed phonetically by Edward Sapir in the early 1900s. **RE**

Indiana U., Bloomington; Raymond J. DeMallie: \$100,000 OR; \$17,250 FM. To support preparation of an edition of five collections of historical texts in Sioux and Pawnee. **RE**

Natural History Museum of L. A. County, Los Angeles, CA; Craig C. Black: \$200,000 OR; \$25,000 FM. To support a traveling exhibition on the nomadic peoples of the Eurasian steppes from 1000 B.C. to the 20th century. **GM**

Ohio State U. Research Foundation, Columbus; William M. Sumner: \$30,000. To support the research for a monograph on the elite architecture and administrative area of a late 4th millennium urban center, 3400-2800 B.C., near Anshan, Iran, comparable to Sumer and Susa in the growth of urban civilization. **RO**
Rutgers U., New Brunswick, NJ; William K. Powers: \$42,652. To support the translation of 1,000 Lakota songs from the 19th and 20th centuries. **RL**

Samuel S. Fleisher Art Memorial, Philadelphia, PA; Debora Kodish: \$118,628. To support an exhibition, catalogue, and interpretive programs that will explore ethnicity and tradition in Italian-American material culture. **GM**
U. of California, Los Angeles; Doran H. Ross: \$300,000. To support an exhibition, catalogue, and programs that will examine the role of the elephant in African art and culture. **GM**

U. of Colorado, Boulder; Frederick W. Lange: \$15,112. To support the planning of a traveling photographic exhibit of Isthmian Precolumbian cultural artifacts. **GP**

U. of Iowa, Iowa City; Holly L. Carver: \$1,650. To support the publication of a summary of the data obtained from the excavation at Tula, the ruins of the capital of the Toltec Empire that dominated central Mexico from ca. 900 to ca. 1200. **RP**

U. of Pennsylvania, Philadelphia; Robert H. Dyson: \$20,000 OR; \$6,000 FM. To support an international conference that will enable archaeologists who are pottery specialists to examine and analyze newly and previously excavated Cypriot ware from 4000 to 1000 B.C. **RX**

U. of Texas, Austin; Thomas G. Palaima: \$10,000 OR; \$1,000 FM. To support an international conference that will focus on Cretan and Greek seals and sealings to gain insight into the cultures of these civilizations during three distinct periods from 1850 to 1200 B.C. **RX**

U. of Texas, Austin; Steven Feld: \$15,000 OR; \$2,500 FM. To support an interdisciplinary conference on diverse forms of lament from Africa, the Americas, Asia, the Pacific, the Middle East, and Europe. **RX**

U. of Texas, San Antonio; Richard E. W. Adams: \$10,000 OR; \$73,983 FM. To support the beginning of a regional archaeological survey of the Rio Azul area, a group of Mayan settlements in the northeastern corner of Guatemala that flourished between 1000 B.C. and A.D. 900. **RO**
WNET/Thirteen, NYC; Rhoda S. Grauer: \$155,051. To support research and scripting of two full treatments and six preliminary treatments for an eight-part series on dance throughout the world from the perspectives of anthropology, history, criticism, and other disciplines. **GN**

World Music Institute, Inc., NYC; Rebecca S. Miller: \$40,300. To support production of the final seven programs in a 13-part series of 30-minute radio documentaries focusing on the immigrant experience and the surviving cultural heritage of first- and second-generation American musicians. **GN**

Arts—History and Criticism

92nd Street YM-YWHA, NYC; Omus Hirshbein: \$40,295 OR; \$15,000 FM. To support development of a program book, a symposium, a public master class, and a gallery exhibition exploring the work and contextual history of composer Franz Schubert. **GP**

American Dance Festival, Inc., Durham, NC; Gerald E. Myers: \$94,580. To support an examination of the achievements of black American choreographers in the development of 20th-century modern dance through panel discussions, symposia, and a booklet of essays. **GP**
Amon Carter Museum of Western Art, Fort Worth, TX; Rick L. Stewart: \$50,000. To support the preparation of a translation of the journal kept by a Prussian writer Balduin Mollhausen on an 1857 expedition of the Colorado River. **RL**
Asian Art Museum, San Francisco, CA; Terese T. Bartholomew: \$34,040 OR; \$8,500 FM. To support planning for a temporary, traveling exhibition that will examine religious, cultural, historical, and aesthetic elements of Tibetan art and culture. **GM**

CUNY Research Foundation/Brooklyn College, NYC; Benito Ortolani: \$29,104. To support the compiling and editing of entries for the 1985 volume of the *International Bibliography of Theatre*. **RC**

CUNY Research Foundation/Grad. School & Univ. Center, NYC; Barry S. Brook: \$50,000 OR; \$19,992 FM. To support work on six volumes of a complete edition of the compositions of Giovanni Battista Pergolesi, 1710-36. **RE**
Center for African Art, NYC; Susan M. Vogel: \$230,388. To support a traveling exhibition and educational programs that will examine nine centuries of Yoruba art and thought. **GM**
Center for the Study of Japanese Prints, Woodacre, CA; Roger S. Keyes: \$49,000. To support completion of a six-volume catalogue raisonné of the woodblock prints of Katsushika Hokusai, 1760-1849. **RT**

Columbia U., NYC; Barry Bergdoll: \$6,000 OR; \$12,500 FM. To support an international conference to explore German contributions to American architecture from the mid-19th century to the present, with emphasis on the work of Walter Gropius and Mies van der Rohe. **RX**
Columbia U. Press, NYC; Jennifer Crewe: \$6,589 OR; \$500 FM. To support the publication of a volume of selected correspondence and writings on music and aesthetics by French composer Maurice Ravel. **RP**

Duke U. Press, Durham, NC; Joanne Ferguson: \$10,000 OR; \$3,000 FM. To support the publication of a study of Soviet choreography in the 1920s, a period of great innovation for the Russian ballet. **RP**

Founders Society, Detroit Institute of Arts, MI; David W. Penney: \$40,283. To support planning for an exhibition, catalogue, and educational programs on the Chandler-Pohrt Collection of 19th-century American Indian art of the eastern woodlands, prairies, and plains. **GM**

Frank Lloyd Wright Home & Studio Foundation, Oak Park, IL; Meg Klinkow: \$35,000. To support documentation of the drawings, notes, and architectural fragments related to the restoration of the Frank Lloyd Wright home and studio. **GM**

George Washington U., Washington, DC; Frances B. Lombard: \$45,162. To support the development of five courses in historic landscape preservation. **EH**

Greater Louisville Fund for the Arts, KY; Mark J. Stewart: \$325,210. To support a series of interdisciplinary programs and exhibitions that will illuminate the cultural milieu of works mounted during a city-wide festival of revolutionary Russian theater, music, opera, ballet, painting, and opera. **GP**

Hampshire College, Amherst, MA; Jerome Liebling: \$335,560. To support the production of a one-hour documentary on the history and cultural origins of bluegrass music. **GN**

Historians of Netherlandish Art, NYC; Walter S. Gibson: \$17,750 OR; \$3,000 FM. To support an international, interdisciplinary conference defining a tradition of Netherlandish art. **RX**

Huntington Theatre Company, Boston, MA; Robin Littauer: \$50,535 OR; \$25,000 FM. To support postperformance lecture-discussions and scholarly essays examining the historical, cultural, and intellectual issues raised by plays produced by the Huntington Theater over two seasons. **GP**

Illinois State Museum, Springfield; Craig E. Colten: \$158,679. To support a traveling exhibition that will explore the history of life and work along the Illinois River from prehistory to the present. **GM**

International Cultural Programming, NYC; Catherine A. Tatge: \$20,000. To support the planning for a one-hour documentary film on the life and work of Tennessee Williams. **GN**

Japan Society, Inc., NYC; Anthony R. Derham: \$100,000. To support a temporary exhibition that will examine the artistic, social, philosophical, and literary history of early medieval Japan. **GM**

Jewish Museum, NYC; Vivian B. Mann: \$200,000. To support a temporary, traveling exhibition, catalogue, and public programs on the art of Jewish communities in Italy from the Roman Empire to the present. **GM**

Johns Hopkins U., Baltimore, MD; Henry Y. K. Tom: \$10,000. To support the publication of the first volume of a four-volume catalogue of medieval and Renaissance manuscripts held by the Walters Art Gallery. **RP**

Long Bow Group, Inc., NYC; Katherine Kline: \$462,009. To support production of a one-hour television documentary on the life and art of Chang Ta-ch'ien, China's foremost modern painter and forger. **GN**

Milwaukee Art Museum, WI; E. James Mundy: \$43,650. To support an exhibition, catalogue, and related educational materials that will examine the exhibition history from 1900 to 1915 of the American artists who identified themselves as The Eight. **GM**

Milwaukee Art Museum, WI; E. James Mundy: \$5,000. To support planning for a computerized documentation of 25,000 works of European and American fine and decorative arts from the 13th century to the present. **GM**

Museum of Contemporary Art, Los Angeles, CA; Mary Jane Jacob: \$300,000 OR; \$100,000 FM. To support a traveling exhibition, catalogue, and educational programs that will examine the artists of the British Independent Group in the 1950s and their influence on the subsequent development of modern art. **GM**

Music Project for Television, Inc., NYC; Mordecai H. Bauman: \$250,000. To support completion of a two-hour documentary film on the life and work of Johann Sebastian Bach. **GN**

National Public Radio, Washington, DC; Dean Boal: \$50,030 OR; \$160,000 FM. To support pro-

duction of a series of features on art history and criticism to be distributed within the framework of National Public Radio's daily national arts program, "Performance Today." **GN**

New York Center for Visual History, NYC; Lawrence Pitkethly: \$140,000. To support the writing of four scripts in a 13-part series on the history of American feature films since 1927 and the significance of American cinema as an art form, industry, and mode of cultural communication. **GN**

New York Foundation for the Arts, NYC; Robert S. Levi: \$212,750. To support production of a one-hour film analyzing Duke Ellington's career as a composer and orchestra leader. **GN**

