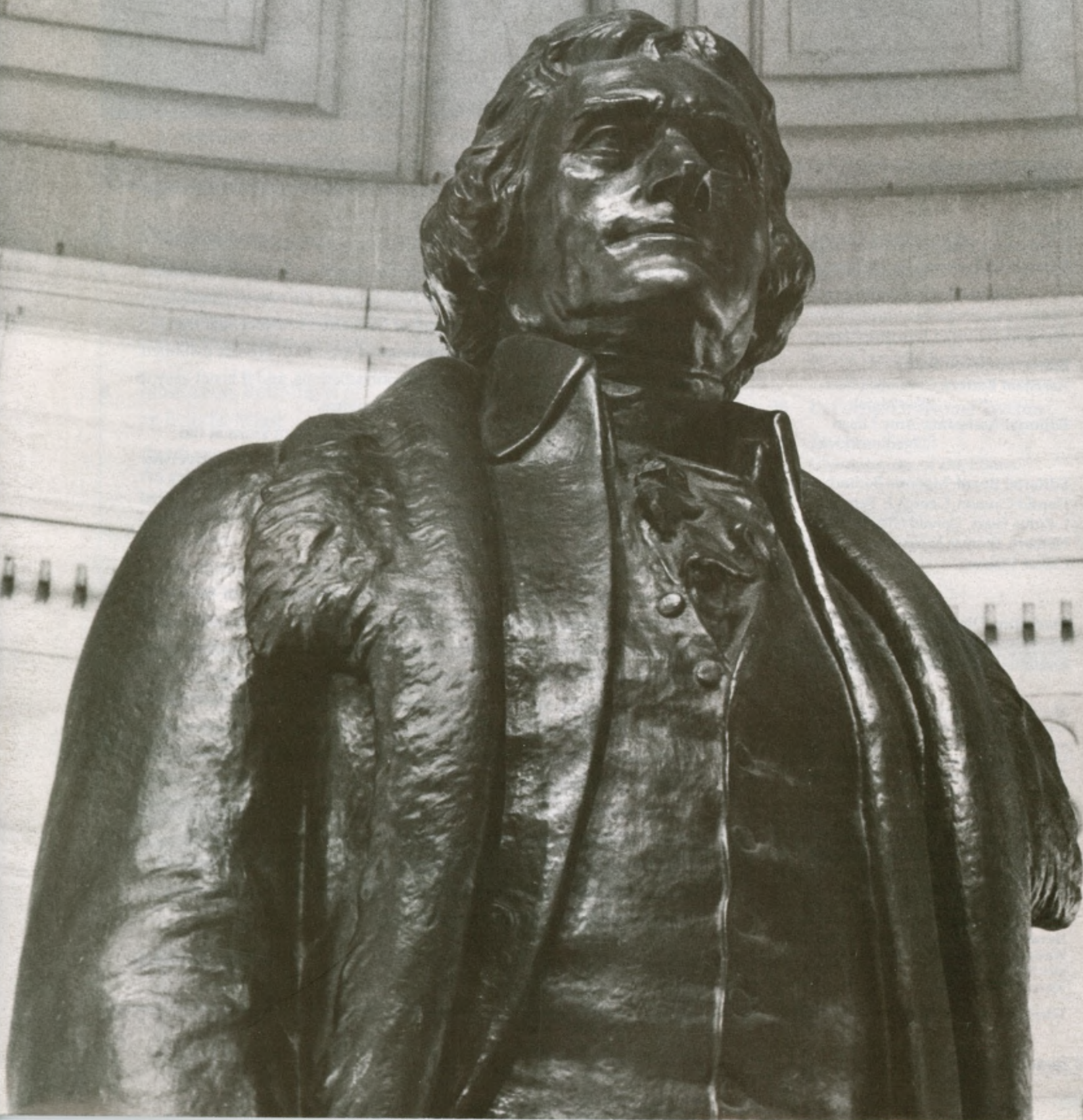


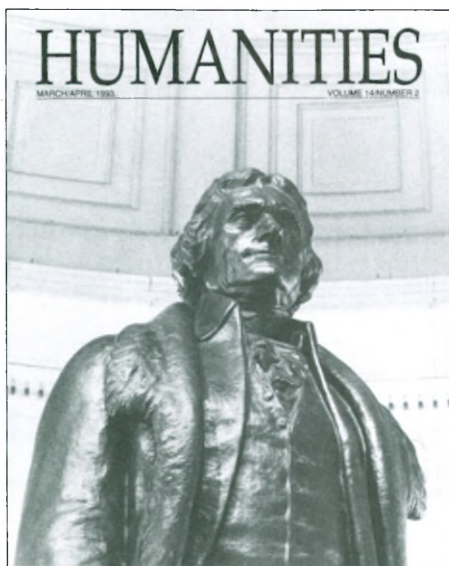
# HUMANITIES

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The Jefferson Memorial, Washington, D.C.

—Photo by Régis Lefebvre.

#### Humanities

A bimonthly review published by the National Endowment for the Humanities

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## EDITOR'S NOTE

### *Jefferson's 250th Birthday*

"He was a prodigy of talents," writes biographer Merrill D. Peterson. "The tributaries of his mind ran in all directions. To trace their channels belongs to another intellectual world, which challenges understanding on its own terms and yet must be translated into the grammar of our own time. Although he left to posterity a vast corpus of papers, his personality remains elusive." The man is Thomas Jefferson, whose 250th birthday is being celebrated this April.

His range was dizzying: Third president of the United States. Inventor of an automatic copying machine. Scholar of Latin and Greek. Correspondent of Joseph Priestley. Minister to France during the French Revolution. Proposer of the decimal system for American currency. Virginia farmer and winemaker. Purchaser of Louisiana. Architect. County surveyor. Founder of the University of Virginia. Drafter of the Virginia statute of religious freedom. Slaveholder. Author of the Declaration of Independence.

"Of all his great contemporaries Jefferson is perhaps the least self-revealing and the hardest to sound to the depths of being," comments Peterson in *Thomas Jefferson and the New Nation*. "He was so closely identified with the first half-century of the nation's history that the human figure fades into the events massed around it. His life exhibited seemingly bewildering conflicts and contradictions, and it is not easy to resolve these elements in the flow of experience."

In this issue of *Humanities*, Robert Jones of Fordham looks at the diversity of Jefferson's interests and Frank Shuffelton of the University of Rochester examines a particular conflict, that of religion. We also visit two places that can be said to mirror the man, the well-known Monticello and the lesser-known Poplar Forest.

In a caprice of timing, the Jefferson commemoration shares its date with another significant year—the 2,500th anniversary of the birth of democracy itself. Jefferson's models of civic endeavor were more often Roman than Greek, but the man and the young American nation generally measured themselves against the ideals of that earlier age.

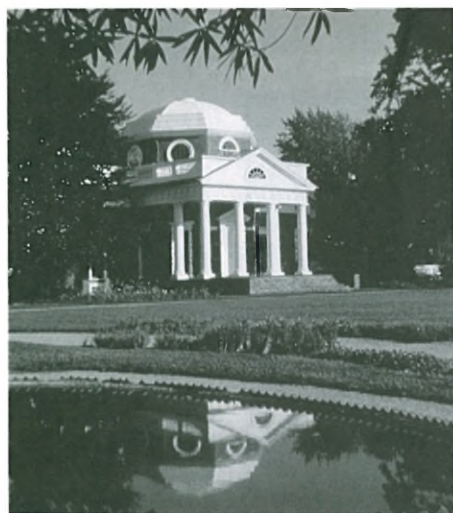
Over the years, differences between the two periods have become clearer. The populace itself was one factor, Charles W. Hedrick of the University of California-Santa Cruz tells us, as he compares the role of literacy in the ancient political world and our own time.

And, finally, we say farewell to a scholar who has graced the editorial board of the magazine from its outset. Harold Cannon, bard of the Endowment, raconteur, Cantabrigian, and custodian of the purity of Greek and Latin, takes his leave of us with some classical advice on how to handle the Athenian anniversary.

—Mary Lou Beatty

# HUMANITIES

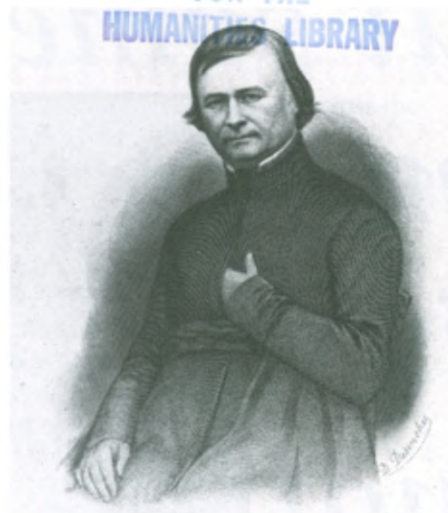
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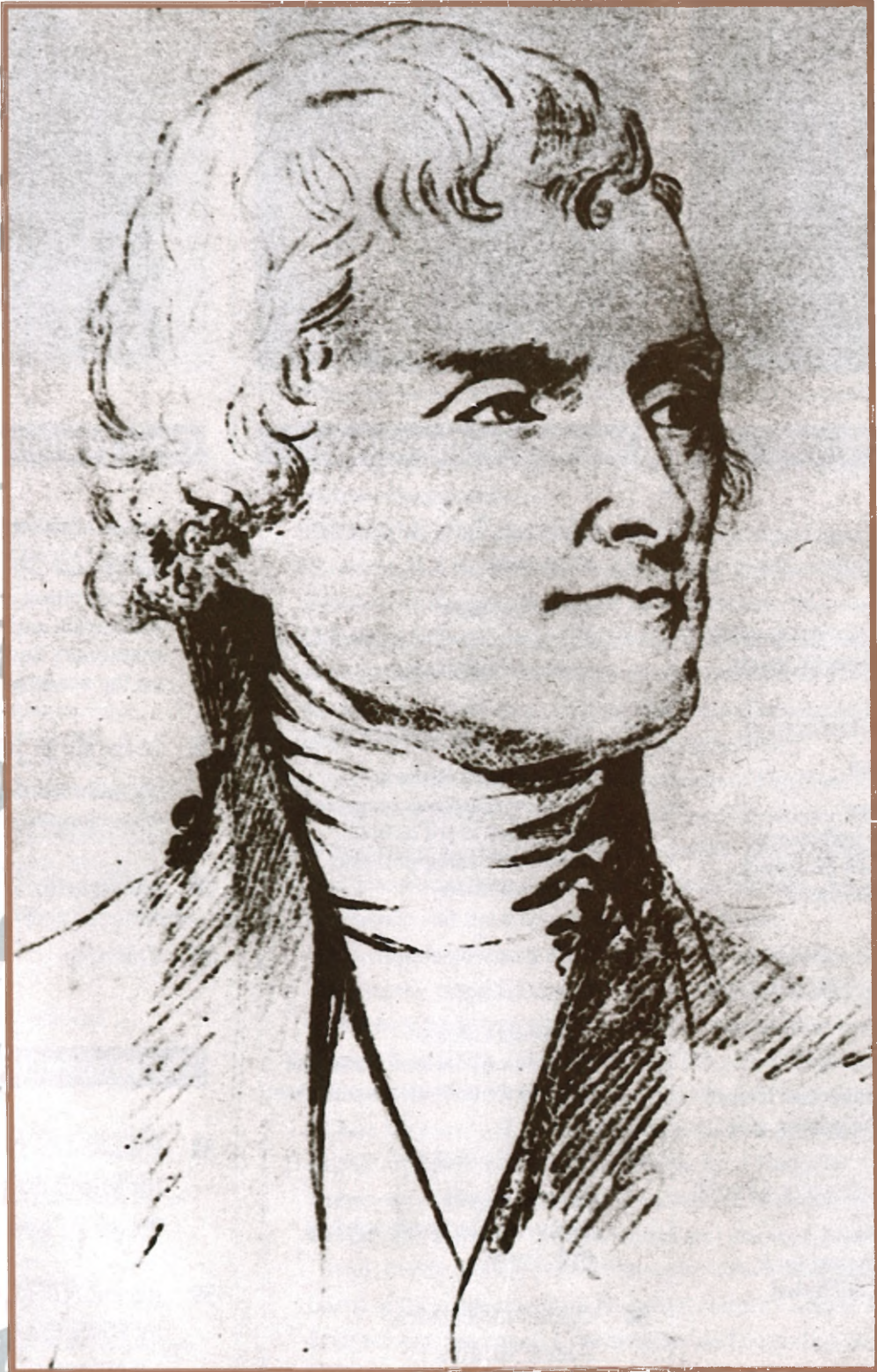
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All persons shall have full and free liberty of religious o  
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—Maryland Historical Society

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# THE VISION OF

# Thomas Jefferson

BY  
ROBERT F. JONES

AS THE 250TH ANNIVERSARY OF THE BIRTH OF THOMAS JEFFERSON APPROACHES, BOTH HISTORIANS AND ORDINARY AMERICANS ARE RE-EXAMINING THE LIFE AND TIMES OF THE MAN WHO WROTE THE DECLARATION OF INDEPENDENCE AND WHO, OVER THE LAST TWO CENTURIES, HAS BEEN HELD IN THE HIGHEST ESTEEM FOR HIS MYRIAD ACCOMPLISHMENTS.

IF THOMAS JEFFERSON HAD BEEN just a Virginia country planter with extraordinarily broad intellectual interests, he would hardly receive the enduring interest he does today on the 250th anniversary of his birth.

In Jefferson's character, it is the fusing of public service and private interests that fascinates. Jefferson was not just the third president of the United States. He was the third president, as well, of the American Philo-

sophical Society. That body, founded by Benjamin Franklin in the year of Jefferson's birth, met at Philadelphia "for the Promotion of Useful Knowledge." It construed philosophy in the eighteenth-century sense of *all* knowledge.

Jefferson was heavily vested in its work. In 1796, when he was elected to the vice presidency of the United States, he welcomed that office rather than the presidency itself because he saw the vice presidency as a "tranquil and unoffending station" which had the added advantage of bringing him regularly to Philadelphia, where the Society met.

Jefferson had the good fortune to participate in most of the major events of the American Revolution and the early years of the Republic, and then enjoy a long retirement during which he was able to continue his public service to his native state of Virginia. His public activity alone would assure him a place in the ranks of the Founding Fathers. But his intellect was more far-ranging than just politics and government. *Notes on the State of Virginia*, the only book he ever wrote, is a convincing demonstration of the breadth and depth of his knowledge of eighteenth-century science in nearly all of its major areas. In more practical terms, his instructions to explorer Meriwether Lewis (June 20, 1803) as to the scope of inquiries which he wished

Lewis and William Clark to pursue across the American continent, show an imaginative grasp of the possibilities such a trip presented both to public and private purposes. Even in his retirement, the project of the founding of the University of Virginia occupied a good bit of his time. Although he did not welcome all the public tasks which intruded upon his time, he did value at least some of them, as he directed that three achievements be commemorated on his grave marker:

"Author of the Declaration of American Independence  
of the Statute of Virginia for religious freedom &  
Father of the University of Virginia."

It was well that Jefferson did accept his public duties, for practically all of the documents which hold such rich meaning for us today were written in connection with his public work. Also, since he disliked public speaking (and was noticeably poor at it), when one reads his writings, one is encountering him as he wished to be encountered. The "Jeffersonian philosophy" spoken of so much is contained implicitly in the reports, addresses to Congress, statements of colonial grievances, letters, and most significantly and magnificently, in the Declaration of Independence, the keystone of Jefferson's historical reputation. These documents contain the gradual working out of his approach to the practical problems of government. Unlike many political philosophers, but like many persons engaged in public service, Jefferson discovered what he valued when he had to make the hard choices involved in real situations. He also wrote clearly and eloquently out of a mind rich with the political, philosophical, scientific, and social knowledge and culture of his time. To read Jefferson's writing is to be put in touch with the multifaceted public culture of America's rev-



**All persons shall have full and free liberty of religious opinion; nor shall any be compelled to frequent or maintain any religious institution. There shall be no standing army but in time of actual war. Printing presses shall be free, except so far as by commission of private injury cause may be given of private action.**

—Draft Constitution for Virginia [June 1776]

**Those who labour in the earth are the chosen people of God, if ever he had a chosen people, whose breast he has made his peculiar deposit for substantial and genuine virtue. It is the focus in which he keeps alive that sacred fire which otherwise might escape from the face of the earth. Corruption of morals in the mass of cultivators is a phenomenon of which no age nor nation has furnished an example.**

—Notes on the State of Virginia [1782]

**I know, indeed, that some honest men fear that . . . this Government is not strong enough; but would the honest patriot, in the full tide of successful experiment, abandon a government which has so far kept us free and firm on the theoretic and visionary fear that this Government, the world's best hope, may be possibility want energy to preserve itself?**

—First Inaugural Address, March 4, 1801

olutionary and early national periods through one of its most diverse figures. In his contemplation of the universe, especially of the many public questions with which he dealt, Jefferson developed, revised, and applied the political principles we call Jeffersonian Democracy. It was also in these writings that the origins of several of what might be called myths of American history are found. They are myths in the sense that they constitute some of the ways in which Americans have chosen to regard and understand their history and themselves.