New York Foundation for the Arts, NYC; Mary E. Lance: \$229,390. To support production of a one-hour biographical film on Mexican artist Diego Rivera that will draw on scholarship from several disciplines and make extensive use of artistic and literary primary sources. **GN**

North Carolina Museum of Art Foundation, Inc., Raleigh; Richard S. Schneiderman: \$48,350. To support planning for an exhibition that will examine Buddhist paintings and related pictorial arts produced in China between 900 and 1800. **GM**

Ohio State U. Research Foundation, Columbus; Christian K. Zacher: \$47,595. To support planning of an exhibition that will examine images of Christopher Columbus in the fine and popular arts of the United States from the colonial period to the present. **GM**

Pennsylvania Academy of the Fine Arts, Philadelphia; Jeanette M. Toohey: \$39,295. To support planning for a traveling exhibition, catalogue, and educational programs that will examine the life and art of American artist Thomas Eakins. **GM**

Portland Stage Company, ME; Richard Hamburger: \$57,830. To support postperformance discussions, cable television programs, essays, and study guides about the issues and concerns raised by the plays produced during two main-stage seasons of a regional theater company. **GP**

SUNY Research Foundation/Binghamton, NY; John Rothgeb: \$48,000. To support the preparation of a translation of German musicologist Heinrich Schenker's analysis of Beethoven's *Ninth Symphony*. **RL**

Saint John's College, Main Campus, Annapolis, MD; Michael S. Littleton: \$65,057. To support a year-long seminar for seven faculty members to study and strengthen the use of music in the liberal arts. **EH**

Society for the Preservation of New England Antiquities, Boston, MA; Brock W. Jobe: \$26,865. To support the planning of an exhibition and catalogue that will examine the furniture and furniture makers of the Piscataqua River region of New Hampshire and Maine from 1725 to 1825. **GM**

Stanford U., CA; Grant Barnes: \$7,265. To support the publication of a study of the funerary shrine of Wu Liang, erected in 151 A.D. and considered the greatest pre-Buddhist monument of Chinese art. **RP**

U. of California Press, Berkeley; Lynne E. Withey: \$5,400. To support the publication of a study that examines the way in which Bach used tonality in his musical compositions to reflect aspects of Lutheran theology, such as the dualism of sin and salvation. **RP**

U. of California Press, Berkeley; Lynne E. Withey: \$3,500. To support the publication of a history and analysis of the beginnings of modern narrative film, concentrating on the works of Edwin S. Porter, early producer and cinematographer. **RP**

U. of California Press, Berkeley; Lynne E. Withey: \$10,000. To support the publication of a series of illustrations of 62 Spanish cities and towns by Anton Van den Wyngaerde, prepared between 1561 and 1571 under commission from Philip II. The volume will also include four essays. **RP**

U. of California, Berkeley; Sidra Stich: \$58,989. To support planning for a traveling exhibition, catalogue, and educational programs on surrealist art and its historical and conceptual framework. **GM**

U. of California, Irvine; Edgar I. Schell: \$137,596. To support the film production of the medieval Corpus Christi passion play and its distribution on videotape. **EH**

U. of Maryland, College Park; Rachel W. Wade: \$115,000 OR; \$20,000 FM. To support work on a complete critical edition of the works of Carl Philipp Emanuel Bach. **RE**

U. of Michigan, Ann Arbor; Penelope Crawford: \$14,000 OR; \$6,500 FM. To support an international conference to analyze Mozart's piano concertos from the perspectives of their time and place of composition; form, style, and compositional process; performance practices; and relevant sources. **RX**

U. of Missouri, Columbia; Susan M. Denny: \$5,000. To support the publication of a study of the painted retable (the decoration behind an altar), a major art form in 14th- and 15th-century Spain. **RP**

U. of Nebraska, Lincoln; Patricia A. Knapp: \$10,000. To support the publication of a study of government patronage of the arts in the 19th century that focuses on the career of artist George Catlin. **RP**

U. of Rochester, NY; Michael Ann Holly: \$148,600. To support a six-week institute for 25 college teachers on the past and present theory and criticism of art history. **EH**

U. of Washington, Seattle; Naomi B. Pascal: \$10,000. To support the publication of an ethnography of the Tlingit Indians, written in the late 19th century. **RP**

Waverly Consort, Inc., NYC; Michael Jaffee: \$20,295. To support planning for three years of programs that explore the interactions—in music and related humanities fields—among nations, events, and ideas preceding the Columbian voyages and through the scientific revolution. **GP**

West Virginia U., Morgantown; Barton Hudson: \$50,000 OR; \$20,000 FM. To support an edition of Latin motets and French chansons by Thomas Crecquillon, 1515–57. **RE**

Classics

Bethel College, North Newton, KS; Donald S. Lemons: \$26,453. To support a three-week faculty study of classic texts that will be guided by visiting humanities scholars, combined with follow-up sessions, and supported by newly acquired books for the library. **EH**

Cornell U., Ithaca, NY; Frederick M. Ahl: \$35,000. To support a new verse translation of four of Seneca's tragedies: *Oedipus*, *Thyestes*, *Agamemnon*, and *Octavia*. **RL**

Dartmouth College, Hanover, NH; James H. Tatum: \$18,000 OR; \$4,000 FM. To support an international conference that will focus on the ancient novelists of Greece and Rome, their readership in the ancient and modern worlds, and their place in literary history. **RX**

Prince George's Community College, Largo, MD; Sandra L. Kurtinitis: \$78,965. To support a four-week summer seminar on Greek mythology for 20 faculty members. **EH**

Princeton U. Press, NJ; Margaret H. Case: \$6,680. To support the publication of a work on the ancient Nile city of Memphis and the changes that occurred under Greek rule in the time of the Ptolemies. **RP**

Rutgers U., New Brunswick, NJ; Jocelyn P. Small: \$70,000 OR; \$60,371 FM. To support work on the Index of Classical Iconography for the U.S. Center of the Lexicon Iconographicum Mythologiae Classicae. **RT**

U. of California, Irvine; Theodore F. Brunner: \$57,761. To support the expansion of the *Thesaurus Linguae Graecae* data bank to cover the

addition of late Greek and Byzantine texts and scholia. **RT**

U. of New Mexico, Albuquerque; Warren S. Smith: \$78,000. To support a three-semester project, including summer workshops, to expand and improve the classics curriculum. **EH**
U. of North Carolina Press, Chapel Hill; Lewis A. Bateman: \$3,734. To support the publication of a commentary on Plutarch's *Pericles*. **RP**
U. of Tulsa, OK; Susan Resneck Parr: \$150,000. To support a project that will enhance the honors, classics, and art history program through faculty seminars. **EH**

WGBH Educational Foundation, Boston, MA; Eva J. Burch: \$20,000. To support planning for a three-hour dramatic film adapted from Dante's *Divine Comedy*. **GN**

History—Non-U.S.

American Council of Learned Societies, NYC; Jason H. Parker: \$12,000 OR; \$4,000 FM. To support a research conference on education and society in late Imperial China, 1664–1911. **RX**
American Library Association, Chicago, IL; Peggy Barber: \$46,097. To support the planning of a traveling version of "Seeds of Change," a major exhibition on the Columbian Quincentenary that is being planned by the Smithsonian Institution's National Museum of Natural History. **GL**

Aston Magna Foundation for Music, Inc., Great Barrington, MA; Raymond Erickson: \$100,000. To support a three-week summer institute for 25 college and university faculty members on the historical context in which the art of Joseph Haydn developed. **EH**

Richard D. Bosley: \$5,905. To support the translation of a Russian saint's life. **RL**

Catholic U. of America, Washington, DC; Frank A. C. Mantello: \$40,000. To support the preparation of a critical edition and translation of the *Annales Sex Regum Angliae*, an early chronicle by Nicholas Trivet, 1258–1334. **RL**

Center for Faculty Development, Princeton, NJ; Theodore K. Rabb: \$68,700. To support the development of guidelines that will be designed to improve the teaching of introductory courses in Western civilization and world civilization on the national level. **EH**

College of William and Mary, Williamsburg, VA; Dale E. Hoak: \$20,000 OR; \$5,000 FM. To support an international conference that will focus on the political, intellectual, economic, and cultural currents involved in the accession of King William and Queen Mary to the English throne. **RX**

Columbia U., NYC; Julian H. Franklin: \$45,000. To support a translation from Jean Bodin's late 16th-century work, *The Six Books of a Commonwealth*, the four chapters that deal with the concept of sovereignty. **RL**

Cornell U., Ithaca, NY; John G. Ackerman: \$4,201. To support the publication of an analysis of changes in political and social relationships in 16th-century Regensburg brought about by the Lutheran Reformation. **RP**

Cornell U., Ithaca, NY; John G. Ackerman: \$2,872. To support the publication of a study of how male-female relationships and morality among the medieval Orthodox Slavs were influenced by social forces and the Church. **RP**

Drew U., Madison, NJ; Robert Ready: \$53,074. To support the development of courses in classical antiquity and medieval culture within an interdisciplinary humanities sequence. **EH**

Film Arts Foundation, San Francisco, CA; James S. Culp: \$356,918. To support production of a one-hour documentary film about the American missionary experience in China during the 20th century. **GN**

George Washington U., Washington, DC; Lois G. Schwoerer: \$15,000 OR; \$2,000 FM. To support an international conference to reevaluate

England's "Glorious Revolution" of 1688–89 in light of important new research. **RX**

Harvard U., Cambridge, MA; Benjamin I. Schwartz: \$200,000 OR; \$50,000 FM. To support an edition and translation of Mao Zedong's pre-1949 speeches and writings. **RL**
Harvard U., Cambridge, MA; Wolfhart P. Heinrichs: \$71,928 OR; \$20,000 FM. To support work on the *Encyclopedia of Islam*, which covers the history and culture of all countries in which Islam is or has been an important part of the culture. **RT**

Hope College, Holland, MI; Neal W. Sobania: \$14,287. To support a conference on the history of modern Kenya that will lead to the production of a comprehensive survey text for use by college teachers and nonspecialists. **RX**

John Carter Brown Library, Providence, RI; Norman Fiering: \$10,500. To support planning of an international conference, an exhibition with interpretive catalogue, and public lectures on how New World discoveries influenced European ideas about civilization. **GL**

Johns Hopkins U., Baltimore, MD; Henry Y. K. Tom: \$6,150. To support the publication of a comprehensive study of schooling in Renaissance Italy. **RP**

Laboratory for Icon and Idiom, Inc., NYC; Sandra P. Schulberg: \$70,493 OR; \$5,000 FM. To support the writing of a script for a feature-length film on the decline of peasant culture and the development of tourism and the perfume industry in southern France in the mid-19th century. **GN**

Music Sources, Inc., San Leandro, CA; Todd Wetherwax: \$87,526. To support at ten locations throughout California a series of programs with educational materials about the European Renaissance. **GL**

New York Foundation for the Arts, NYC; Yanna Kroyt Brandt: \$58,445. To support development of three treatments, and the writing of a script for one 60-minute program in a four-part series on the non-European empires which flourished at the time of Columbus's voyages. **GN**

Northwestern U., Evanston, IL; John S. Bushnell: \$7,000 OR; \$10,000 FM. To support a conference that will discuss the Great Reforms that took place in Russia between 1861 and 1874. **RX**

Princeton U., NJ; Norman Itzkowitz: \$124,298. To support a five-week institute for 24 participants on the history of the Ottoman Empire as it faced the challenges of modernization and conflicts with Europe in the century ending with World War I. **EH**

Princeton U. Press, NJ; Margaret H. Case: \$4,000. To support the publication of a work on the society and economy of sugar production in Mantanzas, Cuba, in the 19th century. **RP**

Rattlesnake Productions, Inc., Berkeley, CA; Jed Riffe: \$30,000. To support film research, interviews, location scouting, and the development of a shooting script for a one-hour documentary about the life of Ishi, the last Yahi Indian, and his relationship with anthropologist Alfred Kroeber. **GN**

Vernon F. Snow: \$24,075. To support the third volume in a three-volume edition of unpublished personal journals of the Long Parliament debates in 1642. **RE**

Stanford U., CA; Grant Barnes: \$5,030. To support the second volume in a two-volume social history of 19th-century Hankow in central China. **RP**

U. of California Press, Berkeley; Lynne E. Withey: \$5,000. To support an interdisciplinary study of the Art Nouveau movement in France that analyzes the links between politics, society, and art. **RP**

U. of California, Los Angeles; Clorinda Donato: \$80,000. To support a traveling exhibition with a catalogue and literature about the influence of the French *Encyclopedie* in the history of ideas and the international spread of "encyclopedism" from 1750 to 1850. **GL**

U. of California, Los Angeles; Fredi Chiappelli: \$138,040. To support a five-week institute for 25 college teachers to study documents pertaining to the intellectual and cultural background of Columbus and his times. **EH**

U. of California, Los Angeles; Fredi Chiappelli: \$27,000 OR; \$5,000 FM. To support the translation of a volume of Mesoamerican texts that document the reactions of the Amerindians to the arrival of the Spaniards in the New World. **RL**

U. of Chicago, IL; Penelope J. Kaiserlian: \$32,000. To support the publication of four books in a comprehensive survey of the influence of Asian thought and culture on Europe from 1500 to 1800; two volumes covering the 16th century have already been published. **RP**

U. of Chicago, IL; Robin W. Lovin: \$63,144 OR; \$25,000 FM. To support the translation of four volumes of the work of Christian theologian Dietrich Bonhoeffer. **RL**

U. of Chicago, IL; Richard P. Saller: \$10,000. To support an international conference on the history of the family in Italy from Roman times to the 19th century. **RX**

U. of Hawaii, Honolulu; Brian E. McKnight: \$60,000. To support a translation of a recently rediscovered Ming edition of a 13th-century collection of Chinese judicial judgments. **RL**

U. of Minnesota, Minneapolis; Carla R. Phillips: \$24,034. To support planning of a traveling exhibition with a catalogue, a study guide, public forums, and a videotape on popular myths about Christopher Columbus and the possible origins of these myths. **GL**

U. of Minnesota, Minneapolis; Stuart B. Schwartz: \$17,000 OR; \$9,784 FM. To support a multidisciplinary conference that will explore the historical significance of Europeans' contacts with non-Europeans in the first 300 years after Columbus's voyages of discovery. **RX**

U. of Notre Dame, IN; John H. Van Engen: \$119,947. To support a five-week institute for 30 college teachers on the scholarship and teaching of medieval religious culture. **EH**

U. of Notre Dame, IN; Gary M. Hamburg: \$22,947. To support the translation of selected essays by Russian liberal theorist Boris Chicherin (1828–1904). **RL**

U. of Notre Dame, IN; Mark D. Jordan: \$10,000 OR; \$10,000 FM. To support an international conference to explore ways in which certain central, authoritative texts were read in the 12th and 13th centuries. **RX**

U. of Notre Dame, IN; John H. Van Engen: \$40,000. To support the preparation of a critical edition and translation of 14th-century texts that recount the lives of members of the Brothers of the Common Life, forerunners of Erasmusian humanism. **RL**

U. of Washington, Seattle; Naomi B. Pascal: \$8,600. To support the publication of a selected edition and translation of the diaries of Hans Christian Andersen. **RP**

U. of Wisconsin, Milwaukee; John Brian Harley: \$280,000 OR; \$100,000 FM. To support a traveling exhibition, four facsimile exhibitions, a catalogue with essays, a viewer's guide, videotapes, a newsletter, and ancillary literature about maps of the Columbian encounter. **GL**

WGBH Educational Foundation, Boston, MA; Peter S. McGhee: \$40,320. To support the rescripting of a completed six-part film series, "The Troubles," produced by Thames Television, which examines Irish history and the ongoing Anglo-Irish conflict from the 16th century to 1979. **GN**

Yale U., New Haven, CT; David E. Underdown: \$125,000 OR; \$70,000 FM. To support work on a four-volume edition of sources that record the proceedings of the English Parliament of 1626 and work on an edition of sources for the first House of Commons' session during the Long Parliament, 1640–41. **RE**

History—U.S.

American Asian Cultural Exchange, NYC; Shirley Sun: \$315,350 OR; \$82,500 FM. To support production of a 90-minute documentary film that will examine the career of General Joseph Stilwell in China and will emphasize American-Chinese relations during World War II. GN

American Council of Learned Societies, NYC; Douglas Greenberg: \$295,000. To support the preparation of *The American National Biography* in 20 volumes. RT

American Frontier Film Project, Inc., Wilmington, NC; Robert B. Toplin: \$20,000. To support planning for a series of eight one-hour documentary television programs on the American frontier experience. GN

American Studies Film Center, NYC; Lance E. Bird: \$19,746. To support a one-hour documentary film on the American occupation of Japan, 1945–52. GN

American Studies Film Center, NYC; Thomas P. Johnson: \$300,600 OR; \$50,000 FM. To support production of a 90-minute documentary film on Pearl Harbor and the coming of the Pacific war. GN

American U., Washington, DC; Charles C. McLaughlin: \$60,000 OR; \$50,000 FM. To support work on an edition of the papers of Frederick Law Olmsted. RE

Baltimore City Life Museums, MD; Richard W. Flint: \$300,000 OR; \$200,000 FM. To support an exhibition, catalogue, and programs that will examine museums as places of learning and entertainment in America from the early 19th century to the present. GM

Baltimore Museum of Industry, MD; Dennis M. Zembala: \$136,470 OR; \$50,000 FM. To support the design and construction of an Education Activity Center for youth that will feature "The Cannery," in an interactive setting exploring a central dimension of Baltimore's industrial history. GM

Brazilian Cultural Foundation, Inc., NYC; Iza C. Sessler: \$75,000 OR; \$100,000 FM. To support an exhibition, an interpretive catalogue, lectures, and a traveling exhibition about Portuguese contributions to the Age of Exploration, including the discovery of Brazil. GL

CUNY Research Foundation/LaGuardia Community College, Long Island, NY; Richard K. Lieberman: \$82,124. To support production of eight 30-minute radio programs about the political career of Fiorello H. La Guardia and the history of New York City during the 1930s and 1940s. GN

Cambridge Documentary Films, Inc., MA; Renner Wunderlich: \$19,948. To support planning for a 90-minute film about the life of Eugene Debs, 1855–1926. GN

Chicago Historical Society, IL; Ellsworth H. Brown: \$300,000 OR; \$100,000 FM. To support an exhibition and public programs on the slavery issue and the American Civil War. GM

Colorado State Library, Denver; Nancy M. Bolt: \$37,915. To support planning for a traveling exhibition, catalogue, lecture series, and ancillary literature about American reactions to Nazi book burning in 1933 and the symbolism of censorship. GL

Crossways, Inc., Washington, DC; Candyce Martin: \$23,646. To support script revisions for a dramatic miniseries about the Sager family who emigrated and settled in the Pacific Northwest between 1844 and 1848. GN

Detroit Historical Society, MI; Maud M. Lyon: \$18,005. To support a documentation survey of five areas of the museum's collection in preparation for a comprehensive presentation on the history of Detroit. GM

Edison Institute, Dearborn, MI; Peter H. Cousins: \$27,325. To support planning for a reinterpretation of three historic structures that will reflect current trends in the study of Afro-

American history and culture. GM

Educational Film Center, Annandale, VA; Ruth S. Pollak: \$597,477. To support production of a one-hour drama about a 13-year-old Confederate girl, Louise Van Lew, who had to choose between her southern values and those of her beloved guardian aunt, Elizabeth Van Lew, a spy for the Union. GN

Focus Foundation, Inc., NYC; Valerie M. Shepherd: \$19,998. To support planning for a one-hour film on Spanish exploration and settlement in 16th-century North America. GN

GWETA, Inc., Walpole, NH; Ken Burns: \$299,100. To support the expansion of the five-hour "Civil War" series to ten hours. GN

Hamilton Project, Hoboken, NJ; Robert E. Clem: \$20,000. To support planning for a feature-length dramatic biography of Alexander Hamilton. GN

Institute of Early American History & Culture, Williamsburg, VA; Charles F. Hobson: \$75,000 OR; \$9,675 FM. To support preparation of an edition of the papers of John Marshall. RE