Thus these writings assume a further importance because of Jefferson's association with many of the major myths of American history during his public career. First, he is a primary figure in what James O. Robertson called the charter myth of American history, the Revolution. Unique among nations in that we were deliberately created, Americans must inevitably (and continuously) pose the question: to what end? The first source for answers is the Declaration of Independence, the statement of purpose for the American Revolution. It was by writing this that Jefferson first claimed the title of "Great Representative" of the common man. The myth that he was first to give form to the notion of independence, until then only implicit in most American's minds, also comes from his authorship of the Declaration. To the extent that the destiny of the United States is seen as the realization of the ideals of liberty, equality, and the pursuit of happiness, Jefferson gave words to that vision. It may have been the principles, implicit and explicit, in the Declaration of which Abraham Lincoln was thinking when he wrote: "The principles of Jefferson are the definitions and axioms of a free society."

Jefferson went on from the Declaration to furnish the foundation for other notable myths of our national history. The 1784 "Report on Government for the Western Territories," by setting forth a system whereby the West would be brought into the Union as states, embodies the notion that the United States would never have colonies, that the Republic would be, as Jefferson put it elsewhere, "an empire for liberty," not for conquest. In *Notes on the State of Virginia*, he helped to create the mythical American yeoman, sturdy and independent on his own acres, and the image of a people who had to be educated if they were to fulfill the civic role required to maintain the republic. During the 1790s, his gradual move into leadership of the opposition to the Federalists' administration of the federal government, culminating in his election to the presidency in 1801, made such opposition legitimate and, by posing him against his great antagonist, Alexander Hamilton, created an image of American politics as divided into polar opposites, the one liberal and popular, the other conservative and aristocratic.

It should not be taken that Jefferson's writing can only be understood or is only useful for the study of such overreaching truths or perceptions as these. It was, after all, the work of a serious thinker confronting the needs of government and society, while in positions of responsibility, at a time when it seemed possible to new-model an America freeing itself from monarchical government. Entering the Virginia House of Burgesses in 1769, in the midst of the discontent and



agitation leading up to the War for American Independence, Jefferson was seldom free of public concerns for more than a few months at a time, until he retired from the presidency in 1809, physically and mentally exhausted by his public service.

Throughout this time, he was constantly writing to order, as the Declaration was written to explain the colonists' drastic action in breaking away from the mother country, as his "Option on the Constitutionality of a National Bank" (1791) was written to alert George Washington to the constitutional dangers of going beyond the explicit limits of the new government, as "A Bill for the More General Diffusion of Knowledge" (1778) was written to show Virginia what must be done if future generations were going to be able to maintain a republican frame of government. All of these documents have significance beyond their immediate context, but that context and the limits (and opportunities) which it presented should be kept in mind.

**T**his is especially important, for Jefferson never wrote explicitly in a philosophical vein, as John Adams did in his *Dissertation on the Canon and Feudal Law*. The Virginian commented that "the times in which I have lived and scenes in which I have been engaged, have required me to keep the mind too much in action to have leisure to study its action." Thus, in spite of, or perhaps because of, the very large body of writing which he left behind, there is no one Thomas Jefferson but rather many. (*The Papers of Thomas Jefferson*, begun in 1943 at Princeton University by Julian Boyd, continues there today under its third editor, John Catanzariti. A recent estimate of the size of the completed *Papers* runs to eighty volumes). As noted above, Jefferson was continually working out his "philosophy" in the practical work of government with which most of his adult life was concerned. Thus, there are additions, changes, and even contradictions in what might be called "Jeffersonian Democracy." If there was one constant theme in his writing, it was "*nil desperandum*." As he reassured Richard Price in 1785: "The happiness of governments like ours, wherein the people are truly the mainspring, is that they are never to be despaired of." It certainly was advice which he followed. The last letter he ever wrote, in June 1826, declared that the republican government of the United States "restores the free right to the unbounded exercise of reason and freedom of opinion. All eyes are opened, or opening to the rights of man." Ten days later, on the 4th of July, 1826, he died. Fortunately, he lives on in the rich resource of his writing, giving later generations insights into not only what Americans were, but also what they can be. □

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Robert F. Jones is associate professor of history at Fordham University in New York.

To support the 1992 seminar "Thomas Jefferson: the Intellectual on Mission," Fordham University received a grant of \$76,671 from Summer Seminars for School Teachers of the Division of Fellowships and Seminars.

*The object of your mission is to explore the Missouri river, & such principal stream of it, as, by it's course & communication with the water of the Pacific Ocean may offer the most direct & practicable water communication across this continent, for the purposes of commerce. . . . And, considering the interest which every nation has in extending & strengthening the authority of reason & justice among the people around them, it will be useful to acquire what knowledge you can of the state of morality, religion & information among them, as it may better enable those who endeavor to civilize & instruct them, to adapt their measures to the existing notions & practises of those on whom they are to operate. Other objects worthy of notice will be the soil & face of the country, its growth & vegetable productions; especially those not of the U.S. the animals of the country generally, & especially those not known in the U. S. The remains & accounts of any which may be deemed rare or extinct; the mineral productions of every kind; but more particularly metals, limestone, pit coal & saltpetre; salines & mineral waters, noting the temperature of the last & such circumstances as may indicate their character; volcanic appearances.*

—To Meriwether Lewis, June 20, 1803





—Courtesy of Thomas Jefferson Memorial Foundation

# Monticello:

By Maggie Riechers

**H**E WAS described by a nineteenth-century biographer as a gentleman who could "calculate an eclipse, survey an estate, tie an artery, plan an edifice, try a cause, break a horse, dance a minuet, and play a violin."

Thomas Jefferson is perhaps the one person in our nation's history who embodies the essence of the American spirit: an ardent believer in democracy and the natural rights of man; a dedicated public servant; and a scientist, architect, and inventor who loved to tinker and try out new gadgets.

Jefferson served in the Virginia House of Burgesses and as governor of the state, as minister to France and secretary of state, and of course, as vice president and president. But he also created a mouldboard of least resistance for a plow, designed and planned the University of Virginia, and owned enough books to replenish the Library of Congress when it was destroyed by the British in the War of 1812.

"Today, the breadth of Jefferson's learning, curiosity, and intellect provokes not just admiration, but astonishment," says Susan Stein, curator of Jef-

## *Reflections of an Eclectic Mind*

fer's home, Monticello, owned and operated as a museum by the Thomas Jefferson Foundation.

To mark the 250th anniversary of Jefferson's birth, the foundation has organized an exhibition at his estate at Charlottesville, Virginia, examining Jefferson's life as a historian, statesman, practical philosopher, scientist, neo-

classicist, family member, and plantation owner.

"For this important year we believe the view of Jefferson presented will likely become the interpretation of the man for the 1990s," says Stein. "As such we have two goals for the exhibition. The first is to refresh people's minds about Jefferson—the general public doesn't know about his ideas and accomplishments."

She cites, for example, a recent poll in which a majority of respondents thought Jefferson was one of the writers of the United States Constitution. In fact, because he was in Europe at the time, Jefferson had



*The parlor at Monticello, where Thomas Jefferson and his family gathered for games, reading, and music.*





no direct role in the framing of the Constitution and expressed concern that it would not adequately safeguard individual rights. He was later reassured when the Bill of Rights was added to the document.

"The second mission of the exhibition is to interpret Jefferson in light of recent historical scholarship," says Stein. "This includes incorporating the expansion of scholarship into other areas such as the role of slaves, women, and children at Monticello."

With help from the National Endowment for the Humanities, many artifacts and works of art once belonging to Jefferson have been returned to Monticello for the first time since his death. Lent by museums and collectors throughout the country, these furnishings, paintings, native American artifacts, books, maps, personal effects, and scientific instruments reflect Jefferson's broad intellect and his enthusiasm for America.

The exhibition, "The Worlds of Thomas Jefferson at Monticello," is part of a year-long international commemoration honoring the man. The exhibition runs from the anniversary of Jefferson's birthday, April 13, 1993, until December 31, 1993.

Monticello is the embodiment of Jefferson's ideas and ideals. He designed the house and surrounding buildings himself, beginning work on the mountaintop home in 1768 when

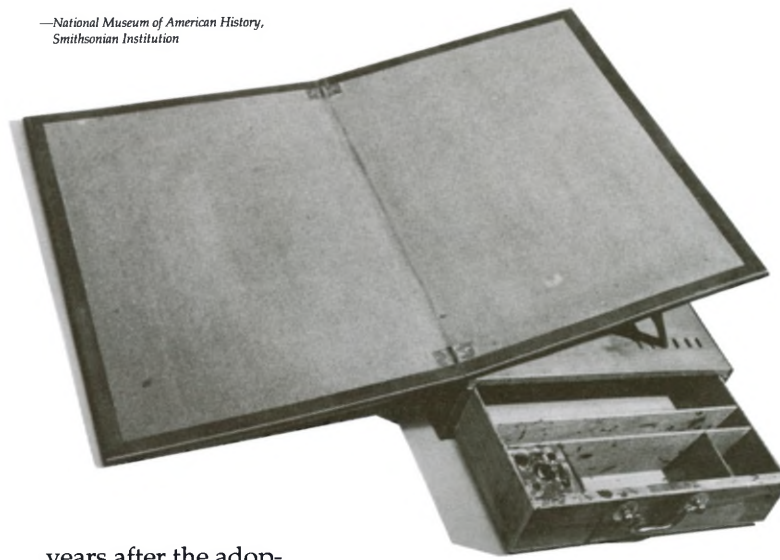
he was just twenty-five years old. For the next forty years, he augmented and altered the buildings and grounds of the estate. Overseeing every detail of its design, construction, and interior decoration, Jefferson wanted Monticello to be unlike any other American house of his day. A self-taught architect, he rejected the "ugly, uncomfortable" houses that were common in Virginia, choosing instead to modify the neoclassicism of the 16th-century Italian architect, Andrea Palladio. After his five-year diplomatic mission to France, however, Jefferson returned to Monticello and began to enlarge the main house from eight to twenty-one rooms, following the latest French architecture.

Monticello was a 5,000-acre plantation containing several slave-operated farms. Along Mulberry Row, the main plantation street, were slave dwellings, a nailery, dairy, and smokehouse, and buildings for blacksmithing and weaving.

Jefferson lived at Monticello on and off during his life in public service. He permanently retired there in 1809 and spent the rest of his life with his daughter Martha Randolph and her family. Unfortunately, at the time of his death, July 4, 1826 (on the same day as his friend John Adams and exactly fifty

*The traveling desk on which Jefferson wrote the Declaration of Independence.*

—National Museum of American History, Smithsonian Institution



years after the adoption of the Declaration of Independence), Jefferson was \$107,000 in debt. His daughter, Martha, as his only living heir, was forced to sell the contents of the house and the house itself.

"Jefferson's economic distress was common to Virginia planters," notes Stein, "who were property rich and cash poor." Jefferson's financial problems were probably heightened by his frequent absences from the estate while he fulfilled his public duties.

"His largest extravagance was not on furniture or decorative arts for the house," says Stein. "His one great indulgence was books." He sold more than 6500 volumes to the Library of Congress for \$23,000, probably far below what they were worth.

"His debts when he died illustrate the degree of financial stress on the family," says Stein.

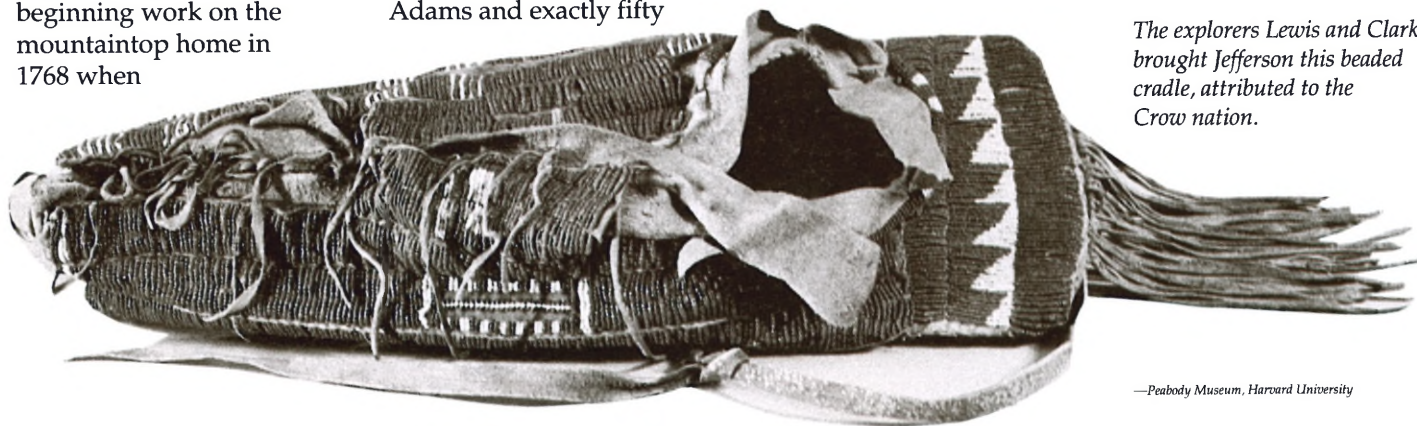
"Most of the things he owned were sold chiefly among his neighbors in Albermarle and other Virginia counties.

"One of the goals of the exhibition is to repopulate the house, to reveal a different view of Monticello. It will be seen as being crowded, eclectic—more reflective of Jefferson's values and interests."

Stein has been on a three-year search to return many of the original objects to Monticello for the exhibition. The exhibition will contain such pieces as the revolving Windsor armchair Jefferson used in Philadelphia while drafting the Declaration of

*The explorers Lewis and Clark brought Jefferson this beaded cradle, attributed to the Crow nation.*

—Peabody Museum, Harvard University







Jefferson's alcove bed allowed him to step out of bed into the study.

—Courtesy of Thomas Jefferson Memorial Foundation

Independence, as well as the mahogany lap desk on which he wrote the document, on loan from the Smithsonian and, says Stein, “arguably the most precious political icon in the nation’s history.”

Also included are a number of native American artifacts, many brought back from the Lewis and Clark Expedition of the Louisiana Territory. Jefferson, an avid collector, maintained a museum in the entrance hall of Monticello. His “Museum of Civilization,” or “Indian Hall,” which has been recreated for the exhibition, was one of the most important private collections of native American artifacts and natural history specimens in this country at the time and the culmination of his lifelong fascination with native Americans.

Some of the items brought back by Lewis and Clark from native American tribes across the Great Plains include a buffalo robe of the Mandan tribe, which depicts a battle, a tobacco pouch of otter skin from the Sauk-Fox, an eagle bone whistle attributed to the Mandan, a Crow cradle, and a warrior insignia made of rattlesnake skin from the Osage.

Also on loan for the exhibition are the claw bones of a “Megalonyx jeffersonian,” an animal studied by Jefferson and later identified as the ancestor of a sloth. The artifact was given to Jefferson by the American Philosophical Society in 1797 and later named for him. The entry hall also contains silhouettes of native Americans and several wall maps depicting the world at the

time, including the United States, Virginia, Africa, and South America.

“Jefferson was very concerned with time and place,” says Stein. “The maps, which are replicated for the exhibition, were a big part of the experience of the entrance.”

More than just gathering together the objects in the house, however, the exhibition is attempting to take a broader view of Jefferson’s life, looking at the man from a new historical interpretation. Central to this interpretation is the issue of slavery and Jefferson’s ownership of slaves. If, as Jefferson wrote, all men are created equal and he abhorred the institution of slavery and wanted it obliterated from the American landscape, how could he own more than 120 slaves, freeing only two

during his lifetime and five upon his death?

Nowhere is the question more glaring than at Monticello.

“Jefferson is an American icon,” says Stein. “We want him to be perfect because he wrote the Declaration of Independence. But he was also a slaveholder.

“The view we want to present is that we can all respect his accomplishments, and that his ideas transcend his personal actions.”

The contradiction of Jefferson, the visionary and the plantation owner, is further highlighted when one considers that in his original draft of the Declaration of Independence he wrote a long diatribe against King George III, denouncing him for allowing slavery to proliferate.





The elk antlers in Monticello's entrance hall were another gift from the Lewis and Clark expedition.  
—Courtesy of Thomas Jefferson Memorial Foundation, Inc.

erate in America. Congress deleted this section from the draft, however.

"It is tragic because he has become the embodiment of democracy. We want him to transcend his own weaknesses and humanity, and make demands on his personal conduct based on our era, not his own time.

"These are tough issue for historians," Stein notes. "Our challenge at Monticello is to inform visitors in a full way and in a way that respects his legacy."

One aspect of Jefferson's life the exhibition will not ignore is the possibility of Jefferson's affair with a slave, Sally Hemmings.

"Most historians believe the affair is highly improbable, but we want to fully acknowledge that some do think it happened," says Stein.

Hemmings was one of a slave family at Monticello that held key household and artisan positions. John Hemmings, Sally's brother, was an expert cabinet-

maker, and several tables, a desk, and seed press made by him are on display in the exhibit. A bronze bell used by Jefferson's wife on her deathbed, to summon Betty Hemmings—Sally and John Hemmings' mother and matriarch of the household slaves—is also part of the exhibition. The bell, which descends through the Hemmings family, is on loan from the collection of Howard University.

Jefferson, like many of his contemporaries, held a paternalistic view of his slaves. In 1820 he wrote to fellow Virginian Henry Clark, "Nothing could induce me to put my negroes out of my protection."