Institute of Early American History & Culture, Williamsburg, VA; Steven J. Schechter: \$700,000 OR; \$150,000 FM. To support the production of a three-part dramatic miniseries that will depict the life of a Connecticut family during the revolutionary war. GN

Johns Hopkins U., Baltimore, MD; George F. Thompson: \$20,000. To support the publication of two volumes in the edition of the papers of Dwight David Eisenhower, covering the period January 1, 1951 to January 20, 1953, the day Eisenhower was inaugurated as president. RP

Johns Hopkins U., Baltimore, MD; George F. Thompson: \$5,800. To support the publication of a revisionist account of the City Beautiful movement that emphasizes the political underpinnings of this environmental, sociocultural, and aesthetic movement of the early 20th century. RP

Lancit Media Visions, Inc., NYC; Cecily Truett: \$115,300. To support the writing of a script for a 90-minute television drama on the life and times of Captain Nathaniel Gordon, American slave trader, 1826–62. GN

Louisiana State U., Baton Rouge; Beverly Jarrett: \$7,953. To support the publication of the third and final volume covering the final years of the Civil War, in an edition of the diary of secessionist Edmund Ruffin. RP

Maine Library Association, Augusta; Julia R. Walking: \$116,949. To support a series of 120 reading and discussion groups, a slide-tape and a videotape program, a conference, and ancillary literature about European exploration of the New England coast in the 15th and 16th centuries. GL

Museum of Our National Heritage, Lexington, MA; Barbara A. Franco: \$41,244. To support planning for a temporary exhibition that will examine New England life through an analysis of clothing and dress from 1620 to 1876. GM

National Trust for Historic Preservation, Washington, DC; Christopher Scott: \$15,000. To support a self-study that will evaluate Montpelier's current interpretive programs and will examine the long-term potential for interpretive exhibitions and public programming. GM

New Jersey State Museum, Trenton; Suzanne C. Crilley: \$51,875. To support the planning of an exhibition, catalogue, and programs that will examine Afro-American migration and associational life in New Jersey from 1664 to the present. GM

New York U., NYC; Esther Katz: \$65,000 OR; \$75,000 FM. To support the preparation of a microfilm edition, reel guide, and index for the papers of Margaret Sanger. RE

North Texas Public Broadcasting, Inc., Dallas; Patricia P. Perini: \$600,000 OR; \$150,000 FM. To support the production of three one-hour documentaries on the political life of Lyndon Baines Johnson. GN

Northern Illinois U., DeKalb; Allan Kulikoff: \$10,000 OR; \$2,000 FM. To support an interdisciplinary conference on women and the transition to capitalism in rural America between the years 1760 and 1920. RX

Old Sturbridge Village, MA; John E. Worrell: \$30,770. To support a study of the economic life of country towns in Worcester County, Massachusetts, between 1790 and 1850, that will focus on the rural economy, economic exchange, and social change during this period of rapid development. RO

Pennsbury Society, Morrisville, PA; Alice L. P. Hemenway: \$104,870. To support a living history project that will explore the adaptation of William Penn's followers from England to Pennsylvania through a series of thematic programs designed to illuminate social and cultural change between 1680 and 1720. GM

Present Stage, Inc., Cambridge, MA; Laurie S. Block: \$37,656. To support script development for a one-hour documentary film that traces the history of Americans' interest in physical fitness. GN

Rhode Island Historical Society, Providence; Richard K. Showman: \$60,000 OR; \$75,000 FM. To support work on printed and microfilm editions of the papers of revolutionary war General Nathanael Greene, (1742–86). RE

U. of California, Berkeley; Leon F. Litwack: \$75,000 OR; \$100,000 FM. To support the preparation of a microfilm edition, reel guide, and index for the papers of Emma Goldman. RE

U. of Connecticut, Storrs; Christopher Collier: \$127,929. To support a four-week institute for 20 college teachers on texts in American history from the 1760s to the 1820s. EH

U. of Georgia, Athens; Charles M. Hudson: \$137,000. To support a five-week institute on exploration and native societies in the southeastern United States, 1500–1700. EH

U. of Maryland, College Park; Stuart B. Kaufman: \$95,000 OR; \$60,000 FM. To support continuing work on a print and microfilm edition of the Samuel Gompers papers. RE

U. of Nebraska, Lincoln; Gary E. Moulton: \$95,000 OR; \$27,500 FM. To support work on an edition of the journals of the Lewis and Clark expedition. RE

U. of South Carolina, Columbia; Catherine W. Horne: \$150,000. To support a traveling exhibition, catalogue, and educational programs that will explore the history of stoneware in South Carolina during the early 19th century and its subsequent impact on the development of southern folk pottery. GM

U. of South Carolina, Columbia; Clyde N. Wilson: \$70,000 OR; \$10,000 FM. To support the preparation of an edition of the papers of John C. Calhoun. RE

U. of South Carolina, Columbia; David R. Chesnut: \$120,000 OR; \$25,000 FM. To support preparation of an edition of the papers of Henry Laurens, 18th-century statesman and president of the Continental Congress. RE

U. of Tennessee, Knoxville; Paul H. Bergeron: \$95,000 OR; \$30,000 FM. To support the preparation of an edition of the papers of Andrew Johnson. RE

U. of Wisconsin, Madison; John P. Kaminski: \$100,000 OR; \$70,000 FM. To support the preparation of a documentary history of the ratification of the Constitution and Bill of Rights. RE

Virginia Historical Society, Richmond; Virginius C. Hall, Jr.: \$28,554. To support planning for an exhibition, guide, and accompanying lectures about the history of medicine in Virginia from 1600 to 1900. GL

WGBH Educational Foundation, Boston, MA; Brigid Sullivan: \$20,000. To support the planning of a series of 13 half-hour original dramas that will educate children about significant historical trends and developments in 20th-century American history. GN

Washington State U., Pullman; Jacqueline L. Peterson: \$87,526. To support planning for a traveling exhibition and catalogue that will focus on the encounter and cultural exchange between Jesuit missionaries and the American Indians of the plains. **GM**
West Virginia Women's Foundation, Charleston; Barbara Matz: \$19,235. To support planning for a series of traveling exhibitions and related public library programs on the history of women in West Virginia. **GL**

Interdisciplinary

Afro-American Museum, Philadelphia, PA; Irene U. Burnham: \$35,170. To support the planning of an exhibition on the history of Afro-American life in the Delaware Valley. **GM**
Alaska State Museum, Juneau; Thomas D. Lonner: \$250,000 OR; \$30,000 FM. To support a three-year exhibition that will explore the cultural meanings of the crest art of the Chilkat Tlingit peoples of Alaska from a range of Western and Tlingit perspectives. **GM**
Allentown Art Museum, PA; Patricia Delluva: \$5,000. To support planning for computerized documentation of the museum's textile collection. **GM**
Alvernia College, Reading, PA; Richard N. Stichler: \$36,260. To support a faculty study project of reading and discussion of humanities texts in order to build support for a humanities core curriculum. **EH**
American Assn. of Community & Jr. Colleges, Washington, DC; James F. Gollattscheck: \$230,465. To support a national conference focused on eight exemplary humanities projects, follow-up curriculum advisory visits, a newsletter, and a case study publication. **EH**
American Council of Learned Societies, NYC; Frederick H. Burkhardt: \$110,000 OR; \$60,000 FM. To support preparation of an edition of the correspondence of Charles Darwin. **RE**
American Council of Learned Societies, NYC; Allen H. Kassof: \$150,000 OR; \$700,000 FM. To support exchange programs for advanced research in the Soviet Union, the socialist countries of Eastern Europe and Mongolia, and related research activities in the humanities. **RI**
American Library Association, Chicago, IL; Peggy Barber: \$374,839. To support a traveling exhibition, interpretive materials, and reading and discussion programs on the history and significance of the French Revolution. **GL**
American Library Association, Chicago, IL; JoAn S. Segal: \$37,963. To support a workshop for librarians and scholars at historically black colleges and universities that will assist them in planning and conducting humanities programs for the general public. **GL**
Aquinas Junior College at Newton, MA; Phyllis Harnick: \$13,580. To support four weekend faculty seminars led by a visiting scholar. **EH**
Asia Society, Inc., NYC; Anthony J. Kane: \$150,295. To support local and regional interpretive public programs on the history and cultures of the Asia-Pacific region. **GP**
Aston Magna Foundation for Music, Inc., Danbury, CT; Raymond Erickson: \$74,295. To support seven multidisciplinary programs that will examine the social and cultural history and context for classical music programs. **GP**
Brazos Valley Museum, College Station, TX; Paisley S. Cato: \$15,000. To support a self-study that will lead to the development of a humanities orientation and the interpretive framework for an expanding natural science museum. **GM**
CUNY Research Foundation/Grad. School & Univ. Center, NYC; Renee Waldinger: \$189,958". To support a national institute on the French Revolution for 30 college humanities teachers. **EH**
CUNY Research Foundation/Queens College, Flushing, NY; James Mittelman: \$160,000. To

support a three-year project that will train faculty members to teach a four-course sequence in world history and culture. **EH**
Cabrini College, Radnor, PA; Sharon C. Schwarze: \$80,572. To support faculty development in preparation for revision of the humanities curriculum. **EH**
Chicago Public Library, IL; J. Ingrid Lesley: \$14,704. To support planning for educational programs and exhibitions on Chicago dialects and the contribution of Chicago's myriad populations to American English. **GL**
Community Heritage Film Group, Ocean Grove, NJ; Jennifer Boyd: \$20,000. To support planning for a one-hour documentary film biography of Billy Sunday, the baseball player turned evangelist, who was one of the leading voices of the evangelical churches in the United States from 1895 to 1935. **GN**
Connecticut Players Foundation, Inc/Long Wharf Theatre, New Haven, CT; James D. Luse: \$59,304. To support a series of public forums and publications designed to enrich the public's understanding of the humanities as depicted in the seasonal offerings at a regional theater. **GP**
Department of Overseas Missions, NYC; George M. Miller: \$75,870. To support the writing of a script for a 90-minute dramatic television program examining James Weldon Johnson's "God's Trombones." **GN**
Dixie College, St. George, UT; Joe Green: \$135,061. To support a series of eight one-week seminars for 20 faculty members on seminal texts, authors, and ideas in order to develop new humanities honors courses. **EH**
Earlham College, Richmond, IN; Peter K. Cline: \$50,000 OR; \$25,000 FM. To support a series of faculty seminars, library research, and a dissemination conference to improve the freshman humanities program. **EH**
Eastern Kentucky U., Richmond; Bonnie J. Gray: \$39,000. To support a faculty seminar to plan a core of humanities honors courses. **EH**
Eckley Miners' Village Museum, Weatherly, PA; Vance P. Packard: \$17,946. To support planning for a permanent exhibition on industrial medicine in the Pennsylvania anthracite region from 1850 to 1930. **GM**
Edison Institute, Dearborn, MI; Michael J. Ettema: \$65,000. To support planning for a long-term exhibition and accompanying publication on the history of office work in America from the 18th century to the present. **GM**
Essex Institute, Salem, MA; Barbara M. Ward: \$75,000. To support an exhibition and educational programming on the Gardner-Pingree House which was built during the federal period of Salem's history. **GM**
Festival of Indonesia Foundation, NYC; Ted M. G. Tanen: \$20,210. To support the planning of public programs on the history and culture of Indonesia that will complement exhibitions and performances. **GP**
Film Arts Foundation, San Francisco, CA; Louise Cox: \$25,455. To support scripting of a one-hour documentary film on the history and Afro-American culture of the Sea Islanders of Georgia and South Carolina. **GN**
Fisk U., Nashville, TN; Jessie C. Smith: \$15,000. To support the planning of a series of programs comparing the Chicago Renaissance, 1935-50, to the Harlem Renaissance. **GL**
Florida Memorial College, Miami; Sanford J. Smoller: \$60,840. To support a summer institute for 15 faculty members to discuss and analyze key texts relating to 20th-century black intellectual, cultural, and creative expression. **EH**
Friends of Independence National Historical Park, Philadelphia, PA; J.A. Leo Lemay: \$15,000. To support a conference on Benjamin Franklin's contributions to 18th-century literature and culture. **RX**
Harvard U. Press, Cambridge, MA; Maud E. Wilcox: \$20,000. To support the publication of

the last three volumes of the edition of the letters of Henry Adams. **RP**
Huntington Library, San Marino, CA; Danton S. Miller: \$10,000 OR; \$5,000 FM. To support the publication of a two-volume guide to the medieval and Renaissance manuscripts held by the Huntington Library. **RP**
Independent Broadcasting Associates, Inc., Littleton, MA; Julian Crandall Hollick: \$19,885. To support planning for a series of 10 to 13 one-hour documentary and dramatic radio programs about the image of America in European culture since 1492. **GN**
Jackson State U., MS; Alferdteen Harrison: \$107,631. To support an opening lecture, a two-day symposium, an interpretive booklet, and ancillary exhibits on the great migration of black Americans from the rural South to the urban North and the present day consequences. **GP**
James Sprunt Community College, Kenansville, NC; Becke Roughton: \$52,589. To support development of nine linked humanities courses on Western civilization in Associate of Arts and Associate of Science degree programs. **EH**
Jewish Heritage Writing Project, Inc., NYC; Alan M. Adelson: \$116,685 OR; \$50,000 FM. To support completion of a feature-length documentary film based primarily on "The Chronicle of the Lodz Ghetto," the only existing account of a Jewish community's experience under Nazi domination from 1941 to 1944. **GN**
KCET-TV, Los Angeles, CA; Richard G. Heus: \$600,940 OR; \$150,000 FM. To support production of a two-hour dramatic television portrait of Clarence Darrow. **GN**
KCET-TV, Los Angeles, CA; Stephen Stept: \$14,921. To support a script for a two-hour television drama on the life and work of American attorney Clarence Darrow, 1857-1938. **GN**
Kentucky State U., Frankfort; Rodney W. Kilcup: \$19,003. To support planning for a revision of text-based seminars that are the core of the Whitney Young College curriculum. **EH**
Kirkwood Community College, Cedar Rapids, IA; Robert A. Sessions: \$296,800. To support, through faculty and curriculum development, preparation of three new interdisciplinary humanities courses for students in programs leading to the Associate of Applied Science and Associate of Arts degrees. **EH**
Marietta College, OH; Stephen W. Schwartz: \$63,778. To support a seminar in 1990 for faculty members who will study under four visiting scholars humanities texts, how they exemplify aspects of leadership, and how to incorporate these texts into their respective courses. **EH**
Marymount College, Tarrytown, NY; Patricia Silber: \$50,000. To support a series of faculty workshops to develop a thematic approach to required humanities courses. **EH**
Memphis State U., TN; David R. Hiley: \$140,000. To support two summer seminars for 20 faculty members who will study primary works with visiting scholars for the development of two new education courses: "Hebrew and Greek Legacy" and "Faith, Reason, and Imagination." **EH**
Montana Historical Society, Helena; Jennifer J. Thompson: \$135,964. To support a symposium, 11 community forums, and a publication exploring the history and culture of six northwestern states celebrating their centennials during 1989-90. **GP**
Mount Saint Mary's College, Emmitsburg, MD; Thomas F. Flynn: \$100,000 OR; \$50,000 FM. To support a project to develop a 15-course humanities core curriculum with faculty development seminars, colloquia, and audiovisual materials. **EH**
Mount Vernon College, Washington, DC; Nancy A. White: \$86,903. To support a six-week project for 20 faculty members to study with outside scholars ten major texts and integrate them into a new core curriculum. **EH**

Nassau Community College, Garden City, NY; Joan Seveck: \$200,000. To support a three-year program of faculty study for subsequent implementation of a college-wide two-course core curriculum in the humanities. **EH**

National Humanities Center, Res. Tri. Park, NC; Wayne J. Pond: \$60,000. To support production of 52 weekly half-hour radio programs that will feature conversations with fellows of the National Humanities Center. **GN**

New York Foundation for the Arts, NYC; Kirk R. Simon: \$66,587. To support the scripting of a one-hour critical biography of R. Buckminster Fuller, 1895-1983. **GN**

New York U., NYC; Steven S. Hutkins: \$62,369. To support the development of three new humanities courses for freshmen. **EH**

Oklahoma State U., Stillwater; Mary Rohrberger: \$74,261. To support two summer seminars and academic year follow-up activities to prepare 13 faculty members to teach three new core courses: Masterworks of Western Culture I and II and Philosophical Classics. **EH**

Pacific Basin Institute, Santa Barbara, CA; Frank B. Gibney: \$100,000. To support scripting of two episodes in a nine-part documentary film series about the histories, economies, societies, and interdependence of the Pacific Basin nations, and to support postproduction of the pilot on Meiji Japan. **GN**

Philadelphia College of Textiles and Science, PA; William R. Brown: \$75,219. To support a two-semester pilot program in the humanities for freshman. **EH**

Queens College, Charlotte, NC; Robert W. Whalen: \$46,224. To support a three-week workshop for nine faculty members who will study with visiting scholars: "The Rise of Moral Imagination," "Conflicts of Rationalism," and "The Renaissance and the Scientific Vision," using classic texts. **EH**

Redding Films, Fairfield, CT; William C. King: \$20,000. To support planning for a one-hour documentary film on black American painter, Henry Ossawa Tanner (1859-1937). **GN**

Refugee Resettlement Program/Roman Catholic Diocese, Springfield, MA; Lawrence R. Hott: \$25,000. To support scripting of a one-hour documentary film that will examine the influence of Khmer culture and religion on the acculturation of Cambodian refugees in America. **GN**

Rice U., Houston, TX; Neal F. Lane: \$150,000 OR; \$75,000 FM. To support three years of faculty seminars for the development of a humanities program for engineering and science students and for humanities and social science students basic courses in engineering and natural science. **EH**

Rutgers U., New Brunswick, NJ; Reese V. Jenkins: \$234,290. To support the continuing preparation of a selected microfilm edition and a selected print edition of the papers of Thomas Edison. **RE**

SUNY Research Foundation/Albany, NY; Gregory I. Stevens: \$148,600. To support one workshop and a series of nine regional meetings for teams of scholars and librarians in order to encourage the planning and development of humanities programs for youth throughout New York State. **GL**

Salt, Inc., Kennebunkport, ME; Hugh T. French: \$24,200. To support the development of a computerized data base for the collections of oral history and folklore that document the traditional way of life of the people of Maine. **GM**

Santa Fe Indian School, NM; Sally T. Hyer: \$75,392. To support a traveling exhibition and catalogue that will examine American Indian education at the Santa Fe Indian School from 1890 to the present. **GM**

Seattle Art Museum, WA; Bonnie Pitman-Gelles: \$300,000 OR; \$350,000 FM. To support an interpretive installation of the museum's

Asian collections and educational materials, programs, and conservation treatments. **GM**

Slippery Rock U. of Pennsylvania; Paul Shaker: \$90,000. To support faculty development and the revision of two introductory education courses to incorporate humanities texts. **EH**

Social Science Research Council, NYC; Frederic E. Wakeman: \$10,000 OR; \$2,400 FM. To support an international conference that will explore the origins of unity and diversity in nine Latin American countries between the mid-18th and early 20th centuries, using the historical study of coffee as a thematic focus. **RX**

Social Science Research Council, NYC; Frederic E. Wakeman: \$100,000 OR; \$600,000 FM. To support the International Postdoctoral Grants Program of the Social Science Research Council and the American Council of Learned Societies. **RI**

Society for the Preservation of New England Antiquities, Boston, MA; Martha V. Pike: \$25,000. To support documentation of the collections of furniture, fine arts, and decorative arts at Codman House in Lincoln, Massachusetts. **GM**

Southeastern Louisiana U., Hammond; James F. Walter: \$100,000. To support study by 15 faculty members of the concept of justice in the writings of classical Greece, the Renaissance, and the early American republic and the development of a new core honors curriculum. **EH**