According to Stein, Jefferson tried to keep slave families together until children reached the age of twelve when they joined the regular

workforce and could be separated. At Monticello, boys often went to work in the nailery or in the fields while girls learned skills such as spinning or weaving. The best hope for slave children was to be trained in a trade or become a house servant. In contrast, Jefferson's grandchildren were well-educated at home, with Jefferson taking a direct interest in their reading programs and his grandsons going away for further study at colleges.

Plantation life was also hard on women—white or black. Jefferson's own wife, Martha, spent most of her married life pregnant. Between 1772 when they married and 1782 when Martha died at age thirty-four, she was pregnant six times. Only three children lived past early childhood with two surviving to adulthood.

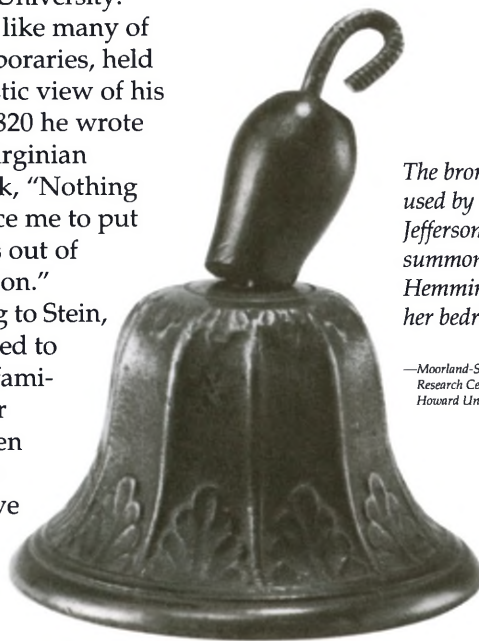
The mistress of the plantation generally oversaw the day-to-day operation of the plantation. As such, Mrs. Jefferson was expected to be able to raise fowl, do laundry, spin, weave, sew, preserve foods, smoke meats, run a dairy, make cheese and butter, help deliver babies, provide medical treatment,

and teach her children how to read and write.

After Jefferson was widowed, he assumed a larger role than most men in raising his daughters. Women, he believed, were supposed to know music, drawing, French, and how to manage a plantation, but little of mathematics, science, and the classics.

The contradictions of Jefferson's words and deeds will continue to haunt his legacy. Stein maintains he did not understand the revolution he created, that he did not foresee that the idea of natural rights would extend to women and African Americans.

Perhaps former President Jimmy Carter summed up best Jefferson's legacy in the Thomas Jefferson Memorial Foundation documentary, *Thomas Jefferson: Pursuit of Liberty*, released in 1991, when he said, "I don't know that Jefferson could have survived as a farmer then in that society without having an ability to work his farm with... slavery. It seems abominable to us looking back, but was a way of life then. And I think the saving grace of Jefferson's philosophy is that the things for which he stood and which he expressed so vividly and so clearly and emotionally, were what later permitted our country to escape from slavery itself." □



The bronze bell used by Martha Jefferson to summon Betty Hemmings to her bedroom.

—Moorland-Spingarn Research Center, Howard University

To support this exhibition, the Thomas Jefferson Memorial Foundation, Inc. received an \$80,000 grant from Humanities Projects in Museums and Historical Organizations of the Division of Public Programs.

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*J e f f e r s o n ' s   O t h e r   H o m e :*

# POPLAR

BY PAM WEISZ



*Archaeologists examine some of the 1,700 artifacts recovered from the kitchen yard of Poplar Forest.*

*—Courtesy of Corporation for Jefferson's Poplar Forest*

**W**HEN MOST PEOPLE think of Thomas Jefferson at home, they are likely to picture him at Monticello, his mountaintop plantation near Charlottesville. Although Monticello was the first house he designed and the one that served as his pri-

mary residence, he also designed and lived for brief periods in a more private retreat ninety miles away in Bedford County. Recent archaeological work there has turned up information that helps provide fresh insight into the life of one of American history's central figures.

# FOREST



William Kelso, director of archaeology for the Thomas Jefferson Memorial Foundation, took a leave of absence from Monticello to set up the archaeological program at Poplar Forest. He hoped to get a look at "the private Jefferson."

Monticello is more representative of the public Jefferson, Kelso said in a recent interview, and accordingly, its style represents "an ostentatious show of power." Poplar Forest, on the other hand, was Jefferson's "villa, his retreat, this kind of whimsical place," Kelso said.

Jefferson, a self-taught architect whose interests in the subject spanned his entire adult life, designed the two homes quite differently. Monticello is an American version of the popular English idea of the *ferme ornée* (ornamental farm), which combined elements of the working farm with those of a pleasure garden. Its look is naturalistic, picturesque. Poplar Forest, on the other hand, shows a French influence in its more rigid, neoclassical style. Jefferson's own writings show that he wanted to create an idealized villa where he could retreat from public life into that of a gentleman farmer, supervising the estate's agricultural pursuits with time left for reading and writing.

Jefferson inherited the property when his father-in-law, John Wayles, died in 1773. He first inspected the property in September of that year and found a 4,800-acre working farm. He visited it sporadically over the next few years, and in 1781 he and his family sought refuge there after the British seized Monticello. It was during that visit that he wrote *Notes on the State of Virginia*, his famous description of that state. Work began on Jefferson's plan for the house at Poplar Forest in 1806 and it was completed in 1814.

Jefferson started construction of Monticello in 1769. The design of Poplar Forest, created several years later, shows another, more experimental side of Jefferson as an architect. For example, the house itself is in the shape of an octagon, which at that time was a bold and unusual idea.

"It shows that Thomas Jefferson was, for his time, a very modern artist in some ways," Kelso said.

The house was constructed by Jefferson's workmen and slaves, many of whom had also assisted in the building of Monticello. The bricks, including specially made five-sided "squint bricks" used at the corners of the octagon, were made on the property. The focal point of the house was the centrally located dining room, which had doors leading into the bedrooms and parlour. At either end of the house were pedimented porticos with Tuscan columns.

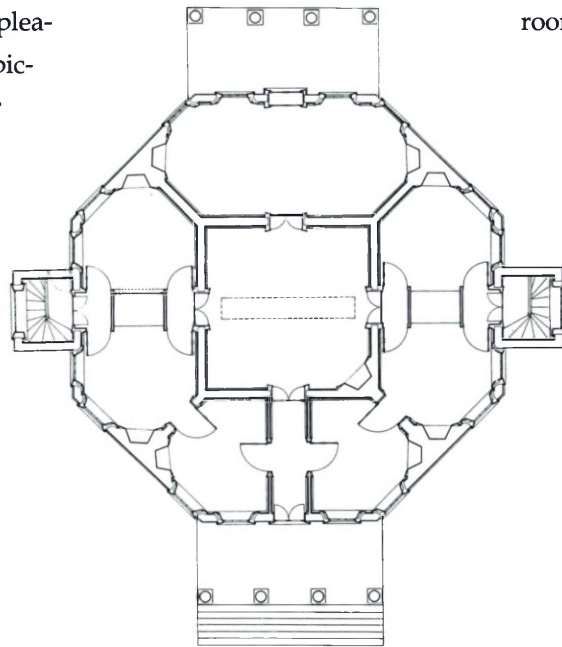
Although the house appeared from the front to be one story, there was a ground-level entrance in the rear, made by removing earth to create a sunken lawn. The lower level of the house was largely unfinished, but it contained a wine cellar. Directly to the east of the house was a wing of rooms including the kitchen, cook's room, and smokehouse.

One particularly striking aspect of the house's design is the way it blends landscape and architecture into one to create a desired effect, so that "organic materials become architecture," Kelso said. Earth mounds and rows of trees, for example, serve to create the Palladian look that exists at Monticello as the result of man-made additions.

Other, smaller touches also show the evolution of Jefferson's architectural abilities. For example, he recreated the kitchen wing of Monticello almost identically at Poplar Forest but rearranged the room to make the wing more convenient for the slaves that served Jefferson and his family.

There were about fifty slaves at Poplar Forest, and the structure of the house yields important clues as to Jefferson's relationship with them. The archaeological work at Poplar Forest allowed for a conjectural reconstruction of the wing where the slaves lived and worked. The only way to get from the kitchen in this wing to the house's central dining room was to pass through the granddaughters' bedroom. This traffic pattern shows a social closeness between the slaves and Jefferson himself, who, Mr. Kelso says, maintained "a very close relationship" with them.

The significance of Jefferson's design becomes clearer when one looks at the changes made by the house's next



Floor plan of Poplar Forest, based on the architectural investigation of the building.

—Drawing by Mesick Cohen Waite



owners—they detached the wing from the house and added a stair linking the servant's level with the dining room directly, thus eliminating the need for slaves to pass through the family's bedrooms and physically separating the family members from the slaves.

Compartmentalization of domestic activities and architecture was characteristic of mid-Victorian house plans. According to Kelso, the proximity of slaves and owner in the eighteenth and early nineteenth century at Monticello and Poplar Forest during Jefferson's time was gone toward mid-century, and the redesign after the Jefferson period reflects that change.

The archaeological work did yield some slave artifacts that show how the slaves maintained part of their native culture: crystal and smooth pebbles that were probably part of a *nkita nsumbu* or African charm bundle, and a worn silver coin with a hole in the center that also would have served as a spiritual charm. A number of worn ceramic pieces indicate the playing of an African game known as *mancala*.

We know from written documents that Jefferson built Poplar Forest as a private getaway, a place "to pass his time in tranquility and retirement." He was obviously pleased with his creation, writing in an 1812 letter that the house "when finished, will be the best dwelling house in the state, except that of Monticello; perhaps preferable to that, as more proportioned to the faculties of a private citizen."

The house was light and airy, the result of many windows and doors as well as a large skylight in the central room. Few furniture artifacts were found at Poplar Forest, but Jefferson's granddaughter, Ellen Randolph, described the house in a letter as being "furnished in the simplest manner" although with "nothing common or second rate about any part of the establishment."

In other words, Mr. Kelso says, Jefferson did not bring his best things to Poplar Forest, but on the other hand, "they weren't bad."

The dishes found, for example, show evidence of being to some extent mismatched, rather than full sets. Frag-

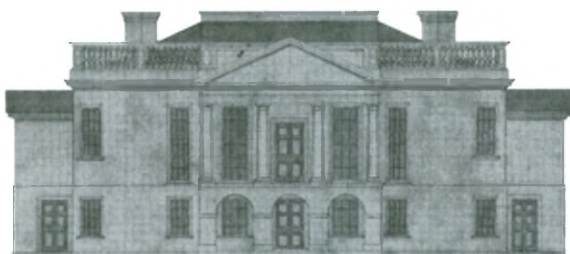
ments of dishes and tableware discovered at Poplar Forest suggest that Jefferson brought some items from Monticello, purchased others specifically for Poplar Forest, and probably took a few items back and forth with him in a canteen or travelling kit. Jefferson probably set his table at Poplar Forest with pearlware, a ceramic with a blue-tinted glaze that resembled Chinese porcelain.

The researchers conclude, however, that many categories of household artifacts "are not available in enough quantity to explain Jefferson's mode of supplying Poplar Forest nor to begin to qualify his taste."

Letters and written records show that Jefferson did not entertain much at Poplar Forest, and that when he did he invited guests for "simple plantation fare." Comfortably out of the public eye, Jefferson spent his days at Poplar Forest reading, writing, horseback riding, and conversing with family members.

Agriculture and light industry done on the plantation meant that Poplar Forest was fairly self-suffi-

cient. Tobacco, wheat, corn, and other crops were grown, and cattle and sheep were raised there and on two other farms in Bedford County that Jefferson owned. There was a blacksmith shop on the premises, coopers provided barrels for packing tobacco, spinning and weaving were done by slaves, ale and beer were brewed, and ham and beef were cured in the smokehouse. Some of the meat and dairy products produced at Poplar Forest were then sent to Monticello. The work was carried out by slaves and for the most part run by overseers, since Jefferson spent time at Poplar Forest only on a temporary basis.



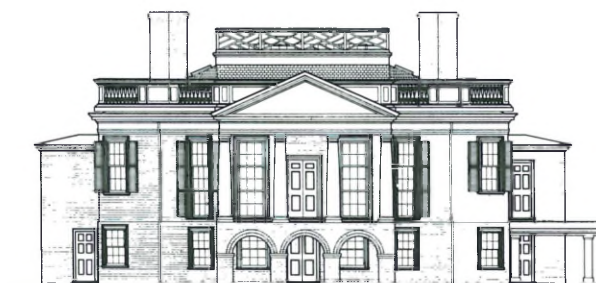
*The south elevation of Poplar Forest as depicted by John Neilson, one of Jefferson's workmen. This drawing, which Neilson perhaps made from a preliminary design or from memory, does not accurately reflect what Jefferson constructed.*

—Special Collections Department, University of Virginia Library



*The south elevation of Poplar Forest as it appears today.*

—Historic American Buildings Survey



*Architectural consultants have determined that this is what Poplar Forest looked like in Jefferson's day. It is to this appearance that the house will be restored.*

—Drawing by Mesick Cohen Waite



The fact that he spent only short periods of time there, and the fact that those who lived there after him made major changes, suggest that in the final analysis, the work at Poplar Forest serves more to back up existing theories than to allow for new discoveries. However, the program is ongoing and has the potential to provide new information on the workings of Jefferson's plantation.

"What historical archaeology does mostly," Kelso explained, "is give a three-dimensional understanding of a lot of things that we already know."

Jefferson last visited Poplar Forest in 1823, three years before his death. That same year he gave the property to his grandson, Francis Eppes, who lived there for five years with his family before selling it to William Cobbs, a neighbor. Mr. Cobbs's son-in-law, Edward Hutter, ran the farm until his death in 1875, and a second generation of Hutters then lived there. After 118 years in the Hutter family, the house was sold again in 1946 to James O. Watts. It was sold again in 1980, but remained unoccupied.

In 1984 the house was bought by the Corporation for Thomas Jefferson's Poplar Forest, a private corporation that currently owns 414 acres of the original property. Today, the place Jefferson thought of as his private retreat is open to the public. While restoration of the house has not yet begun, visitors can admire small touches, such as the decorative pattern of the bricks laid in the cellar, or other facets of the design, such as earth mounds and the well-proportioned rooms.

A visit to Poplar Forest also offers a glimpse of, as Kelso says, the private Jefferson. The man who served two



*The north facade of Poplar Forest.*

*—Courtesy of Corporation for Jefferson's Poplar Forest*

terms as president and authored the Declaration of Independence was, by all accounts, happiest out of the public eye. Jefferson's writings make it clear that he regarded Poplar Forest as a place to escape public life. In one letter he described it as "a very distant possession I have in Bedford, where, being comfortably fixed, I pass a month or two at a time, so that it is almost a second home." At Poplar Forest he was free

to devote himself to his favorite pursuits: the study of music, religion, philosophy, law, and education. He also spent time there with his grandchildren, several of whom were regular visitors to Poplar Forest.

"Archaeology," the research team wrote in their report, "has the ability to humanize mythological characters." By allowing the public to get a look at the private life of one of American history's most public men, the work at Poplar Forest has done just that.

There can be no doubt that the work done there adds to our total picture of Jefferson by showing, in combination with Monticello, the breadth of his architectural skills and tastes and his willingness to experiment with different styles. Poplar Forest also provides, years after the fact, a glimpse of the private life of one of American history's most public men. □

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*To support this project, the Corporation for Jefferson's Poplar Forest received \$20,000 in outright funds and \$66,500 in matching funds from Humanities Projects in Museums and Historical Organizations of the Division of Public Programs.*



In 1822 Thomas Jefferson wrote to the Reverend James Smith, thanking him for his pamphlets on Unitarianism, and confided to him an optimistic vision of the American future:

The pure and simple unity of the creator of the universe is now all but ascendant in the Eastern states; it is dawning in the West, and advancing towards the South; and I confidently expect that the present generation will see Unitarianism become the general religion of the United States.

As prophecy this hardly qualifies as one of Jefferson's more accurate visionary moments; while the Unitarian church spread across America, it never achieved anything like the status of "the general religion."

For many of those who have discussed Jefferson's perception of the relationship between morality and politics, however, the statement is less important as an expression of denominational preference than as a reflection of his support for a civil religion, a shared moral understanding that would underwrite civic unity. Jefferson thought rational inquiry would eventually lead human beings to see "the pure and simple unity of the creator of the universe" and bring them out of a merely sectarian understanding of truth. As Sidney E. Mead has argued, Jefferson's rational defense of religious liberty explains "why it is that the religion of many Americans is democracy." What complicates the matter for searchers after the patron saint of an American civil religion is that Jefferson seems to welcome as much as to fear the divisive and revolutionary possibilities of "a marked principle, moral and political." In surprising ways, his 1822 vision of an evolving civic unity is grounded in an ambivalent attitude toward opposition and division.

Jefferson's 1822 hopes for "a general religion" seem at first to contradict his earlier comments about the inherently personal and private nature of religion. In the 1785 *Notes on the State of Virginia* he asserted,

[O]ur rulers can have authority over such natural rights only as we have submitted to them. The rights of conscience we never submitted, we could not submit. We are answerable for them to our God.