Southwestern College, Chula Vista, CA; Alma R. Aguilar: \$29,539. To support a one-year planning project that will enable nine faculty members and visiting scholars to prepare three interdisciplinary courses on Hispanic influences on contemporary American culture. **EH**

Stockton State College, Pomona, NJ; Eileen Dubin: \$89,751. To support lectures, book and film discussions, traveling photo exhibitions, and the preparation of bibliographies and literature about women's roles in the military services and in antiwar activities. **GL**

Sul Ross State U., Alpine, TX; Earl H. Elam: \$21,024. To support the establishment of a planning committee, the development of a planning conference, and the mounting of postplanning conference activities for three symposia on the Columbian Quincentenary in the Big Bend region. **GP**

Temple U., Philadelphia, PA; David M. Bartlett: \$10,000. To support the publication of a study of the use of agrarian themes in 19th-century American visual art and literature. **RP**

Tri-Cities State Technical Institute, Blountville, TN; Tamara Baxter: \$46,692. To support curriculum planning and implementation, faculty study, library acquisitions, and coordination of humanities-related student activities. **EH**

Tufts U., Medford, MA; Seymour S. Bellin: \$170,182. To support a five-week institute for 24 participants on the historical and social context of technological choices and their consequences in American life from 1607 to 1940. **EH**

U. of Alabama, Tuscaloosa; Edward H. Moseley: \$145,864. To support an institute on Latin American history and culture for Alabama high school social studies teachers. **ES**

U. of Chicago, IL; Susan Abrams: \$5,275. To support the publication of a study that examines how cooperation and competition among scientists results in basic conceptual change in science. **RP**

U. of Chicago, IL; Jeffrey Abt: \$26,949. To support a one-day symposium on 19th-century Polish history, culture, and visual arts in conjunction with a special exhibition, "Nineteenth-Century Polish Painting: Valor, Memory, and Dreams." **GP**

U. of Illinois, Chicago; Gene W. Ruoff: \$132,872. To support three symposia, an exhibition of historical documents, and publications about Hull-House, the settlement house founded by Jane Addams and her associates. **GP**

U. of Illinois, Urbana; Charles C. Stewart: \$20,224. To support microfilming of materials in the privately-owned library of Haroun b. Sidia in Boutilimit, Mauritania. **RC**

U. of Illinois, Urbana, Champaign; Judith M. McCulloh: \$12,958. To support the publication of a discography of ethnic music recordings that were produced in the United States between 1894 and 1942. **RP**

U. of Maryland, College Park; Saul Sosnowski: \$135,124. To support a five-week institute for 25 college teachers on the literary texts and archaeological sources of Mexican colonial history. **EH**

U. of Michigan, Ann Arbor; Judith L. Elkin: \$18,539. To support the planning of a series of public programs that explore the Jewish role in the discovery, conquest, and settlement of the New World. **GP**

U. of Minnesota, Minneapolis; Lyndel I. King: \$163,482. To support a traveling exhibition, catalogue, audiotape, and ancillary literature about the metamorphosis of black culture and social identity between 1917 and 1937. **GL**

U. of Mississippi, University; Ronald W. Bailey: \$40,000 OR; \$5,000 FM. To support a conference that will explore the importance of historical archaeology to the history of black American culture. **RX**

U. of North Carolina Press, Chapel Hill; Lewis A. Bateman: \$10,000 OR; \$5,000 FM. To support the publication of an encyclopedia of southern culture. **RP**

U. of North Carolina, Greensboro; Joanne V. Creighton: \$75,000 OR; \$50,000 FM. To support two year-long faculty seminars with visits by distinguished scholars, summer curricular workshops, and pilot programs to integrate a new freshman seminar with a course in Western civilization. **EH**

U. of North Carolina, Wilmington; William H. Schneider: \$105,051. To support the establishment of interdisciplinary courses on the history and impact of science through faculty and curriculum development. **EH**

U. of Southern Maine, Portland; Joseph A. Conforti: \$25,000. To support planning and implementation of five courses for a Master of Arts degree in New England studies. **EH**

U. of Texas, Austin; Edgar Charles Polome: \$149,633. To support a summer institute on Indo-European linguistics and archaeology. **EH**

U. of Toledo, OH; Roger D. Ray: \$134,407. To support 26 public lectures, with readings and discussions, that will be grouped in four series: "What Is a Masterpiece?" "What Is the Meaning of this City?" "Asia Old and New," and "Public Leadership and World Literature." **GP**

U. of Wisconsin, Madison; David C. Lindberg: \$122,499. To support a five-week institute for 25 teachers on the impact of Spain and Portugal on the development of the New World in the period of European Expansion. **EH**

Utah State U., Logan; Glenn R. Wilde: \$166,328. To support a project that will adapt 22 humanities courses for delivery via telecommunications and develop the first year's offerings of these courses. **EH**

Vermont Library Association, Chester; Sally Anderson: \$158,355 OR; \$50,000 FM. To support a series of 147 library reading and discussion groups and ancillary education materials about themes in history, philosophy, and comparative religion. **GL**

Virginia Polytechnic Institute & State Univ., Blacksburg; Roger Ariew: \$9,000. To support an international conference on Pierre Duhem, 1861-1916, a French historian, scientist, and philosopher of science. **RX**

Virginia Polytechnic Institute & State Univ., Blacksburg; Bernard F. Dukore: \$21,500 OR; \$10,000 FM. To support a conference to consider George Bernard Shaw's place in English and American drama and theater. **RX**

Wayne State U., Detroit, MI; Jacob Lassner: \$15,066 OR; \$9,380 FM. To conduct a conference titled "The Hebrew Bible: Sacred Text and Literature." **RX**

Winterthur Museum, DE; Catherine E. Hutchins: \$10,000 OR; \$5,000 FM. To conduct an interdisciplinary conference, "Everyday Life in the Early Republic," examining landscape, housing, consumption, and symbolism in American history from 1788 to 1828. **RX**

Wofford College, Spartanburg, SC; Richard M. Wallace: \$58,519. To support a seminar for faculty members to revise courses in philosophy, government, and economics and develop new courses for a new interdisciplinary major. **EH**

Wyoming Chautauqua Society, Cheyenne; Lou L. Burton: \$130,120 OR; \$36,000 FM. To support planning for scholar-led chautauquas, lectures, and workshops in five Rocky Mountain states that will explore the expansion of the American West from 1842 to 1896. **GP**

Language and Linguistics

James Madison U., Harrisonburg, VA; Robert V. Hoskins: \$120,000. To support a series of workshops on classic texts that will prepare faculty members to teach the new interdisciplinary freshman seminars. **EH**

Lehigh U., Bethlehem, PA; David W. P. Lewis: \$160,000 OR; \$20,000 FM. To support a three-year project to improve language and culture studies in Chinese and Russian. **EH**

Parkland College, Champaign, IL; Raymond S. Bial: \$11,989. To support planning of an exhibition that will use the D'Arcy Collection of advertising art to explore the role of print advertising in shaping social, economic, and cultural life from 1890 to 1970. **GL**

Saint Olaf College, Northfield, MN; Wendy W. Allen: \$170,000 OR; \$25,000 FM. To support a project that will enable faculty to integrate texts written in foreign languages into currently-taught humanities courses. **EH**

Southern Voices Productions, NYC; Rachel McPherson: \$20,000. To support planning for a series of six one-hour dramatic television adaptations of southern literary works. **GN**

U. of Colorado, Boulder; Allan R. Taylor: \$30,000 OR; \$5,000 FM. To support a conference on the Greenberg classification of the native languages of the Americas and related problems in prehistory research. **RX**

U. of Kentucky Research Foundation, Lexington; John E. Keller: \$150,082. To support an institute for 30 teachers to study formative texts of the Spanish literary tradition in a multidisciplinary context. **EH**

Ways of Knowing, Inc., NYC; Gene Searchinger: \$750,600. To support the production of four one-hour films on the nature of language and the discipline of linguistics. **GN**

Yale U., New Haven, CT; Giuseppe Mazzotta: \$142,000. To support a six-week institute for 22 participants on Petrarch's major works and the Petrarchian legacy in Western culture. **EH**

Literature

Arizona Theatre Company, Tucson; Constantine Arvanitakis: \$220,000. To support reading and film discussion programs, a lecture series, and a two-day conference about dramatic literature and tradition and the relationship between the theater and literature, philosophy, history, and art. **GL**

Auburn U., AL; Leah R. Atkins: \$246,514. To support 640 reading and discussion sessions in Alabama libraries about southern literature. **GL**

Columbia U. Press, NYC; Jennifer Crewe: \$2,500. To support the publication of the first of

four volumes that will supplement the 1939 six-volume edition of the letters of Ralph Waldo Emerson. **RP**

Cornell U., Ithaca, NY; Ann G. Gold: \$31,650. To support the translation of two related tales from the literary tradition of North India. **RL**

Cornell U., Ithaca, NY; Peter Uwe Hohendahl: \$10,000. To support an international, interdisciplinary research conference that will examine the significance of Heinrich Heine's work for Western European and American thought and literature. **RX**

Dallas Opera, TX; Roger G. Pines: \$10,810 OR; \$10,000 FM. To support a symposium on the problems of adapting literature to other artistic media, the symposium will coincide with an international premiere of Dominick Argento's opera *The Aspern Papers*. **GP**

Delaware Library Association, Wilmington; Truth H. Schiffhauer: \$147,860. To support scholar-led reading and discussion programs on six themes in 40 libraries in Maryland, Virginia, and Delaware. **GL**

Wilfred S. Dowden: \$7,600. To support the preparation of a cumulative index for the five-volume edition of the journals of Irish poet Thomas Moore, (1779-1852). **RE**

Film America, Inc., Washington, DC; Karen Thomas: \$68,552. To support the writing of a script for a one-hour public television documentary on Edgar Allan Poe. **GN**

Global Village Video Resource Center, Inc., NYC; John L. Reilly: \$380,300. To support production of a one-hour film documentary on the life and work of Samuel Beckett. **GN**