To the question of why governments subjected religious opinion to coercion he responded,

To produce uniformity. But is uniformity of opinion desirable? No more than of face and stature.... Difference of opinion is advantageous in religion. The several sects perform the office of a Censor morum over each other.

# Jefferson: Conscience versus Church

BY FRANK SHUFFELTON

Jefferson's prizing of difference of religion over uniformity was a function of a generally skeptical spirit that undermined the claims of any sect, potentially even of Christianity itself, to a privileged moral authority.

Despite the trust he and his friend James Madison shared in the ability of free inquiry to overcome error, Jefferson's preference for individual opinion seemed as likely to lead to angry divisions across lines of principle.

In 1787 he advised his nephew Peter Carr, "Read the bible then, as you would read Livy or Tacitus," questioning particularly those facts "which contradict the law of nature." After telling him to "Fix reason firmly in her seat, and call to her tribunal every fact, every opinion," he counselled,

...you must lay aside all prejudice on both sides, & neither believe nor reject a thing because any other persons, or description of persons, have rejected or believed it. Your own reason is the only

oracle given you by heaven, and you are answerable not for the rightness but the uprightness of the decision.

He warned Carr that, while he must "divest [himself] of all bias in favour of novelty & singularity of opinion," he might well find himself in a radical position.

Do not be frightened from this inquiry by any fear of its' [sic] consequences. If it ends in a belief that there is no god, you will find incitements to virtue in the comfort & pleasantness you feel in its exercise, and the love of others which it will procure you. If you find reason to believe there is a god, a consciousness that you are acting under his eye, & that he approves you, will be a vast additional incitement.

He urged this stance more provocatively in the *Notes*: "...it does me no injury for my neighbour to say there are twenty gods, or no god. It neither picks my pocket nor breaks my leg." However, the insouciance of this remark, which would prove to be a red flag to many orthodox clergymen during the election of 1800, belied the radical and disruptive possibilities Jefferson recognized in individual opinion. At the end of the query on religion in *Notes*, he called for fixing every essential right on a legal basis... while our rulers are honest, and ourselves united." It was not beyond possibility, he wrote, that

Our rulers will become corrupt, our people careless... The shackles, therefore which shall not be knocked off at the conclusion of this war, will remain on us long, will be made heavier and heavier, till our rights shall revive or expire in a convulsion.

Convulsions would be much on Jefferson's mind in the years immediately following his publication of the *Notes* in 1785. When the news of Shays's Rebellion reached him in the winter of 1786-87, he chose to see the "late troubles in the Eastern States" as proof that "The people are the only sure reliance for the preservations of our liberty." "I hold it that a little rebellion now and then is a good thing," he wrote Madison, "& as necessary in the political



world as storms in the physical." He used the figure of the storm four weeks later to Abigail Adams: "I like a little rebellion now and then. It is like a storm in the Atmosphere." By the end of the year his metaphor went beyond the naturally sublime to iconographic significance: "The tree of liberty must be refreshed from time to time with the blood of patriots & tyrants." In the same letter he seemed ready to elevate recurrent rebellions to a political principle, telling William S. Smith, "God forbid we should ever be 20 years without such a rebellion." His enthusiasm for scheduled "convulsions" in which to revive the people's rights cooled after this, but in 1789 against the background of the beginning of the French Revolution, he argued to Madison that "no society can make a perpetual constitution, or even a perpetual law." Calculating the length of a generation at nineteen years, he claimed that "Every constitution, then, and every law, naturally expires at the end of 19 years. If it be enforced longer, it is an act of force and not of right." As Jefferson's views evolved during the 1780s and 1790s, rebellion acquired a moral force, almost a religious force, as the public enactment of private consciences that had never been submitted to authority. Even the one revolution he feared most, the rising up of the slaves to reassert their God-given rights, would be a moral action against the corruption of rulers. He considered the possibility of an ultimate slave rebellion in the chapter of the *Notes* immediately following that on Religion, saying,

I tremble for my country when I reflect that God is just: that his justice cannot sleep forever;... The Almighty has no attribute which can take sides with us in such a contest.

If resistance to tyranny was obedience to God, it did not follow, however, that religion always necessitated resistance to all authority or standing opinion. Peter Carr's free and rational inquiry might as likely lead him to orthodoxy as to atheism, and in the years after 1800 Jefferson shifted the emphasis in his discussions of religious freedom from its support for skepticism and dissent to its consensual recognition of the "pure and simple unity of one God." By the last years of his vice presidency, when it

became clear that he would be a probably successful challenger to Adams in the next election, Jefferson was no longer the detached, off-handed theorist of dissent who could write from Paris about American rebels.

His Federalist opponents were delighted to link him with the excesses of the French Revolution. "Should the infidel Jefferson be elected to the Presidency," said a writer in the *New Eng-*

*"The people are the only sure reliance for the preservations of our liberty." "I hold it that a little rebellion now and then is a good thing," he wrote Madison, "& as necessary in the political world as storms in the physical."*

*land Palladium*, "the seal of death is set on our holy religion, our churches will be prostrated, and some infamous prostitute, under the title of the Goddess of Reason, will preside in the Sanctuaries now devoted to the worship of the Most High." The allusion to the French revolutionary cult of Reason associated "infidel Jefferson" both with radical deists like Paine, whose Age of Reason had set off alarms all over Congregationalist New England, and also with American supporters of French policy, whose loyalty in the years after Citizen Genet and the XYZ affair had become suspect to many. At the same time, Jefferson was regarded favorably by religious groups such as the Baptists precisely because of his defense of freedom of religion in *Notes* and his authorship of the Virginia Statute.

Jefferson had already begun to reexamine his religious beliefs. He was adopting a conciliatory tone in his correspondence and public statements, writing to Samuel Smith in

1798 that his principles were "the same, I am sure, with the great body of the American people." A year later he assured Elbridge Gerry of his confidence in "The unquestionable republicanism of the American mind." His search for a ground of consensus appeared publicly in the first inaugural address's assertion that "every difference of opinion is not a difference of principle. We have called by different names brethren of the same principle. We are all Republicans, we are all Federalists." It is not surprising, then, that when he rethought the role of religion in his own life and by extension in that of the nation, he would look for a middle ground that could bring together believers of different descriptions. He would continue to believe in the importance of conscience, the power of difference of opinion to resist tyranny and encourage an argumentative movement toward truth. He wrote Madame de Staël in 1807, "When wrongs are pressed because it is believed they will be borne, resistance is morality." However, he would give an increasing emphasis on the power of reason and free enquiry to lead men to a shared truth and to lives in conformity to a rational standard.

By the late 1790s his own religious opinions had changed their focus from the skepticism of Lord Bolingbroke to a kind of theism he felt to be sympathetic to the Unitarianism of the scientist Joseph Priestley. His correspondence with Priestley beginning in January 1800 signalled the turn of his attention from religion as an occasion of dissent to an element of republican consensus. He seems to have begun to pay attention to Priestley as a religious rather than a scientific thinker only in the decade of the 1790s, in other words, just as his own religious principles came under public attack. After Priestley came to America, Jefferson attended the series of discourses that he gave in Philadelphia in the winter of 1797. In January of the same year, Priestley published a pamphlet, "Observations on the Increase of Infidelity," that contained a critique of "the Writings of several Modern Unbelievers, and especially the Ruins of Mr. Volney."

The Unitarian Priestley was himself regarded as an infidel by orthodox Trinitarians, but his distancing him-



self from "unbelievers" like Paine and Volney gave his own doctrines of rational Christianity a religious sanction that offered Jefferson a position from which to envision a religion of consensus.

Initially Priestley was concerned that his new friend might be "an unbeliever, as he has been represented," but in 1800 Jefferson was beginning to think about how to clarify his opinions about Christianity to himself and to his friends. In September he apologized to Benjamin Rush for not sending a promised letter on Christianity, but assured him, "I have a view of the subject which ought to displease neither the rational Christian or the Deist; and would reconcile many to a character they have too hastily rejected." He suggested what this view might involve in a letter written shortly after his inauguration in 1801: Expressing his "hope that the whole body of our fellow citizens (many of whom had been carried away by the XYZ business) will shortly be consolidated in the same sentiments," he asserted that the Federalist clergy

will find their interest in acquiescing in the liberty and science of our country, and that the Christian religion when divested of the rags in which they have enveloped it, and brought to the original purity and simplicity of its benevolent institutor, is a religion of all others most friendly to liberty, science, and the freest expansions of the human mind.

When Jefferson received Priestley's pamphlet, "Socrates and Jesus Compared," in 1803, he was finally inspired to begin his project of divesting the rags from the Christian religion. His letter sketching his intentions assuaged Priestley's concern that he might be an infidel. Jefferson "cannot be far from us," Priestley wrote to the Reverend Theophilus Lindsey, "and I hope in the way to be not only almost, but altogether, what we are."

Shortly thereafter Benjamin Rush received his promised letter on the Christian religion with an enclosed "Syllabus of an Estimate of the merit of the doctrines of Jesus, compared with those of others." The syllabus in effect sketched the development of ethical thought "of the enlightened nations of antiquity, of the Jews, and

of Jesus," showing that the latter's teaching of "universal philanthropy" went far beyond the moral doctrines of his predecessors. A year later he told Rush of "a little volume, a mere and faithful compilation, which I shall some of these days ask you to read as containing the exemplification of what I advanced in a former letter as to the excellence of 'the Philosophy of Jesus of Nazareth.'" This "little volume"

*"I have a view of the subject which ought to displease neither the rational Christian or the Deist; and would reconcile many to a character they have too hastily rejected."*

was Jefferson's first editing of the Gospels in which he literally clipped out those verses demonstrating Jesus's moral teachings and pasted them up to form a new text. (This long-lost text has been brilliantly reconstructed by the late Dickinson W. Adams and is available in the Princeton edition of Jefferson's Papers.) Rush expressed his willingness to read this but warned that "unless it advances [the character of the Messiah] to divinity, and renders his death as well as his life necessary for the restoration of mankind, I shall not accord with its author." In the circumstances Jefferson never sent Rush his "little volume." Jefferson's gestures of seeking a convergence of opinion and then retreating into the privacy of his own opinion was to be characteristic behavior for the rest of his life.

Just as his letters are notoriously unrevealing about his most personal feelings, he anxiously maintained the privacy of his religious opinions, and every letter that reveals some religi-

ous opinion earnestly invokes secrecy. He later sent the syllabus to several friends, among them John Adams, but always insisted on keeping it from the eyes of the public, particularly from orthodox critics. As he told Adams, "you will be sensible how much interest I take in keeping myself clear of religious disputes before the public; and especially of seeing my Syllabus disemboweled by the Auspices of the modern Paganism." This sort of violent rhetoric frequently accompanied Jefferson's remarks on the possible consequences of making public his private opinions on religion and on slavery, the other principled subject on which he maintained his silence.

He had concluded the letter forwarding the syllabus to Rush by remarking,

It behoves every man, who values liberty of conscience for himself, to resist invasions of it in the case of others; or their case may, by change of circumstances, become his own. It behoves him, too, in his own case, to give no example of concession, betraying the common right of independent opinion, by answering questions of faith, which the laws have left between god and himself.

Jefferson himself pulled back from the possibility of seeing his own beliefs established as a unifying civic religion and adopted a strategy of public silence and private discussion among a few trusted friends. Any attempt to ground an American civil religion on Jefferson's rational religion, then, must take into account his sense of the moral quality of resistance. This has become a strong element of the national faith, a belief that the most authentically religious position confronts the world from the margins, the most moral person acts from private conscience, and the most admirable stance is the rebel's. If he typically sought to avoid violence, he also realized that, in a society honoring freedom of opinion and conscience, principle and contention could not be separated. □

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# CLASSICAL TASTE *in America*

CAPTIVATED BY THE classical movement in Europe in the eighteenth century, the American Founding Fathers modeled important political components of the new republic after ancient republics like Rome and Sparta. Classical tastes also pervaded the intellectual and aesthetic culture of the day. Furniture and fashion embraced classical imagery. Public buildings, namely the U.S. Capitol, were styled with Roman and Greek columns, pediments, and arches. Classicism, in fact, was regarded as the most "modern" concept in a new country searching for identity and order.

Modeling antiquity, it was thought, would inspire virtuous behavior. Exposure to "those moral reflections which naturally present themselves to the mind at the sight of what is great, grand or magnificent" was one of the greatest advantages to be gained from traveling abroad, wrote Nicholas Biddle, a student at Princeton in 1799-1801, in summing up the sentiment. For Biddle, however, it was not enough to travel and see great sights. One must "make use of these objects as incitements to virtue and morality."

Rich and compelling examples of this classical influence form the new traveling exhibition, "Classical Taste in America, 1800-40."

Originating in the vast holdings of the Baltimore Museum of Art's American Decorative Arts collection, the show presents approximately 225 objects from a variety of sources. On display are paintings, drawings, sculpture, furniture, silver, base metals, glass, ceramics, textiles and printed materials that reflect both high style and more utilitarian uses. Unlike previous exhibitions which concentrated on

the artistic merits of the objects, this exhibition explores the meaning of classicism in American life through three major themes—the sym-

bolic and material significance of ancient values in early nineteenth-century American life, the adaptation of antique forms and motifs by American craftsmen and consumers, and the spread of classicism into the popular culture.

Wendy Cooper, curator of American decorative arts at the Baltimore Museum and curator of the forthcoming exhibition, was struck by the importance of arts in everyday life in the United States of the early nineteenth century.

"Tied very closely to that is the issue of responsibility to fellow citizens, the ideal of civic virtue," she said. The year

1800 was pivotal because George

Washington had just died, the government relocated to Washington in the fall of that year, and Thomas Jefferson's election was seen as heralding a new era in America's political development.

Classicism was regarded as a timeless model of virtue and order on which to build the new society. "One of the things I see missing among people in our society today and especially young people is the sense that they should do something for anybody but themselves," Cooper added. "There is a total disregard for your fellow man and no idea whatsoever what virtuous behavior is. These are kind of old-fashioned stiff words, but there is a big message for today. The fear of some of the Founding Fathers was that our society would fall into a total state of chaos, both political and moral, if we didn't cultivate the arts."



(Left)

Lady with a Harp:  
Eliza Ridgely  
by Thomas Sully, 1818.

—National Gallery of Art, Washington, D.C.

B Y J A N I S J O H N S O N



The first of five sections in the exhibit explores how Americans were exposed to classicism abroad and through written diaries, letters, and reports. In addition to the upper-class travelers, furniture decorators and silversmiths were among the artisans who ventured to Europe and the Middle East. They returned home and advertised their first-hand exposure to the great decorative arts and antiquity. "Constantly the words 'refinement of taste' and 'cultivation of taste' were used during this period," Cooper said.



(Opposite)  
Pier table,  
Philadelphia,  
ca. 1825-30.

—Private Collection

(Below)  
Mahogany  
khisimos chair, Boston.

—Winterthur Museum

Moreover, émigrés brought skill, knowledge of design and taste, not to mention substantial collections. Joseph Bonaparte's New Jersey home, Point Breeze, became a cultural mecca for the new style. The influx of foreign-made goods made a strong impression on American craftsmen. The exhibition emphasizes significant keystones in their interpretations of classical forms—objects that can be identified by their provenance or their maker and therefore linked directly with an impact on emerging tastes.

Collecting, organizing academies and athenaeums, and public and private exhibitions were the natural consequences of this classical fervor. In the second section of the exhibit, the focus is on the refinement of taste through the study of the fine arts. Early institutions included the New York Academy of Fine Arts (1803), the Boston Athenaeum (1808), and the Pennsylvania Academy of Fine Arts (1811). "If one embraces the arts as they did in Greece, it was thought, the cultivation of morality and virtue in society would follow," Cooper explained. "They had all read *The History of the Decline and Fall of the Roman Empire*. They were all aware of what had happened in that civilization when everything began to fall apart. The Romans had lost their morality and their virtue."

So the new Americans imported casts of great icons of antiquity and objects depicting classical subjects, such as mythological scenes. Joseph Bonaparte's brother Lucien dug up ancient vases on his property in Italy and sent them to the United States as examples. (Two are in this exhibition.) The Emperor Napoleon himself donated twenty-four volumes of Piranesi prints to the New York Academy of Fine Arts, four of which are included in this exhibition. Busts of heroic Americans, draped in the classical style, were put on public display. Male war heroes such as Steven Decatur and Isaac Hull, and political heroes such as Daniel Webster began to replace the classical heroes as images of virtuous and valorous behavior.

The American expression of these "inexhaustible stores of antiquity" form the third section of the exhibition. "They were basically copying major classical forms and deriving their ornamentation from that vast, vast array," Cooper said. "We can see that some of the objects approach what was being done



in Europe, but they are distinctly American just as any product is going to be when it is done by someone in a different place at a different time."

One of the commonly reproduced artifacts was the klismos chair, a Greek form with a deeply curved back that was frequently depicted in vase painting and stone reliefs. The exhibition presents its stylish urban variations, such as an elegant carved mahogany Boston chair, and versions for the middle class in simpler carving and less expensive materials. Another ancient form adapted into American furniture was the curule, or X-form stool, which was devel-

oped by the Egyptians and popularized by the Romans. Ubiquitous pier tables incorporate such ancient images as swans, lyres, caryatids, columns, cornucopias, chariots, and paw feet.

Manufacturing and marketing these goods for accessibility to everyone is the subject of the fourth section. Opening this gallery is a monumental cast iron Philadelphia printing press (1813) decorated lavishly with such classical symbols as a Roman eagle, arrows, serpentine dolphin, and laurel branch. This technological advancement was critical to spreading the appreciation of classical tastes as well as literacy to diverse groups in the developing nation.

Advancements in transportation enabled furniture to be shipped from the East Coast to Ohio, the Mississippi Valley, and the South. Two New York cabinetmakers, for example, built a throne-like klismos chair for the Speaker of the North Carolina Senate. Architecture reflected the ancients. Jefferson's Virginia State Capitol derived from the Maison Carrée and William Strickland's Second Bank of the United States in Philadelphia from the Temple of Hera at Paestum. Cities and towns were named after historical places and heroes: Cincinnati, Rome, and Athens.

Finally, the more ideological theme of public virtue and private pursuits in the fifth section shows how both men and women were lauded for virtuous behavior, a notion invoked to inspire national unity. National heroes such as Washington, Jefferson, Adams,



and Franklin admired and emulated ancient leaders. Women were recognized for their domestic arts, especially needlework, in which they copied themes from classical mythology, and for their roles in educating and training children. Especially important was the role of woman as Muse in the teaching of music for pleasure and as a sign of cultivation. Many women were painted with their harps or in front of a pianoforte. A prime example is a full-length portrait of Eliza Ridgely of Baltimore (1818) from the National Gallery of Art.

"This section pulls us

back again to the importance of morality and virtue and doing for the good of society and family, things that were very valued in the early years of the nineteenth century," Cooper said.

These classical values continued to have a notable impact on American culture in sporadic revivals. Are these classical virtues still embraced today? Cooper thinks so. "Intellectually, there is always a reference and influence from antiquity and not just in the elite circle. Even popularly, think of the transparent shower curtains with Greek columns or the cover of a catalogue with a wonderful Grecian couch carved with great feet....

"For centuries we have been drawing on antiquity. The great ancient writers are still read. The positive thing is that this passion hasn't yet expired. There is always that possibility of influence, both in learning what was good about classical values and in taking heed at what we learned from the fall of the Roman Empire." □

*Janis Johnson is a free-lance writer in Alexandria, Virginia.*

*For this exhibition, the Baltimore Museum of Art has received \$225,000 in outright funds and \$100,000 in matching funds from Humanities Programs in Museums and Historical Organizations of the Division of Public Programs.*

"Classical Taste in America, 1800-40."

The exhibition will travel to the following museums:

**The Baltimore Museum of Art**  
June 27-September 26.

**The Mint Museum of Art in Charlotte, North Carolina,**  
November 23, 1993-March 13, 1994.

**The Museum of Fine Arts in Houston,**  
May 1-July 24, 1994.



# LITERACY AND

BY CHARLES W. HEDRICK

**I**N MODERN AMERICA, of course, we understand writing and literacy to be prerequisites of democracy. The temptation to explain the practice of writing with reference to the political system of the Athenians is irresistible. However, the context of writing in ancient Greece was quite different from our own and so, consequently, were feelings about it. It is unlikely that the majority of Athenian citizens could read the inscriptions which their democracy erected.

The orality of Athenian society raises difficult questions: If few could read, why did the state bother setting up inscriptions? What is the political force of a generally illegible public document? How would an illiterate citizen understand an inscription? The Athenian attitude toward writing was ambiguous: On the one hand, it was regarded as intrinsic to democratic practice; on the other hand, it was mistrusted, as a powerful weapon with great potential for abuse. What was the role of inscriptions and the attitude toward them in a predominantly oral society? How can we relate this gap between letters and the unlettered to the positive and negative political connotations of writing?

There is no practice more characteristic of the Athenian democracy than writing. From its inception in 508/7 B.C., the Athenian democracy emphasized "published" records of its political decisions and activities, framed in the formal, uniform phrases that would characterize state documents throughout the history of the democracy. Over time, the rate of "publication" of inscriptions by the state increased. Laws, decrees, catalogues of magistrates, lists of war dead, financial records of various sorts—the Athenians of the fifth and fourth centuries B.C. documented their political habits almost obsessively, compiling archives in perishable media as well as on durable marble. Documents kept on wood or

papyrus have long since perished, but many of the inscriptions have survived. In fact, the number of fifth- and fourth-century Athenian inscriptions which have come down to modern times is unparalleled by any other ancient Greek state.

Many scholars have maintained that some rudimentary literacy was demanded of all Athenian citizens who participated in government. Procedures such as ostracism and the inscription of state documents, they argue, presuppose at least "name-signing" literacy from all. Some would estimate a degree of literacy among Athenian citizens which is comparable or even surpasses that of contemporary industrial states, such as America. Yet based on comparative anthropological, sociological, and historical studies, it seems extremely unlikely that a majority of Athenian citizens could read. By modern standards, Athens was a traditional, agrarian society, and such societies are not known for producing large reading publics. In addition, it is well known that the Athenian state did nothing to promote mass literacy: There was no state-subsidized education. In these circumstances, it is difficult to imagine how any significant number of Athenian citizens could have learned to read with any facility, if at all.

There are, to the contrary, many indications that Athenian politics and society of the fifth and fourth centuries was predominantly oral. Virtually without exception, political practices—communication, deliberation, administration—were predicated on speech rather than writing. Most of the vaunted Athenian literature, the famous dramas, poetry, philosophical essays, and histories, was written to be heard. Reading itself was an oral exercise, a social exchange, practiced aloud by individuals among groups of auditors, not a silent, private activity practiced in seclusion as it usually is today.

Although many Athenians could not read, it was possible for inscriptions to communi-



*Decree against tyranny, 330 B.C. (Demos) of Athens being cr*

—Agora Museum, Athens; ph



# DEMOCRACY

cate in other ways. The physical appearance of state documents was very homogeneous, governed by rigidly standardized guidelines. The very consistency of public texts made them immediately recognizable as a class—visually comprehensible as public pronouncements in a manner that was independent of the public's ability to read.

The democracy had developed a distinctive "chancellory style" for inscriptions by the mid-fifth century; it differed from the lettering styles used by other, contemporary Greek states, and was also readily distinguishable from local Athenian writing styles used for private documents, such as *ostraka*, vases, and the like. This chancellory style governed every aspect of the appearance of the public inscription. The proportions of the stone stelai, or slabs, on which inscriptions were carved, were fixed; the Attic dialect of Greek, with its own distinctive orthography and letter forms, was standardized for use in these texts; even the physical layout of the letters on the stone was standardized.

As often in the ancient world (and for that matter, in the medieval and modern worlds), the development of a distinctive script goes hand in hand with the emergence and self-definition of a government. A particular script will commonly be limited to a particular political sphere of domination or influence. So, for instance, *Venice*, in the regime of Charlemagne, promoted the Carolingian minuscule. *London* as a script is promoted by a government, so it serves as the official badge of the government which promotes it. In a very general way, then, the Attic chancellory style is a recognizable sign of the democratic government of Athens.

One of the most distinctive and easily recognized features of official Attic inscriptions is the *stoichedon* style. The word *stoichedon* is an adverb meaning "in the fashion of rows." The text is inscribed in the pattern of a grid: the individual letters do not vary in size; there are no word, sentence, or paragraph divisions. Viewed as a whole, the text

has (for connoisseurs, anyway) an aesthetically pleasing, abstract appearance. But the *stoichedon* is not an agreement which is conducive to quick, easy reading. There is no attempt to organize the text into easily comprehensible visual units. The reader must ferret out words, phrases, sentences, and paragraphs which have been dissolved into the regular, undifferentiated matrices of the *stoichedon* grid. It can be said, with some justice, that this is a style better seen than read.

In fact, the *stoichedon* style implies a certain kind of reading public. The organization of texts into semantic units by means of systematic word divisions, capitalization, punctuation, and the like begins in the West in the twelfth and thirteenth centuries A.D. This new, visual organization of the text accompanies, perhaps even makes possible, the advent of the printing press, mass literacy, and modern internalized "silent reading." Texts without such visual aids, on the other hand, are characteristic of earlier medieval society, where literacy is quite restricted and reading takes place orally, among groups of auditors. The *stoichedon* style, then, suggests a kind of audience and a mode of communication that differs fundamentally from modern readers and reading.

Beyond its standardized format, the physical character of a public inscription—its size and location, its simple presence—conveyed certain meanings. Reading the frail, printed text of this essay, or the printed translation of the "Law Against Tyranny," it is too easy to overlook the sheer weight and dimensions of an inscription, its architectural character. The physical presence of the inscribed stone in the lived urban space of the ancient world is one of the most important and least recognized differences between an inscription and our texts. In the modern world, with rare exceptions such as the Vietnam Veterans Memorial in Washington, D.C., we have forgotten the habit of the monument. Even some seventy years ago inscribed monu-



The relief shows the People by Democracy (Demokratia).

of American School of Classical Studies



ments, such as lists of those killed in World War I, were commonly erected in the squares of many American and European towns. Most of our texts today, however, be they newspaper articles or scholarly essays, exist nowhere except in the limbo of endlessly identical, mass-produced print media. The topographical specificity of the monumental text has been lost. Ancient inscriptions, in their various shapes and sizes, with their different silhouettes and applied decorations, are as much *things* as they are *texts*, and their size, decoration, and topographical disposition echo and confirm meanings beside and beyond the letters they bear.

The emphasis which the Athenian democracy placed on inscribing its documents on stone tablets and erecting them in public places is remarkable and undeniable. The documents, however, were not displayed simply to be read, or even to be read at all, but to be accessible: As many inscriptions say, they are erected "so that anyone who wishes can inspect them." As M. I. Finley pointed out, in the absence of a reading public, the inscrutable letters carved in marble stood as unequivocal reminders of public action, as silent but eloquent assertions that democratic power is not founded on secrets or deceit, but is available to all. For the many citizens who were illiterate, it was not necessary to read them; their monumental physical presence was enough.

For the first one hundred years of the democracy, public documents were published only by inscribing them in stone and setting them up in the public space of the city. Then, at the end of the fifth century B.C., an



archive was established in the Agora, in the Metroön, where records were kept on papyrus and other perishable materials, such as wooden planks. There probably was more or less complete public access to these archives; nevertheless, their establishment marks a vaguely sinister watershed in the history of political reading and writing in Athens. No longer were public texts to be kept in monumental format, preserved as a matter of course as a part of the urban environment, where any casual passerby could see them, walk around them, or lean on them. Henceforth, some texts were to be kept out of sight.

When words are set down in writing, they seem to become fixed, inalterable, "carved in stone," so to speak. The ancient Athenians often thought of writing as providing a kind of egalitarian standard. Divorced from the dynamic, mercurial interplay of oral exchange, written proclamations are static and cannot be changed at will by the influential, powerful, or wealthy. Euripides provides a classic statement of this attitude. In one of his plays, he has Theseus, a mythical founder of Athenian democracy, say: "When laws have been written, both the weak man and the wealthy have an equal legal case, and the weaker if he is slandered may sue the more fortunate, and the weaker man the strong." The independence of written words from the give and take of oral society is not entirely benign, however. Protectors can easily become tyrants. Written laws can serve to

equalize weak and strong, mass and elite, or can be abused by the few to oppress the many.

The spoken word seems ideally democratic, immediate and transparent to all. What human being cannot speak, or understand? Insofar as all are members of the same community, none are excluded from oral communication. Furthermore, speech apparently emanates immediately from conscious will and is an infinitely adaptable tool or representation. If confusion arises in conversation or debate, positions can be altered, attitudes adjusted, to suit the circumstances and the audience. If opponents misconstrue a statement, whether willfully or by error, their interpretation can be immediately corrected and controlled by the author.

Writing, unlike speech, is obviously not comprehensible to all members of the community. In addition, once words are fixed on stone or papyrus, they cannot modify themselves according to the situation. They became dull, stupid, unable to respond. Removed from their author, they can give only one answer, always the same. So the written text is susceptible to abuse by the unscrupulous and ignorant. In *Phaedrus*, Plato criticizes writing for precisely these reasons, concluding: "When words are once written down, they are tumbled about everywhere among those who may or may not understand them, and they do not know to whom they should speak, and to whom not; and if they are maltreated or abused, they always lack the help of their father; they cannot defend or help themselves." The written word is an alien thing, external to human consciousness and will. Even the laws of a



democracy, once set in letters, are dislodged from the oral decision-making processes and the circumstances that generated them. No longer dependent for their power on popular will, they float free, an authority without an author, and can be appropriated by any who desire.

Writing, then, can be a democratic or a tyrannical force. It was perceived as both by the ancient Athenians. The only safeguard against the cause of the laws lay in bridging the gap between oral and written expression. Plato makes just such an argument when he claims that writing is a destroyer when used as a substitute for memory; that it only has positive value when it interacts with human consciousness, when it serves as a supplement to memory, a reminder—a prompt. Demosthenes, in the more political context of a speech written for a public trial, makes a similar point: “And what is the strength of the laws? If one of you is wronged and cries out, will they run up and be at his side to help him? No. Letters are only written things, and they would not be able to do this. So what is their power? If you support them and make them ever powerful to help one who needs them. So the laws are strong through you, and you through the Laws.” Thus the democratic power of writing lies not in its distant, authoritarian intelligibility, but in the active, social interaction of citizens, literate and illiterate, with the vague, inscrutable hieroglyphs which remind them and reassure them of what everyone already knows.

*Charles W. Hedrick is assistant professor of ancient history at the University of California-Santa Cruz. This article was adapted from the catalogue for “The Birth of Democracy,” an exhibition at the National Archives in Washington, D.C. The American School of Classical Studies in New York received a \$300,000 grant from Humanities Projects in Libraries and Archives of the Division of Public Programs to support the project.*

## 2500 YEARS BY ANY OTHER NAME

**W**E ARE commemorating an event which occurred two thousand, five hundred years ago.

The first democratic constitution was inaugurated by the reforms of Cleisthenes in either 508 or 507 B.C., and so we celebrate what might be called “The Birth of Democracy” through 1993. Others may ponder the question whether the Cleisthenic constitution at Athens is in any way related to the post-Enlightenment republicanism which produced our twentieth-century democracies, but I am content to tackle the more modest problem of what to call this anniversary.

We have had a spate of bicentennials since 1976, and everyone knows we have entered the quinquennial era (Columbus and all that). Thanks to Latin, the English language doesn’t have much difficulty coping with anniversaries that fall into hundreds. The adjective “centennial” is available, as are the Latin prefixes “bi-” and “tri-” indicating how many times one hundred an anniversary is. We even have the elegant prefix “sesqui-,” which means one-and-a-half, and that enables us to handle the one hundred and fiftieth anniversary of anything as sesquicentennial. Our historical experience includes a millen-

nium, and so we can cope with a thousand years with the adjective “millennial.” That means we can multiply that (if we want to) by coming up with “bimillennial” and “trimillennial,” and we can even cope with 1,500 years by coining “sesquimillennial.” But what do we do with “two-and-a-half-times-millennial”?

The Romans did not have a neat little word for “two-and-a-half-times,” but they did have one for “five-times.” It was “quinquies.” Thanks to Columbus, we already have quinquennial, and so we can multiply that by five simply by adding a prefix. In that way, we can verbalize 2,500th as “quinquiesquinquennial,” in other words, “five-times the five-hundredth.” That’s a polysyllabic neologism if ever there was one. It’s a tongue-twister, and so we will need practice with it. I suggest a chorus of

“Happy Birthday to You” to the person responsible for it all:

*Happy quinquiesquinquennial,  
dear Cleisthenes!*

*Happy quinquiesquinquennial  
to you!*

—Harold Cannon

*Harold Cannon retired recently as the director of the Office of Challenge Grants.*



—Acropolis Museum, Athens



# INDELIBLE IMAGES

BY ALAN SHAPIRO

IN 508 B.C., as Cleisthenes was carrying out his pioneering work of creating a democracy for Athens, the city's potters' quarter could boast its own brand of "Pioneers." This is the nickname coined by Sir John Beazley, the great scholar of Greek vase-painting, for a small group of artists who, in the years ca. 520-500, brought about radical changes in an art form with a centuries-old tradition in Athens. In addition to the more technical achievements that those men pioneered—in vase shapes, coloration, and draughtsmanship—there is another way in which they were particularly innovative. From their vantage point in the heart of the Archaic city, they were keen observers of every stratum of society, from the aristocracy to the humblest slaves, and they have given us some of our most vivid pictures of Athenian life.