Globe Radio Repertory, Seattle, WA; John P. Siscoe: \$27,812. To support the writing of scripts for radio adaptations of 15 stories by Anton Chekhov and 13 essays that discuss his themes and techniques. **GN**

Hampton U., VA; Enid P. Housty: \$76,677. To support a project that will enhance a two-semester sophomore humanities sequence with faculty study of the epic literature of Africa, classical antiquity, and medieval Europe. **EH**

Henry S. Heifetz: \$49,680. To support the translation of a 7th-century Sanskrit poem. **RL**

Indiana U., Bloomington; Samuel N. Rosenberg: \$120,000 OR; \$30,000 FM. To support the translation of five interrelated 13-century French prose narratives that constitute the fullest chronicle of the legend of King Arthur. **RL**

KCRW Foundation, Santa Monica, CA; Marjorie R. Leet: \$65,820. To support production and promotion of 13 half-hour radio programs in an ongoing series that features interviews with American authors, who also read their short stories during the programs. **GN**

Philip Kelley: \$180,000 OR; \$20,000 FM. To support preparation of an edition of the complete correspondence of Robert and Elizabeth Barrett Browning. **RE**

Louisiana State U., Baton Rouge; Beverly Jarrett: \$4,345. To support the publication of the first volume of a chronological and comprehensive survey of the history of Afro-American literature. **RP**

Lushootseed Research, Seattle, WA; Thomas M. Hess: \$37,775. To support the preparation of an authoritative edition and translation of five Lushootseed poetic texts that deal with familial obligations. **RL**

Julie S. Meisami: \$21,512. To support the translation of a 12th-century Persian court romance into English verse. **RL**

National Council on the Aging, Inc., Washington, DC; Sylvia Riggs Liroff: \$128,350 OR; \$24,930 FM. To support planning for scholar-led reading-discussion groups on railroad history in six western and northern states. **GP**

New York Center for Visual History, NYC; Lawrence Pitkethly: \$300,600. To support the production of a one-hour documentary on the life and work of Nobel Prize-winning poet Joseph Brodsky. **GN**

Newberry Library, Chicago, IL; Josephine A. Roberts: \$90,000 OR; \$20,000 FM. To support the preparation of an edition of Lady Mary Wroth's *Urania*. **RE**

Northwestern State U. of Louisiana, Natchitoches; Jenny L. Royer: \$27,914. To support the planning of reading and discussion programs, resource materials, and an annotated bibliography on the works of Kate Chopin. **GL**

Princeton U., NJ; Thomas Roche: \$172,571. To support a six-week summer institute for 24 college and university teachers on *The Faerie Queene*. **EH**

Princeton U., NJ; Samuel Hynes: \$90,000. To support the preparation of a critical edition of the dramatic works of Thomas Hardy. **RE**

Rice U., Houston, TX; Marguerite A. Bieseles: \$45,000. Translation of materials on the religious beliefs and cultural ecology of the !Kung Bushmen collected through extensive field research. **RL**

San Diego State U. Foundation, CA; Paul Espinosa: \$19,987. To support the planning for a 90-minute dramatic adaptation of the novel . . . *Y No Se Lo Trago la Tierra, (And the Earth Did Not Swallow Him)*, written by Tomas Rivera in 1971. **GN**

Simon Fraser U., Burnaby, Canada; Edgar F. Harden: \$87,000. To support the preparation of a two-volume supplement to the edition of the correspondence of William Makepeace Thackeray. **RE**

Simon Fraser U., British Columbia; Jared R. Curtis: \$27,863. To support the preparation of the Cornell Wordsworth edition. **RE**

Susan Slymovics: \$30,000. To support the translation of an Arab oral epic that recounts the history of the Bedouin migrations from Arabia to North Africa during the 9th and 10th centuries. **RL**

William Jay Smith: \$55,000. To support the translation of three volumes of poetry and art criticism by Jules Laforgue (1860-87). **RL**

Stanford U., CA; Grant Barnes: \$5,473 OR; \$1,000 FM. To support the publication of the second volume in an edition of the poetry of Robinson Jeffers. **RP**

Texas Tech U., Lubbock; Patrick W. Shaw: \$9,807. To support a conference on the work of Willa Cather that will pay particular attention to the influence of the Southwest on her work. **RX**

U. of California Press, Berkeley; Lynne E. Withey: \$8,000. To support the publication of a parallel edition of two of the three early states of *King Lear* and of additional volumes providing texts and variants for all three early states. **RP**

U. of California, Santa Barbara; Elizabeth H. Witherell: \$100,000 OR; \$25,000 FM. To support the preparation of two volumes of the *Journals* of Henry David Thoreau. **RE**

U. of California, Santa Barbara; Paul Z. Her-nadi: \$161,222. To support an institute for 25 faculty members that will enhance their understanding and teaching of Goethe's *Faust*. **EH**

U. of Chicago, IL; Alan G. Thomas: \$9,361. To support the publication of a two-volume picaresque tale written by Mendes Pinto, a 16th-century Portuguese adventurer who traveled throughout Asia and whose account was well known in 17th-century Europe. **RP**

U. of Florida, Gainesville; Vasudha R. Narayanan: \$72,513 OR; \$10,000 FM. To support the preparation of an edition and translation of a 9th-century Hindu poem that is considered sacred but, unlike other such texts, is accessible to all castes. **RL**

U. of Maryland, College Park; Adele Berlin: \$15,000. To support the translation of selected works on literary theory by eight Jewish writers from the Middle Ages and the Renaissance. **RL**

U. of Massachusetts, Amherst; Richard J. Martin: \$4,000. To support the publication of a study that shows how the humanist movement of the Renaissance in continental Europe contributed to the development of the novel. **RP**

U. of Michigan Press, Ann Arbor; LeAnn Fields: \$2,422. To support the publication of a collection of literary notes and poems by Matthew Arnold. **RP**

U. of Missouri, Columbia; Susan M. Denny: \$3,682. To support the publication of the first of four volumes in an edition of Ralph Waldo Emerson's sermons. **RP**

U. of North Carolina, Chapel Hill; Joseph M. Flora: \$176,000. To support a six-week institute on southern writers and the relationship between southern literature and culture. **EH**

U. of Notre Dame, IN; Eugene C. Ulrich: \$85,000 OR; \$8,000 FM. To support work on an edition of the Dead Sea Scrolls. **RE**

U. of Toronto, Toronto, Canada; Prudence Tracy: \$4,600 OR; \$6,400 FM. To support the publication of an encyclopedia on the life, works, and influence of Edmund Spenser. **RP**

Utah Library Association, Salt Lake City; Helen A. Cox: \$192,027. To support reading and discussion programs, the development of two theme packages, and the development of a lending center for reading and discussion materials in a six-state area. **GL**

WGBH Educational Foundation, Boston, MA; Brigid Sullivan: \$100,000 OR; \$150,000 FM. To support the acquisition, adaptation, and airing of nine previously produced half-hour dramatic adaptations of landmark children's books and stories. **GN**

Wedgestone Press, Winfield, KS; Philip Kelley: \$12,000. To support the 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: \$541,010. To support production of a one-hour documentary on the life and work of Marcel Proust, 1871-1922. **GN**

YIVO Institute for Jewish Research, NYC; Benjamin Harshav (Hrushovski): \$43,455 OR; \$20,000 FM. To support the preparation of a bilingual anthology of American Yiddish poetry from 1870 to 1970. **RL**

Philosophy

Carrie L. Asman-Schneider: \$30,000. To support a translation of Walter Benjamin's writings on language, perception, and image. **RL**

Catholic U. of America, Washington, DC; John F. Hinnebusch: \$45,000 OR; \$30,000 FM. To support the preparation of the critical edition of two works of St. Thomas Aquinas: his commentary on *III Sentences* of Peter Lombard and *On Spiritual Creatures*. **RE**

Clemson U., SC; George R. Lucas, Jr.: \$156,934. To support a six-week institute for 25 humanities teachers on the use and interpretation of classical texts in philosophy. **EH**

Dickinson College, Carlisle, PA; Robert D. Sider: \$30,200. To support a translation of *The Paraphrase on Acts* by Erasmus. **RL**

Film Arts Foundation, San Francisco, CA; Graham R. Parkes: \$20,000. To support planning for a three-part television drama on the life and work of Friedrich Nietzsche. **GN**

Heidelberg College, Tiffin, OH; Nancy Siferd: \$121,062. To support an institute for 24 faculty members from eight liberal arts colleges that will examine developments in epistemology that affect undergraduate teaching. **EH**

Hume Society, Kalamazoo, MI; Wade L. Robison: \$116,931. To support a five-week institute examining the philosophy of David Hume for 25 teachers of early modern philosophy. **EH**

Indiana U., Indianapolis; Christian J. W. Kloesel: \$130,000 OR; \$25,000 FM. To support preparation of an edition of the writings of Charles S. Peirce. **RE**

Loyola U., Chicago, IL; John Sallis: \$20,000 OR; \$7,000 FM. To support an international conference on Heidegger to focus on the large body of his work that has appeared since 1975. **RX**

Marquette U., Milwaukee, WI; Robert B. Ashmore: \$160,000 OR; \$20,000 FM. To support two summer institutes for 24 faculty members that would strengthen and integrate undergraduate ethics education. **EH**

Princeton U., NJ; David J. Furley: \$24,000 OR; \$8,000 FM. To support an international conference on the philosophical aspects of Aristotle's *Art of Rhetoric*. **RX**

SUNY Research Foundation/Bufalo Main Campus, Albany, NY; Peter H. Hare: \$20,969 OR; \$9,000 FM. To support an international conference on the interpretation and use of the American philosophical tradition in other countries. **RX**

Saint Bonaventure U., St. Bonaventure, NY; Girard J. Etzkorn: \$120,000 OR; \$55,000 FM. To support the preparation of a critical edition of Duns Scotus's *Questions on the Metaphysics* of Aristotle and *Questions on the Isagoge* of Porphyry (in one volume). **RE**

Texas A&M Research Foundation, College Station; Herman J. Saatkamp, Jr.: \$95,000 OR; \$20,000 FM. To support preparation of an edition of the works of George Santayana. **RE**