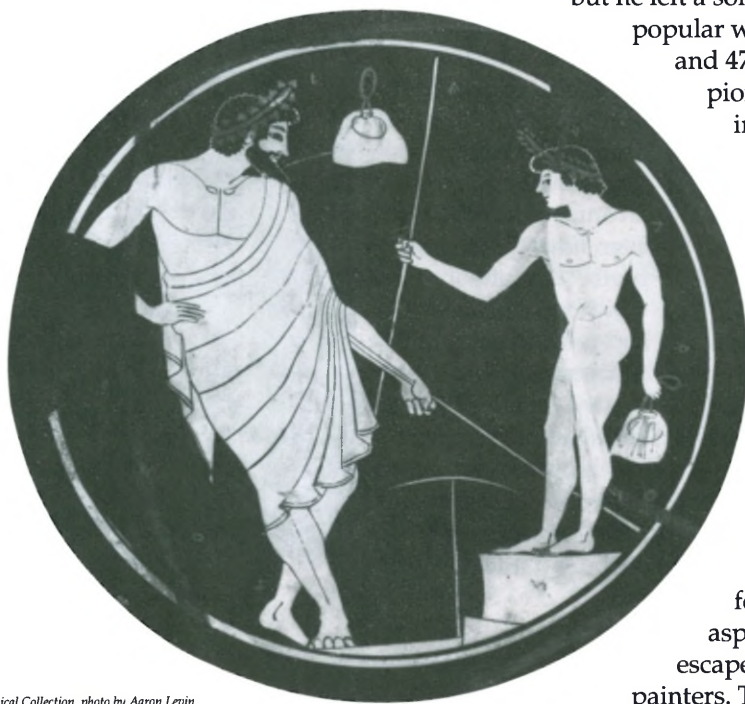
The Pioneers comprised the finest potters and painters of their generation, their patrons were often leading aristocrats, and one of their favorite subjects was that quintessentially aristocratic institution, the symposium or drinking party. Indeed, most of their vases were made for use at a symposium: the large kraters for mixing wine and water, the cups and mugs for individual guests. No one captured the spirit of the symposium better than Euphronios, who is today the best known of the Pioneers.

Because a young man's bloom of youth is of limited duration, and the chronology of Attic vases is quite precise, *kalos* inscriptions are an essential tool of reconstructing the careers of many known Athenians. For Leagros, for example, who is named more often than any other, we can posit a birth of about 530. Not long before the Persian invasion of 480, he dedicated a statue in the sanctuary of the Twelve Gods, located on the north side of the Agora. The statue is lost, but its inscription has survived. A red-figure cup shows a statue of a young athlete that may help us to visualize Leagros' dedication (Figure 1). The scene suggests that this represents the actual statue, admired by a now middle-aged Leagros.

Leagros most likely fell in battle in 465 (Herodotos 9.75), but he left a son, Glaukon, who was almost as popular with the vase painters of the 460s and 470s as his father had been with the pioneers. *Kalos* inscriptions that include a patronymic (e.g.

"Glaukon son of Leagros is handsome") are an added boon to the historian, for they help to fill in the genealogies of prominent Athenian families. In a few happy instances, we can correlate *kalos* inscriptions with *ostraka*, since it is quite possible that the same man famed for his beauty at eighteen was politically active (and dangerous) at forty.

Recent scholarship has reinforced the impression that no aspect of private, daily life in Athens escaped the scrutiny of the vase-painters. This fascination is balanced by an



—Johns Hopkins University Archaeological Collection, photo by Aaron Levin



almost complete lack of interest in depicting the public and civic life of the city. It is important to remember how many essential and familiar elements of Athenian life are *not* represented by the vase-painters: the *ekklesia* (citizen assembly); the *boule* (council); the various magistrates and officials (*prytaneis*, *archons*, *strategoi*, or generals); and the law courts. The chief reason for the discrepancy is plain: Vase painting is primarily a private art form, the objects themselves made for use in a domestic context—often the symposium, but also the women's sphere and elsewhere in the household.

At best, we may occasionally catch glimpses of Athenian civic institutions in mythological guise. The most striking example is the story of the Arms of Achilles: the contest to determine which of the Greek heroes at Troy would inherit the divine armor, forged for Achilles by the god Hephaistos. The myth contained two key elements reminiscent of political practice in Athens: first, a rhetorical contest between the two principal contenders, Odysseus and Ajax, each making his argument for why he deserved the arms; and second, a vote of the heroes to determine the award.

The speaking contest is depicted on a black-figure vase of the late sixth century (Figure 2). Though the names of the heroes are inscribed and the armor for which they compete is prominently displayed, the men themselves could have stepped out of the Athenian *ekklesia*. Odysseus, the speaker, stands calmly on the *bema*, or speaker's platform, steadying himself with a long staff in one hand. The other arm is completely enveloped in the folds of his robe. This curious pose, making any kind of hand gestures impossible, seems unlikely for a public speaker, especially in the present-day Mediterranean, where hands can speak volumes. But in classical Athens, the calm, self-controlled demeanor of the speaker was highly prized, while the wildly gesticulating demagogue was often censured. On our vase, Ajax, waiting his turn to speak, assumed the pose of the attentive audience, leaning on a long staff (hallmark of the Athenian citizen in vase painting), legs casually crossed, left arm akimbo.

After the debate, the other heroes would vote on who deserved the armor, using pebbles for ballots. Usually the pebbles would be neatly stacked in the open, with the outcome clear for all to see. The Athenians, however, favored the use of secret ballots, casting their votes in bronze *hydrias* or water jars.

If the public life of democratic Athens is generally absent from the repertoire of the vase-painters, one significant exception must be made for religious life, which, in its many manifestations in cult ritual, sacrifice, and festivals, was very much a public affair. The centerpiece of Greek religious ritual was the blood sacrifice, in which a pair of oxen might be slaughtered and their carcasses roasted on a spit for distribution to the worshippers.



—Soprintendenza Archeologica della Province di Napoli e Caserta

The major event of the Athenian religious calendar was the Panathenaic festival, celebrating the birthday of the city goddess Athena. In the time of Perikles, the festival comprised not only large-scale sacrifices of oxen and the athletic games for which prize vases filled with oil were awarded, but also contests for musicians and rhapsodes, the reciters of Homeric poetry. In these years, with the Athenian Empire at its height, the Panathenaia was the most visible symbol of democratic Athens' success. It attracted competitors from all over the world, and the winners of the competitions were celebrated throughout Greece. □

Alan Shapiro is associate professor of humanities at the Stevens Institute of Technology, Hoboken, New Jersey.

This article was adapted from the catalogue for "The Birth of Democracy," an exhibition supported by the Endowment at the National Archives in Washington, D.C.





—Library of Congress

# Grants in Classical Greek Studies

**A**NCIENT GREEK culture and political thought have stimulated the development of Western civilization since the Athenian experiment in democracy 2500 years ago. Since 1990 the Endowment has made some seventy grants totaling nearly \$2,720,000 to support ancient and classical Greek studies. Awards have ranged from \$750 to enable a scholar to travel to an archaeological site or a numismatic collection to \$300,000 for an exhibition that links Athenian and American democracy at the National Archives. Here is a sampling:

- ❖ The Museum of Art and Archaeology of the University of Missouri, Columbia, will present an exhibition and public programs on the art and culture of Greece, "Polis: Art in the Age of Homer," October 9-December 5. It will travel to the University Art Museum at the University of California, Berkeley, and the Arthur M. Sackler Museum at Harvard University in 1994.
- ❖ Two four-week summer institutes will enable thirty-six high school teachers to augment their knowledge of the language and culture of ancient Greece. Tufts University in Medford, Massachusetts, will offer "The World of Homer," July 5-30, 1993, and "The World of Socrates," July 5-29, 1994.
- ❖ Editorial preparation to publish the results of excavations at Pseira, an island off the coast of Crete, is now underway at Temple University in Philadelphia.
- ❖ "Goddess and Polis," an exhibition on the Panathenaic Festival, the major civic and religious event of classical Athens, was developed by the Hood Museum of Art at Dartmouth as part of the 2500th anniversary observance of Greek democracy. It has been at Hood and travels to the Tampa Museum of Art in Florida, January 9-April 16. From there it will travel to the Virginia Museum of Fine Arts in Richmond May 11-August 1 and to Princeton University Art Museum in Princeton, New Jersey, August 31-November 28.
- ❖ Extant fragments of ancient Greek comedy were translated in "The Birth of Comedy: Fragments of Greek Drama, 500-250 B.C.," at Cornell University in Ithaca, New York, in 1991 and 1992.
- ❖ A 1992 six-week summer institute at the University of California, Santa Cruz, engaged twenty-five college and university faculty in the pursuit of understanding and teaching "Athenian Democracy."
- ❖ "Greek Character: Warrior, Citizen and Thinker," a 1992 four-week summer institute of the Community College Humanities Association in Philadelphia, gave twenty-five college faculty members the opportunity to explore archetypical human roles in ancient Greek culture through the study of literature, classics, history, and philosophy.
- ❖ The "Pilos Regional Archaeological Project" of the University of Illinois in Chicago is conducting a regional survey in southwestern Greece around the Mycenaean palace to reconstruct changing settlement patterns and land use from the Bronze Age to the present.
- ❖ A guided study, "Aristotle on Animals: Selections from the Biological Works," is being prepared at Trenton State College in New Jersey to make these writings more accessible to students and general readers.
- ❖ Each Summer Seminar for School Teachers gives fifteen teachers of grades seven through twelve the chance to pursue studies with a teacher and scholar. In 1993 the following programs will feature ancient Greek studies: "Learning and Teaching in Plato's Protagoras and Meno" at the State University of New York at Stony Brook, June 28-July 30; "Virtue, Happiness, and the Common Good in Plato's Republic" at Agnes Scott College in Decatur, Georgia, June 21-July 16; "Plutarch and Athens" at the University of Kentucky, June 28-August 6; and "The Tragic Voice of Thucydides' History of the Peloponnesian War" at Gustavus Adolphus College in St. Peter, Minnesota, June 21-July 16.
- ❖ "Polis and Res Publica," a 1992 summer institute at The College of the Holy Cross in Worcester, Massachusetts, brought together thirty high school social studies and Latin teachers to study the relationship between classical political thought and the U.S. Constitution.
- ❖ Fellowships for university or college teachers include the topics "Modern Morality in Ancient Greek Ethics," "Music, Philosophy, and Politics in Fifth-Century Athens: A Study of Damon of Oa"; and "Euripides and the Gods." Summer stipends have allowed scholars to pursue such subjects as "The Concept of Plot in Classical Greece," "Gods and Men in Hesiod," and "Myth, Cult, and History in the Odes of Pindar." □



# Sacred Encounters

## *Jesuit Missionaries and the Indians of the Rocky Mountain West*

BY MICHAEL GILL

**B**ETWEEN 1831 AND 1838, three delegations of Nez Perce, Flathead, and Iroquois Indians traveled from western Montana to Missouri in search of Christian teachers whom they believed could give them spiritual guidance. Plagued by epidemic disease, which they viewed in spiritual terms, the indigenous people wanted to benefit from what they perceived to be the greater power of the Christian god. They sought not to replace their own system of beliefs and worship, but to augment it with the beliefs and rituals practiced by "Blackrobes"—Catholic priests of the Society of Jesus.

What happened when these two cultures met is explored in an exhibition opening this April, "Sacred Encounters: Father De Smet and the Indians of the Rocky Mountain West." Few men and limited resources were available for such a distant mission. But in 1839, a delegation of two French-speaking Iroquois set out again and found Pierre De Smet—a Belgian-born Jesuit priest who would answer their call and become, over the next thirty years, the region's most influential missionary of the nineteenth century.

In the 1830s, De Smet arrived in the Pacific Northwest with two Jesuit colleagues—the French artist Nicholas Point, and the Ital-

ian linguist, physician, and musician, Gregory Mengarini. Together they established Saint Mary's Mission in the Bitterroot Valley of western Montana—land which at the time was scarcely known even to the most adventurous white frontiersmen.

For scholars of the humanities, the resulting cultural exchange provides a framework for the study of several questions that are of central importance to the human experience: What is the nature of religious belief? What relationship does such belief have to other aspects of a culture? What are the consequences when different cultures with varying religious beliefs meet and exchange ideas? And what kind of effect can individual messengers of culture have not only on the societies they encounter, but also on those they represent?

In an attempt to provide insight into these questions, the Museum of the Rockies in Bozeman, Montana, has put together an exhibition of artifacts from De Smet's first mission and from the cultures that met there. The opening in Montana marks the beginning of a two-year international tour.

"Sacred Encounters" uses the life of De Smet as a narrative thread to present information and ideas about one of the most significant cultural encounters in American history. The exhibition not

**F**ather Pierre Jean De Smet's personal crucifix. The map, drawn by De Smet, shows the source of the Flathead River.

—Jesuit Missouri Province Archives



—Museum of the Western Jesuit Missions



only helps visitors probe these questions in the historical context of a specific mission, but also builds an interdisciplinary and multisensory frame of reference to help visitors come away with more facts and figures.

Balanced presentation of poetry, sacred song, and ritual dance will augment the exhibition, which

includes art, ritual, and everyday objects from the Euroamerican and native American worlds. Of the 200 native and liturgical artifacts and works of art gathered for the exhibition, fewer than ten percent have ever circulated. Some have only been documented or rediscovered in the last few years through research for the "Sacred Encounters" exhibition.

These include two seventeenth-century Blaeu globes, one representing the earth and the other the heavens, which De Smet had sent to St. Louis. The exhibition also includes recently discovered drawings by the artist, Nicolas Point. Unadulterated by religious symbolism, the drawings provide visual documentation of the mission's 1841 trek across the plains and of the earliest missionary encounters in the Rockies. Other artifacts, such as a buckskin coat Father De Smet wore, give a haunting sense of life on the plains.

Some sections of the exhibition will be complemented by music, while others will immerse visitors in the native American world by surrounding them with the sights and sounds of nature. Ritual scents are also included: Shortly after entering the exhibition, visitors will be greeted with the faint, purifying aroma of sage or sweetgrass. This holistic approach to the worlds of both cultures will help visitors gain a sympathetic understanding of native American as well as Euroamerican Christian motives and hopes.

De Smet's mission among the Flatheads is a uniquely appropriate situation for the study of interacting cultures because the encounter was voluntary, and because for a time the cultures seemed to accept each other and prosper. The Flatheads' effort to find the power of the Blackrobes' god was motivated not only by the need to overcome epidemic disease they viewed in spiritual terms, but also by the prophecies of a native visionary called Shining Shirt. Because of this, the Flathead and their Nez Perce neighbors believed when the encounter finally happened that the prophecies were being fulfilled. They were eager to learn from new spiritual leaders.

The influence of the Caughnawaga Iroquois also helped pave the way for a prosperous meeting. The Iroquois had moved west to expand their fur trade, and they brought with them an indigenized form of Roman Catholicism which they had learned from Jesuit missionaries nearly 100 years earlier. When De Smet brought early nineteenth-century, European Catholicism to the American West, the romantic, ritualistic, and highly emotional customs taught were not entirely unfamiliar to the indigenous peoples.



—Washington State University Libraries



—Jesuit Missouri Province Archives

**T**he exhibition features previously unknown drawings and watercolors by the missionary-artist Nicolas Point. Top: The woman warrior, Quilix ("Red Shirt"), as she looked leading an attack on the Blackfeet. Below: Flathead women preparing the evening's encampment, ca. 1842-44.



**T**he Flathead also disagreed with the idea that a god created man in his own image and gave him dominion over the earth.

Several aspects of Catholic worship—such as chants and songs, devotional prayer, a sacred calendar, and sacred objects and colors—resonated with familiarity among the Flathead. The practice of purification through water and incense was also familiar to the native Americans, as were high feast days, the idea of a Holy Family, and belief in the powers of intermediaries such as saints.

For a time, then, the mission seemed to succeed and the two cultures seemed to coexist harmoniously. Many of the Flathead were pleased to engage in the Jesuit's rigorous daily routine of prayer and song, religious and secular study, and even agricultural labor. One of the missionaries, the Italian musician, Father Mengarini, even formed a band of Flatheads who played European instruments and songs on feast days.

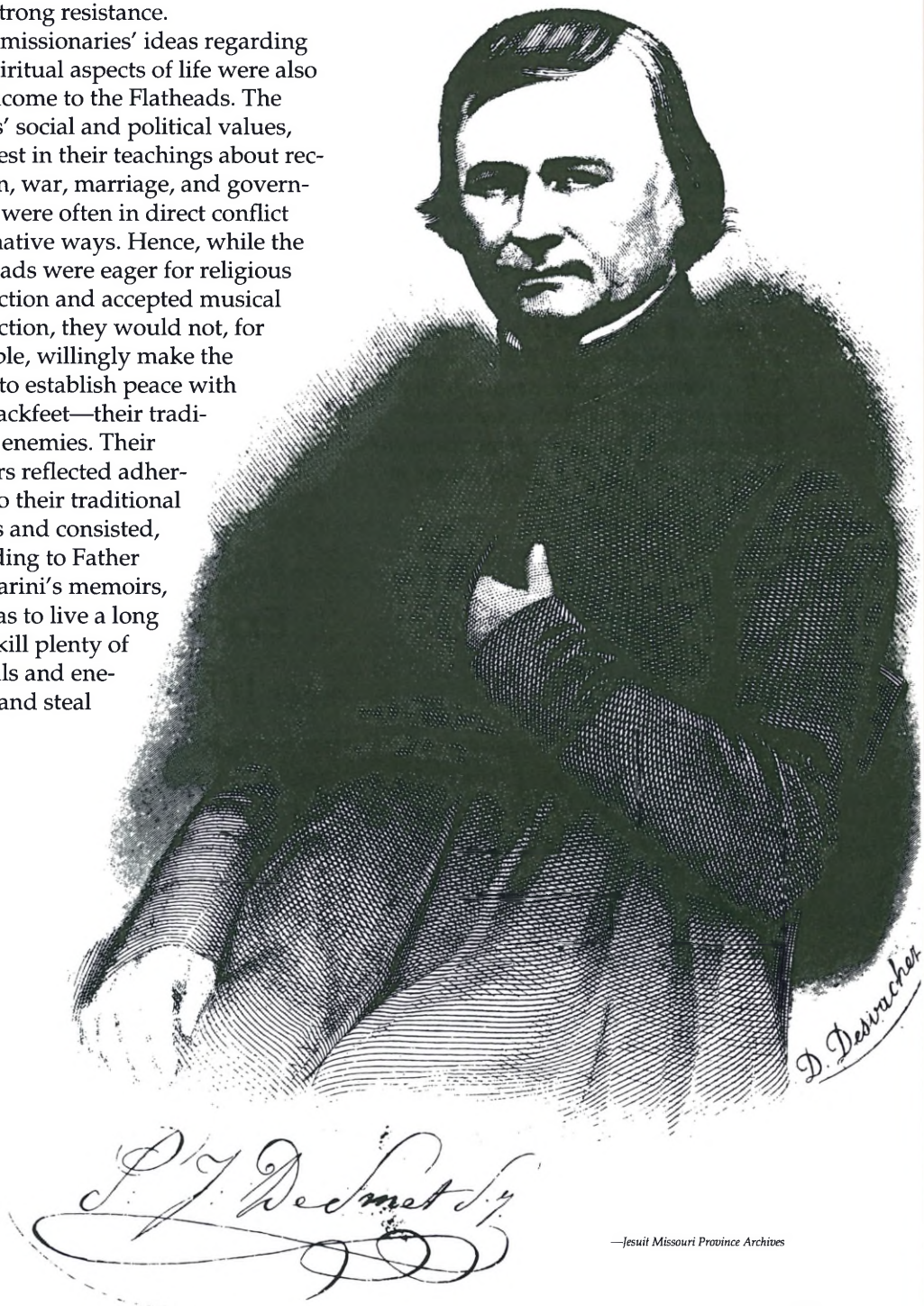
The harmony, however, was not as sweet as it seemed. Bringing creative energy to the ideas brought to them by the European visitors, the Flatheads could not accept European culture and religion without making it their own—without indigenizing it. This manifested itself in the music played by the Flathead band and led Father Mengarini to comment that while the native American players were able musicians, they persisted in "distorting the music." They indigenized not only the tone, rhythm, speed, and pitch of the music, but also the text itself. One hymn referred to Mary, the mother of Jesus, as "the guardian of all." Another called Jesus "the Great Chief."

Not only were indigenous ideas brought to Christian music, but native American songs were also set in the context of Christian worship. For example, a song mourning the victims of warfare as their bodies were brought back to camp was used as a Good Friday hymn for Jesus on the cross.

Music was not the only forum for discord. The Flatheads did not seek to replace their belief system with that of the Jesuits; they wanted to augment what was their own. This approach to

religion was unacceptable to the Roman Catholic mind. The Flathead also disagreed with the idea that a god created man in his own image and gave him dominion over the earth. In the native American mind, man was part of the earth in the same way that trees and animals are. Their purpose was not to dominate, but to co-exist. Certain other ideas of central importance to Catholic belief, such as the concepts of sin and hell, also met with strong resistance.

The missionaries' ideas regarding nonspiritual aspects of life were also unwelcome to the Flatheads. The Jesuits' social and political values, manifest in their teachings about recreation, war, marriage, and government, were often in direct conflict with native ways. Hence, while the Flatheads were eager for religious instruction and accepted musical instruction, they would not, for example, willingly make the effort to establish peace with the Blackfeet—their traditional enemies. Their prayers reflected adherence to their traditional values and consisted, according to Father Mengarini's memoirs, of pleas to live a long time, kill plenty of animals and enemies, and steal



—Jesuit Missouri Province Archives



as many of the enemies' horses as possible. This was not the Jesuit path toward salvation.

Because of these differences, and because the tribes did not share De Smet's vision of a unified, Western Christian empire, Saint Mary's mission was doomed to failure. When De Smet established missions among the Blackfeet, his effort to build unity and spread Christianity was viewed as a betrayal. When other Christian sects established missions in the region, their differing practices confused the Flathead. So, amid confusion and disagreement, Saint Mary's mission and the Jesuit missions to the Colville and Blackfeet indigenous people were closed within ten years of their founding.

For the remainder of his life, De Smet himself retained the trust of the native Americans, and he continued to exert powerful influence as an advocate for peace and as liaison between Indian nations and the U.S. government. He played his most controversial role during negotiations for the Fort Laramie Treaty of 1868, which allowed for the removal of the U.S. forts along the Bozeman trail. U.S. government promises made in the treaty were broken within ten years, however, and the native Americans were left with only one honorable course of



—Jesuit Missouri Province Archives

**I**gnace's Medicine Power. *Father Point's drawing shows Ignace, a Coeur d'Alene chief, as he sweats, fasts, and prays for a guardian animal spirit to give him powerful hunting medicines.*

action: a bloody, futile war.

Whether he is viewed as an agent for U.S. expansion or simply as a cultural emissary, Pierre De Smet's influence on both native American and European American culture cannot be

denied. Recent years have seen a resurgence of nativist Catholicism among indigenous peoples and, among nonindigenous peoples, an increased interest in native religious ways. Like the other facets of the cultures that came together through the sacred encounter at Saint Mary's mission, none of these practices are entirely true to their origins, whether indigenous or Christian. Instead, both cultures have lent their creative energy and made new traditions of their own. □

*Michael Gill is a free-lance writer in North Olmsted, Ohio.*

*To support this traveling exhibition, catalogue, and public programs, Washington State University received \$500,000 in outright funds and \$100,000 in matching funds from Humanities Projects in Museums and Historical Organizations of the Division of Public Programs.*

## Sacred Encounters Itinerary

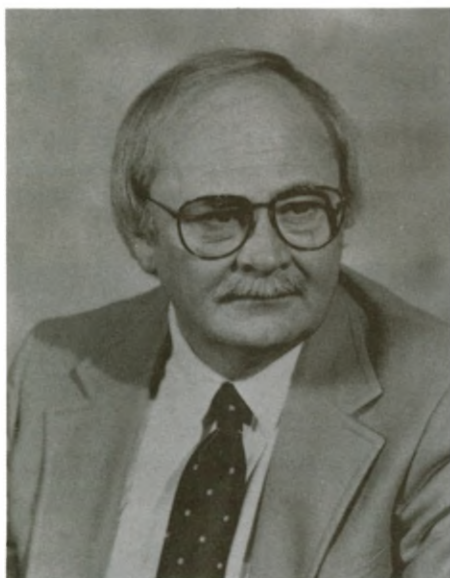
**Museum of the Rockies** Bozeman, Montana  
April 3–September 28, 1993

**Vancouver Museum and Planetarium** Vancouver, Canada  
November 8, 1993–March 7, 1994

**Natural History Museum of Los Angeles County** Los Angeles, California  
October 8, 1994–January 8, 1995

**Eiteljorg Museum of American Indian and Western Art** Indianapolis, Indiana  
March 18–June 20, 1995





—Courtesy of North Dakota Humanities Council

## D. Jerome Tweton

### Chautauquan of the Plains

BY LAURA RANDALL

**W**HEN D. Jerome Tweton, distinguished professor of history at the University of North Dakota, strode onstage for the first time dressed in Theodore Roosevelt's characteristic top hat, pin-striped pants, and wire-rimmed glasses, the professor created some history of his own. He became one of the first scholars in the nation to present a chautauqua character.

Tweton agreed to continue the chautauqua tradition in his home state when he was approached by the North Dakota Humanities Council in the late 1970s. At that time few scholars were willing to undertake a chautauqua, the adult education program founded in New York in 1874 that emphasized popular lectures, music, and dramatic entertainment. Since his first lecture as Roosevelt, Tweton has portrayed numerous historical characters before more than 500 audiences, from senior citizen homes in the state capital of Bismarck to elementary-school classrooms in remote parts of the state.

He consented to portray Roosevelt after years of studying and writing about him. "I felt very sure-footed. I thought this would be a wonderful vehicle for interpreting the humanities to the general public," he explains. "Theodore Roosevelt giving a speech about Theodore Roosevelt is more exciting than a history professor giving a speech about him." As a chautauquan, the humanities scholar portrays the character, then steps "out of character" to engage the audience in discussion.

Prior to donning Roosevelt's garb and persona, Tweton brought history

to North Dakota audiences in varied and entertaining forms over the last two decades. Interest in the humanities has burgeoned since the state's humanities council was founded in 1973. In those early days, when Tweton was the council's first chairman, "lecturers would drive three hundred miles to speak before a crowd of three. That doesn't happen anymore," he points out. "Humanities programs are respected and prized throughout the state now."

Tweton's most recent effort involved helping the North Dakota Humanities Council develop a twelve-part video series in which leading North Dakota figures are portrayed in chautauqua format. Titled *Prairie People*, it was used last year by junior high and high school teachers "for everything from vocabulary building and literature to historical projects," he says.

Having taught American and North Dakota history at the University of North Dakota since 1965, Tweton founded the twenty-five-year-old Northern Great Plains History Conference. He has written several books about the state and surrounding areas, including *The Years of Despair*, *North Dakota in the Depression*, and *The New Deal at the Grass Roots*. In 1989, the year North Dakota celebrated its centennial, Tweton introduced North Dakotans—as a chautauquan character—to Boss Alexander McKenzie, who dominated the state's government for more than twenty years in the late 1800s.

"Here is a man who was one of the first white people to come to North Dakota and who between 1883 and 1906 controlled the politics of North Dakota and Dakota territory. I thought, this is a person the people here ought to know," he says of the powerful McKenzie. As McKenzie, Tweton has taught the power of political machines and the tyranny of those

who use political power for personal gain. He has also portrayed McKenzie's political foe, crusading newspaperman George Winship.

"Unlike Roosevelt, whose personal papers filled a house, documentation about McKenzie was scant. The character had to be pieced together," Tweton says. "McKenzie couldn't read or write, so I had to rely on what other people said about him and figure out what he would have said from them."

"A Renaissance man" is how Everett Albers, executive director of the North Dakota Humanities Council, describes his longtime colleague. "From very early on, Jerry Tweton has brought scholarship and the larger issues of the humanities to local audiences," Albers recounts. "I have seen him go into a room of fourth-grade students and give them a living history lesson, and from there drive to a senior citizens' home and involve them in a probing examination of the 1930s."

Tweton received his B.A. from Gustavus Adolphus College and his Ph.D. from the University of Oklahoma. His series of biographies of North Dakotans won the Schwartz Prize from the Federation of State Humanities Councils. He initiated a doctor of arts program at the University of North Dakota and has served as moderator of more than 50 documentary films and television broadcasts.

Tweton shows no sign of slowing down in his quest to promote the humanities, on stage and off. While "Teddy Roosevelt has gone into retirement," he still plays Alexander McKenzie and plans to write a book about the political figure in the next two or three years. □

Laura Randall is a free-lance writer in Washington, D.C.



## Rewriting History

When the Soviet census of 1937 fell eighteen million short of Stalin's expectations, those administering the census were shot and the data suppressed. Now, with newly declassified data available, R.E. Johnson of the Centre for Russian and East European Studies at the University of Toronto is trying to unlock the secrets of social conditions under Stalin in the period 1937 to 1939.

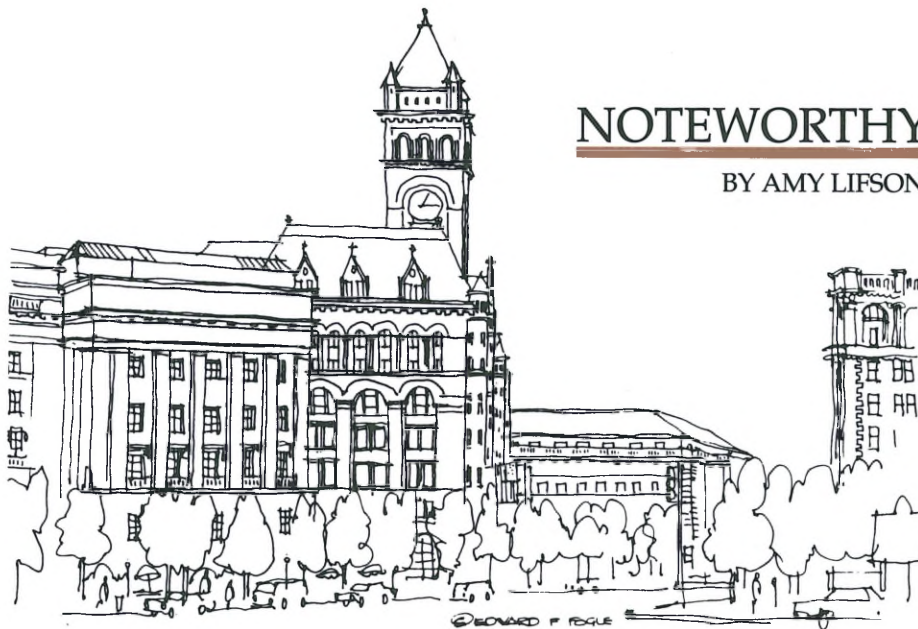
Johnson's project is one of nineteen new grants awarded by the National Endowment for the Humanities in an initiative to encourage research in foreign archives. Most grants are for research in the newly available archives of Eastern Europe and the former Soviet Union, but a few involve other parts of the world.

Yung-chen Chiang, for example, an assistant professor of history at DePauw University in Indiana, will go to Beijing to study a pre-World War II educator and diplomat, Hu Shih, in an effort to shed light on the liberal establishment and academic community before the revolution. Hu Shih, who had been a writer, publisher, University President, and ambassador to the United States (1938-42) was carefully tracked and documented by his political opponents in the Chinese Communist government. These newly available archives are now housed at the Institute of Modern History at the Chinese Academy of Social Sciences in Beijing.

In the former Soviet Union the projects range from studying the cultural and scientific dimensions of Darwinism during the early Soviet period to researching the role of voluntary associations in Russian political culture during the late eighteenth century through the 1930s.

Continuing political and economic instability in some of the countries has created concern among scholars with reports of archives being sold for badly needed revenue, of access being rescinded, or of records being lost.

George Lucas, an assistant director in the Division of Research, relates a recent incident of an American scholar walking into NEH with a copy of an untranslated and unpublished Tolstoy manuscript. The scholar had been asked by the archives who owned the manuscript to aid them in selling it or getting it published, just to help keep the archives running. "They are desperate for hard currency," says Lucas sadly.



## NOTEWORTHY

BY AMY LIFSON

### Plains Teaching

"A common thought was that the Plains were the last frontier where one could start a noble civilization," says teacher Betty Kort. It was reflected in "The need for simplicity and adaptability in dealing with the Plains, a special focus on time, and the use of the epic tradition." Kort, a former NEH/Reader's Digest Teacher-Scholar, has been named Nebraska 1993 Teacher of the Year.

As a Teacher-Scholar in 1989, Kort took a break from teaching English at Hastings Senior High School to do research on the literature, history, and culture of the Plains.

What her study uncovered was a parallel between Willa Cather's novels and architect Hartley Burr Alexander's design for the Nebraska state capitol. Both Cather and Alexander applied the use of the epic tradition to their work—

particularly in the character of Jim in *My Antonia* and in the decorative friezes of the state capitol.

### Children's Book Award

The African Studies Association at Emory University in Atlanta has presented its first Children's Book Award to *The Origin of Life on Earth: An African Creation Myth*, written by David Anderson and illustrated by Kathleen Wilson. The award, for the best children's book on Africa each year, is endowed in part by a \$125,000 Challenge Grant from NEH.

### Tracing Oregon

*The First Oregonians*, an illustrated collection of essays on the history of Oregon's Indian tribes, has gone into its third printing. The publishing project is sponsored by the Oregon Council for the Humanities, and supported by an exemplary grant from NEH.

### Defining Byzantium

Two awards have gone to *The Oxford Dictionary of Byzantium*: the Association of American Publishers' R.R. Hawkins Award for the Outstanding Professional, Reference or Scholarly work of 1991, and the *Library Journal* Best Books of 1991. The lexicon is the most comprehensive to date (5,000 entries on subjects from literature to medicine to diet) on the Eastern Empire from the fourth to the fifteenth centuries. □





# Calendar

MARCH ♦ APRIL

BY AMY LIFSON



—Photo by Chuck Isaacs

What do an Italian-American shoe store and an African-American catering business have in common? They are both a part of the exhibition "Discovering America: The Peopling of Pennsylvania," continuing at The Balch Institute for Ethnic Studies in Philadelphia through October 1997.

The film *Marcel Proust: A Writer's Life* airs April 30 on PBS. The movie was filmed on location in France and is a winner of a 1992 Cine Golden Eagle Award.



—Photo by François-X. Bouchart



—Nelson-Atkins Museum of Art

♦ "Beethoven in Vienna 1792-1803: The First Style Period" is the subject of a conference at the University of Connecticut, Storrs, March 25 through 28.

♦ A conference at the University of Wisconsin, Madison, compares medieval scientific traditions within three religions—Islam, Judaism, and Christianity. The international symposium runs April 15 through 17.

"Gods, Guardians, and Lovers: Temple Sculptures from North India, A.D. 700-1200" recreates the architectural and religious context of this period of Indian art in an exhibition at the Asia Society in New York City, March 31 through August 15.