U. Press of New England, Hanover, NH; Thomas L. McFarland: \$3,623. To support the publication of a work of philosophy that examines the pragmatic rules that govern the use of the language of obligation and permission. **RP**

U. of California, Berkeley; Hubert L. Dreyfus: \$20,000 OR; \$10,000 FM. To support an international conference on the influence of Heidegger on diverse areas of contemporary thought and culture. **RX**

U. of Delaware, Newark; Robert F. Brown: \$21,016 OR; \$3,500 FM. To support the translation of the last volume in a four-volume edition of Hegel's *Lectures on the History of Philosophy*. **RL**

U. of Hawaii Press, Honolulu; Iris M. Wiley: \$6,200. To support the publication of a study of Chu Hsi, 1130-1200, the most influential Chinese thinker since Confucius and Mencius, who crystallized the Neo-Confucian movement that prevailed in China for 800 years. **RP**

U. of Hawaii at Manoa, Honolulu; David J. Kalupahana: \$139,571. To support a six-week summer institute for 25 participants on Nagarjuna and the effect of his writings on the philosophy, religion, and art of Asia. **EH**

U. of Iowa, Iowa City; Phillip D. Cummins: \$19,000 OR; \$3,975 FM. To support an international conference to analyze and assess philosophical theories of ideas in the 17th and 18th centuries. **RX**

U. of Kansas, Lawrence; John Michael Young: \$57,993. To support the translation of Kant's *Logik* and three sets of lecture notes. **RL**

U. of Kentucky Research Foundation, Lexington; James Daniel Breazeale: \$45,000. To support an edition and translation of students' notes from J. G. Fichte's 1796 and 1799 lectures on transcendental idealism. **RL**

U. of New Hampshire, Durham; Reginald S. Lilly: \$30,000. To support the translation of Heidegger's lectures on the foundations of modern culture. **RL**

U. of Notre Dame, IN; Kent Emery, Jr.: \$65,000. To support an edition of *Quodlibet III* by Henry of Ghent, 1240-93. **RE**

Yale U., New Haven, CT; Jules L. Coleman: \$165,832. To support visits by leading philosophers to small and isolated colleges. **EH**

Religion

Janet B. Gyatso: \$50,000. To support translation of two 18th-century autobiographical works by a Tibetan Buddhist writer and teacher. **RL**

Pomona College, Claremont, CA; Carl W. Ernst: \$20,000. To support translation of a 13th-century Arabic text on Yoga. **RL**

U. of California, Los Angeles; Robert E. Buswell: \$30,000. To support the translation of *The Essentials of Ch'an*, a collection of works on

Ch'an (Zen) Buddhism that were written by a 13th-century Chinese monk. **RL**

Social Science

American Council of Learned Societies, NYC; Douglas Greenberg: \$100,000 OR; \$230,000 FM. To support ACLS's program of fellowships for recent recipients of the Ph.D. **RR**

American Council of Learned Societies, NYC; Douglas Greenberg: \$100,000 OR; \$800,000 FM. To support ACLS's main program of research fellowships. **RR**

American Council of Learned Societies, NYC; Douglas Greenberg: \$50,000 OR; \$300,000 FM. To support ACLS's program of grants-in-aid for scholarly research. **RR**

American Enterprise Institute, Washington, DC; Robert A. Licht: \$33,000 OR; \$27,000 FM. To support a conference that will explore the philosophical, historical, and political bases of rights in the United States. **GP**

Howard U., Washington, DC; Joseph E. Harris: \$22,590. To support faculty study and other activities leading to a humanities oriented curriculum in the College of Liberal Arts. **EH**

Metropolitan Pittsburgh Public Broadcasting, PA; Donald J. Gould: \$25,000. To support the production of one program in a five-part series focusing on scholars, judges, politicians, and American citizens whose lives and work reflect diverse visions of the U.S. Constitution. **GN**

Rutgers U., Newark, NJ; Edith Kurzwil: \$98,889. To support redesigning the introductory sequence in sociology at the Newark College of Arts and Sciences. The new sequence will focus on the classics of the discipline. **EH**

Shoe String Press, Inc., Hamden, CT; James Thorpe, III: \$3,000. To support publication of a volume in a bibliography of writings in Middle English from 1050 to 1500. **RP**

U. of California, Santa Cruz; Gabriel Berns: \$185,000. To support a five-week institute for 30 modern language teachers on literary translation and language teaching. **EH**

U. of Chicago, IL; Russell Hardin: \$100,000 OR; \$35,000 FM. To support an interdisciplinary project designed to understand, through comparison and analysis, the working of the American Constitution and other constitutions throughout the world. **RO**

U. of Massachusetts, Amherst; Richard J. Martin: \$5,582. To support the publication of a study of Homer's *Odyssey*. **RP**

U. of Oklahoma, Norman; John N. Drayton: \$10,000 OR; \$6,220 FM. To support the publication of a translation of Fray Bernardino de Sahagun's *Primeros Memoriales*, a source for knowledge of Aztec culture. The volume will also include interpretive essays. **RP**

U. of Utah, Salt Lake City; Lola Atiya: \$212,150. To support continuing work on *The Coptic Encyclopedia*, which covers all aspects of Egyptian Coptic culture, civilization, and human geography from Roman to contemporary times. **RT**

Wake Forest U., Winston-Salem, NC; Robert L. Utley: \$105,990. To support a series of lectures, a continuing education course, and other presentations examining the thought of the Constitution's framers in light of competing ideas about man, nature, and politics that have emerged since 1789. **GP**

Weeksville Society, Brooklyn, NY; Claudine K. Brown: \$18,520. To support an institutional self-study that will examine the historic site, collections, and educational programs of the Weeksville Society in order to develop a long-range interpretive plan. **GM**

Williams College, Williamstown, MA; George E. Marcus: \$15,000 OR; \$5,000 FM. To support a conference on American democratic theory that will examine assumptions about the place of reason and emotion in politics; the role of class, gender, and race; and the relationships between citizens and their leaders. **RX**

DEADBLINES DEADLINES

Area code for all telephone numbers is 202.

Deadline

For projects
beginning

Division of Education Programs—Kenneth Kolson, Acting Director 786-0373

Higher Education in the Humanities—Lyn Maxwell White 786-0380	October 1, 1989	April 1, 1990
Institutes for College and University Faculty—Barbara A. Ashbrook, 786-0380	October 1, 1989	April 1990
Core Curriculum Projects—Frank Frankfort 786-0380	October 1, 1989	April 1990
Two-Year Colleges—Judith Jeffrey Howard 786-0380	October 1, 1989	April 1990
Elementary and Secondary Education in the Humanities—Linda Spoerl 786-0377	December 15, 1989	July 1990
Teacher-Scholar Program for Elementary and Secondary School Teachers— Thomas Gregory Ward 786-0377	May 1, 1990	September 1991

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

Fellowships for University Teachers—Maben D. Herring 786-0466	June 1, 1990	January 1, 1991
Fellowships for College Teachers and Independent Scholars—Karen Fuglie 786-0466	June 1, 1990	January 1, 1991
Fellowships on the Foundations of American Society—Maben D. Herring, 786-0466	June 1, 1990	January 1, 1991
Summer Stipends—Joseph B. Neville 786-0466	October 1, 1989	May 1, 1990
Travel to Collections—Kathleen Mitchell 786-0463	July 15, 1989	December 1, 1989
Faculty Graduate Study Program for Historically Black Colleges and Universities— Maben D. Herring 786-0466	March 15, 1990	September 1, 1991
Younger Scholars—Leon Bramson 786-0463	November 1, 1989	June 1, 1990
Summer Seminars for College Teachers—Stephen Ross 786-0463		
Participants	March 1, 1990	Summer 1990
Directors	March 1, 1990	Summer 1991
Summer Seminars for School Teachers—Michael Hall 786-0463		
Participants	March 1, 1990	Summer 1990
Directors	April 1, 1990	Summer 1991

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

May 1, 1990

December 1, 1990

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

Preservation—George F. Farr, Jr. 786-0570	December 1, 1989	July 1, 1990
U.S. Newspaper Program—Jeffrey Field 786-0570	December 1, 1989	July 1, 1990

DEADLINES

Area code for all telephone numbers is 202.

	Deadline	For projects beginning
Division of General Programs —Donald Gibson, Director 786-0267		
Humanities Projects in Media—James Dougherty 786-0278	September 15, 1989	April 1, 1990
Humanities Projects in Museums and Historical Organizations—Marsha Semmel 786-0284	December 8, 1989	July 1, 1990
Public Humanities Projects—Wilsonia Cherry 786-0271	September 15, 1989	April 1, 1990
Humanities Projects in Libraries—Thomas Phelps 786-0271		
Planning	August 4, 1989	January 1, 1990
Implementation	September 15, 1989	April 1, 1990

Division of Research Programs

—Richard Ekman, Director 786-0200

Texts —Margot Backas 786-0207		
Editions—David Nichols 786-0207	June 1, 1990	April 1, 1991
Translations—Martha Chomiak 786-0207	June 1, 1990	April 1, 1991
Publication Subvention—Margot Backas 786-0207	April 1, 1990	October 1, 1990
Reference Materials —Charles Meyers 786-0358		
Tools—Helen Aguera 786-0358	September 1, 1989	July 1, 1990
Access—Jane Rosenberg 786-0358	September 1, 1989	July 1, 1990
Interpretive Research —Daniel Jones 786-0210		
Projects—David Wise 786-0210	October 15, 1989	July 1, 1990
Humanities, Science and Technology—Daniel Jones 786-0210	October 15, 1989	July 1, 1990
Regrants —Christine Kalke 786-0204		
Conferences—Christine Kalke 786-0204	January 15, 1990	February 1, 1991
Centers for Advanced Study—David Coder 786-0204	December 1, 1989	July 1, 1990
Regrants for International Research—David Coder 786-0204	March 15, 1990	January 1, 1991

Division of State Programs

—Marjorie A. Berlincourt, Director 786-0254

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

Guidelines are available from the Office of Publications and Public Affairs two months in advance of the application deadlines.

Telecommunications device for the deaf: 786-0282.

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