—Brooklyn Museum

"Objects of Myth and Memory: American Indian Art from the Brooklyn Museum" has been extended until March 28 at the Heard Museum in Phoenix, Arizona. The exhibition shows materials gathered from 1903-1911 by Stewart Culin, then curator of ethnology at New York's Brooklyn Museum.



# HUMANITIES GUIDE

FOR THOSE WHO ARE THINKING OF APPLYING FOR AN NEH GRANT

**M**USEUMS, are changing. Much more than repositories for precious and mundane objects, they play an increasingly important educational role in their communities, providing opportunities for people of all ages to learn about history, art, the natural environment, our own and remote cultures, and the most pressing issues of today. People learn in museums through a variety of experiences, from contemplating a single artistic masterpiece to participating in a computer simulation. As educational institutions, museums are important centers for research, scholarship, and interpretation. They present the insights of the humanities to millions each year, from specialists to schoolchildren, from the highly educated to the novice.

Within the National Endowment for the Humanities, the program for Humanities Projects in Museums and Historical Organizations enriches public knowledge of the humanities through its support of many educational activities—principally exhibitions, publications, and public programs—that take place in museums.

The museums program supports two major types of projects through four grant categories. Project grants fund the planning and implementation of exhibitions, publications, and educational programs. Projects encompass a broad range of formats: large and small exhibitions, temporary and permanent exhibitions, audiovisual programs, interactive computer components, comprehensive catalogues and small guides, lectures, symposia, tours, and materials for teachers and students. Grants may also cover evaluation activities on the effectiveness of components and on the state of conservation and treatment.

Success requires applicants to be in command of humanities scholarship. Indeed, many grantees have added to the scholarship on particular subjects through pioneering studies of art and material culture. In addition, some museums contribute through synthesizing perspectives and

## Humanities Guide for Museums

BY MARSHA SEMMEL

insights of community members, as well as traditional scholarship. Successful grantees also place the highest priority on education and communication (including *visual* communication), using imaginative yet accessible techniques to reach diverse segments of their communities.

Of critical importance to the Endowment's evaluators are the nature and quality of the interpretation: How is the subject of the project treated? Are the disciplines of the humanities used to place the topic—be it a cultural group, a famous artist, or the history of a city or an era—in its broader historical and cultural perspective? Will the project enrich and clarify the public's understanding of the topic's larger significance?

Planning grants, with a ceiling of \$50,000, allow applicants to develop the themes and ideas of a project, as well as to devise an installation plan, exhibition scripts, labeling or other interpretive strategies, and educational programs. For example, Herndon Home in Atlanta, Georgia, received funds to plan an exhibition on the Alonzo Herndon family and the growth of the black upper class in Atlanta during the late nineteenth and early twentieth centuries. The museum staff and an exhibition designer worked with a team of historians and educators to shape the project's storyline about the

public and private worlds of the African American elite and its leadership role during a critical era in the city's development.

Implementation grants support the final development and production of exhibitions and related interpretive materials, publications, and programming. The Jewish Museum in New York, for example, received implementation funds for "Bridges and Boundaries: African Americans and American Jews," a groundbreaking exhibition on the points of conflict and cooperation between these two groups.

The second type of grants, enabling grants, include humanities self-study and professional development in the humanities.

Humanities self-study grants, awards of up to \$20,000, provide opportunities for museums—especially smaller institutions or those at a developmental threshold—to create long-range plans for public programming in the humanities, a logical prelude to and solid foundation for planning or implementation support.

In order to encourage continuous learning and ongoing discussion of the humanities among museum staff, the program offers professional development in the humanities grants. These support seminars, conferences, publications, and other projects.

The program has two deadlines each year for all categories. Prospective applicants are invited to contact a program officer to discuss project ideas. The staff will send samples of funded applications and will comment on drafts of applications submitted at least six weeks in advance of the deadline. Twice each year, the program publishes *Exhibitions Today*, a listing of all NEH-funded exhibitions currently on view. (To be put on our mailing list, contact the program.) □

*Marsha Semmel is assistant director for humanities projects in museums and historical organizations in the Division of Public Programs.*



# RECENT NEH GRANTS

BY DISCIPLINE

## Archaeology & Anthropology

**Arizona State Museum**, Tucson; Russell B. Varineau: \$300,000. The second phase of a long-term exhibition on the Indians of Arizona and northwestern Mexico. **GM**

**Brooklyn Museum**, NY; Deirdre E. Lawrence: \$170,590. A two-year project to preserve, arrange, and describe the Stewart Culin Archival Collection, 1875-1929, that documents Culin's research among native Americans and Asians and the development of museum ethnology. **PS**

**Field Museum of Natural History**, Chicago, IL; Carolyn P. Blackmon: \$50,000. A series of educational programs to accompany the exhibition "African Worlds: Tradition, Transition, and Transformation." **GM**

**IMAGE Film/Video Center**, Atlanta, GA; Tom Davenport: \$45,413. Scripting for a one-hour dramatic adaptation of the Appalachian folktale, "A Stepchild That Was Treated Mighty Bad," for children ages 6 and older. **GN**

**Indiana U.**, Bloomington; Robert J. Sloan: \$7,000. Publication of one volume in a series of archaeological reports on excavations of the Argolid peninsula in southern Greece. **RP**

**Lab School of Washington**, Washington, DC; Paul A. Kaiser: \$12,407. Adapting African-American storytelling traditions for teaching learning-disabled students. **ES**

**Museum of New Mexico Foundation**, Santa Fe; Stephen A. Becker: \$500,000. The development of the Museum of Indian Arts and Culture through construction of a wing to house a permanent exhibition, endowment of acquisitions, conservation, exhibitions, public programs, and curatorial internships. **CP**

**Saint Xavier High School**, Cincinnati, OH; Edgar M. Slotkin: \$18,000. A masterwork study project on ancient and modern oral narratives from Central Europe and the Middle East for 15 teachers of world cultures and literature. **ES**

**Social Science Research Council**, NYC; Stanley J. Heginbotham: \$15,000. An interdisciplinary conference on the intellectual origins of the idea of Europe as a single entity. **RX**

**U. of Alabama**, Tuscaloosa; Malcolm M. MacDonald: \$7,000. To publish a translation of contemporary accounts of the 1540 Hernando de Soto expedition. **RP**

**U. of Arizona**, Tucson; Christine R. Szuter: \$7,000. To support the publication of a study of the Iroquois material culture collection of Lewis Henry Morgan. **RP**

**U. of Washington**, Seattle; Naomi B. Pascal: \$7,000. To publish a study of native American narratives that document cultural developments in the Pacific Northwest. **RP**

**Wake Forest U.**, Winston-Salem, NC; Beverlye H. Hancock: \$40,000. Planning for a long-term exhibition, gallery guide, and educational programs on the ways in which ethnographic objects convey information and meaning. **GM**

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

### Division of Education Programs

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

### Division of Public Programs

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

### Division of Research Programs

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

### Division of Preservation and Access

- PS Preservation
- PS U.S. Newspaper Program
- PH National Heritage Preservation Program

### Office of Challenge Grants

- CE Education Programs
- CP Public Programs
- CR Research Programs

## Arts—History & Criticism

**92nd Street YM-YWHA**, NYC; Omus Hirshbein: \$75,400 OR; \$5,000 FM. A symposium, a publication, an exhibition, and lectures on the life and works of Franz Schubert. **GP**

**A-R Editions, Inc.**, Madison, WI; Lila M. Aamodt: \$7,000. To support the publication of one volume of a three-volume anthology of Christian liturgical chant. **RP**

**A-R Editions, Inc.**, Madison, WI; Lila M. Aamodt: \$7,000. The publication of a comprehensive edition of Sanctus tropes and their melodies from southern Italy between 1000 and 1250. **RP**

**American Dance Festival, Inc.**, Durham, NC; Gerald E. Myers: \$271,373. A series of nationwide public programs and performance tours examining the roles and contributions of African Americans to the evolution of modern concert dance. **GP**

**American Repertory Theatre**, Cambridge, MA; Robert Scanlan: \$63,100 OR; \$25,000 FM. A symposium and publications to examine the themes emerging from the productions mounted at a regional theater. **GP**

**Amon Carter Museum of Western Art**, Fort Worth, TX; Doreen Bolger: \$50,000 OR; \$50,000 FM. A series of "dossier" exhibitions, related programs, and publications on two 19th-century paintings in the museum's collection. **GM**

**Bach Aria Group Association, Inc.**, Stony Brook, NY; Carol K. Baron: \$50,450. A series of preconcert panel discussions, two seminars, and publications focusing on the genius of Johann Sebastian Bach. **GP**

**Brooklyn Museum**, NY; Richard A. Fazzini: \$275,000. An exhibition on ancient Egyptian art from the Old Kingdom, ca. 2670 B.C., to the end of the Ptolemaic Period in 30 B.C. **GM**

**Carrollton School of the Sacred Heart**, Miami, FL; Diane F. Mauch: \$23,541. To support a project on children's literature and opera for 12 Miami elementary and middle school teachers. **ES**

**Columbia U. Press**, NYC; Jennifer Crewe: \$7,000. The publication of a translation, with introduction, commentary, and concordance, of Arnold Schoenberg's *The Musical Idea*. **RP**

**Columbus Museum of Art**, OH; Elizabeth Jane Connell: \$30,000. A traveling exhibition and interpretive programs on the work of African-American folk artist, Elijah Pierce, 1892-1984. **GM**

**Concert Society at Maryland**, College Park; Jeffrey C. Mumford: \$53,813 OR; \$12,000 FM. Seminars on music history, theory, and criticism, to be held in conjunction with a series of performances of early, contemporary, and world music. **GP**

**Curators of the U. of Missouri**, Columbia; Morteza Sajadian: \$200,000. A traveling exhibition, a catalogue, and educational programs on the art and culture of preclassical Greece, 1000-700 B.C. **GM**

**Educational Broadcasting Corporation**, NYC; Susan W. Lacy: \$636,660. To support completion of a three-part, three-hour series on the life and work of pioneer filmmaker D. W. Griffith, 1875-1948. **GN**

**Educational Broadcasting Corporation**, NYC; Judy Kinberg: \$191,718. The preservation of 17 programs from the "Dance in America" series that were originally broadcast on public television from 1976 through 1984. **PS**

**Frick Art Reference Library**, NYC; Donald S. Swanson: \$112,500. The duplication of 6,340 unstable nitrate negatives, and cleaning and rehousing 1,615 glass plate negatives taken by A. C. Cooper, 1920-32, covering works of art auctioned by Christies and other London auction houses. **PS**

**Huntington Theatre Company**, Boston, MA; Pamela K. Hill: \$62,742 OR; \$35,000 FM. Seminars for high school youth that will examine eras of theater history in conjunction with productions at a regional theater. **GP**

**InterCultura, Inc.**, Fort Worth, TX; Margaret Booher: \$200,000. A temporary traveling exhibition on the diverse artistic sources of Russian



avant-garde art created between 1907 and 1915. **GM**

**International Cultural Programming, NYC;** Catherine A. Tatge: \$799,631. The production of a 90-minute documentary on the life and work of American playwright Tennessee Williams, 1911-1983. **GN**

**Jewish Museum, NYC;** James E. Young: \$175,000. Implementation of a traveling exhibition, a catalogue, and public programs on memorials to the Holocaust in Europe, Israel, and the United States. **GM**

**Los Angeles County Museum of Art, CA;** Stephanie Barron: \$50,200 OR; \$50,000 FM. Production of a documentary on Nazi actions against avant-garde art, literature, film, and music, that culminated in the exhibition of Degenerate Art in 1937. **GN**

**Los Angeles County Museum of Art, CA;** Michael E. Shapiro: \$40,000. Planning for a traveling exhibition and catalogue on the art and religion of India's Jains. **GM**

**Metropolitan Museum of Art, NYC;** Charles Little: \$200,000. A temporary exhibition, a catalogue, and programs on the art of early medieval Spain, A.D. 500-1200. **GM**

**Museum of Modern Art, NYC;** Rona Roob: \$28,855. The preservation microfilming of 212 deteriorating scrapbooks that document the history of the Museum of Modern Art from the founding in 1929 through the 1960s. **PS**

**Philadelphia Museum of Art, PA;** Joseph Rishel: \$40,000. Planning for a traveling exhibition on the art and culture of Rome during the 18th century. **GM**

**Prince George's Community College, Largo, MD;** Lyle E. Linville: \$150,203. Lectures, demonstrations, and discussions that focus on the American blues tradition. **GP**

**Queens County Art and Cultural Center, Inc., Flushing, NY;** Marc H. Miller: \$200,000. A traveling exhibition on Louis Armstrong, 1901-71, and his relationship to African-American life and the history of jazz in the 20th century. **GM**

**Southern Illinois U., Carbondale;** Curtis Clark: \$7,000. The publication of a history of opera in London between 1785 and 1830 as reflected in contemporary journals and newspapers. **RP**

**U. of California Press, Berkeley;** Lynne E. Withey: \$7,000. To publish the sixth and final volume of the International Encyclopedia of Dance. **RP**

**U. of Chicago, IL;** Penelope J. Kaiserlian: \$7,000. To publish a translation of the correspondence between Giuseppe Verdi and his librettist Arrigo Boito. **RP**

**U. of Connecticut, Storrs;** Glenn Stanley: \$36,700. An international conference on the life and music of Ludwig van Beethoven during his first ten years in Vienna, 1792-1803. **RX**

**U. of Illinois, Urbana, Champaign;** Judith M. McCulloh: \$7,000. To publish a biography of 18th-century Spanish composer Santiago de Murcia and an edition of manuscripts of his compositions. **RP**

**U. of Maryland, College Park;** Jason C. Kuo: \$165,255. A five-week institute to introduce 25 college faculty members to the central ideas and works of Chinese art. **EH**

**U. of North Carolina Press, Chapel Hill;** Lewis A. Bateman: \$7,000. To publish a cultural history of modernism. **RP**

**U. of Texas at Austin;** Theresa J. May: \$7,000. To publish a study examining the canon of proportion used by ancient Egyptians from the First Dynasty through the Ptolemaic period. **RP**

**Washington Drama Society, Inc./Arena Stage, Washington, DC;** Laurence Maslon:

\$60,000 OR; \$5,000 FM. Symposia and articles that will examine themes emerging from the plays produced at a regional theater. **GP**

**Waverly Consort, Inc., NYC;** Michael Jaffee: \$500,000. An endowment for a national program of humanities symposia, lectures, and workshops that relate primarily to European music, ca. 1100-1750. **CP**

**Wesleyan U., Middletown, CT;** James Farrington: \$112,372. Cataloguing and preservation of 500 ethnomusicological field recordings and bibliographical records for another 900 collections. These World Music Archives document cultural practices all over the world. **PS**

**Yale U. Press, New Haven, CT;** Harry O. Haskell: \$7,000. To publish a comprehensive, interdisciplinary history of opera in the United States over the past two-and-a-half centuries. **RP**



## Classics

**Tufts U., Medford, MA;** Peter L. Reid: \$324,500. Two four-week national summer institutes for 36 teachers of Latin and other humanities disciplines on the language and culture of ancient Greece in the Age of Homer and the Age of Socrates. **ES**

**U. of California, Irvine;** Theodore F. Brunner: \$500,000. An endowment for staffing and technological resources necessary to maintain a computerized database of all Greek literary texts from Homer through 600 A.D. (Thesaurus Linguae Graecae) and update the texts as required. **CR**



## History—Non-U.S.

**Arts Foundation of New Jersey, New Brunswick;** Carol F. Dickert: \$200,000 OR; \$15,000 FM. A summer institute for 40 New Jersey humanities teachers, grades 3 through 12, and administrators, who will study the Age of Enlightenment by focusing on the Figaro character in the play and opera. **ES**

**Colorado College, Colorado Springs;** Timothy C. Cheek: \$41,019. A conference on the creation, between 1936 and 1965, of a Communist party-state and state socialism in the People's Republic of China. **RX**

**Cornell U., Ithaca, NY;** John G. Ackerman: \$7,000. The publication of a comparative study on how Western social attitudes helped shape the political and cultural life of late tsarist Russia. **RP**

**Eastern National Park and Monument Association, Conshohocken, PA;** Lebane Houston: \$39,253. A symposium on the history and culture of the 16th-century Roanoke colonies. **GP**

**Harvard U. Press, Cambridge, MA;** Margaretta L. Fulton: \$7,000. To publish a study of Roman policy and of the interaction of ethnic groups in the Near East from the time of Augustus to that of Constantine. **RP**

**Illinois Benedictine College, Lisle;** Patricia L. Fauser: \$52,000. A four-week workshop for 12 faculty members, who will study classic humanities texts and develop an interdisciplinary core course for sophomores. **EH**

**Johns Hopkins U., Baltimore, MD;** Henry Y. K. Tom: \$7,000. To publish a history of Portuguese trade with South Asia from 1580 to 1640. **RP**

**Johns Hopkins U., Baltimore, MD;** Jacqueline E. Wehmüller: \$7,000. To publish a study of Asian indentured servants in India and China, their migration to the Caribbean, and their acculturation in the British West Indies. **RP**

**Museum of the City of New York, NYC;** Sally Yerkovich: \$187,539. The preservation reformatting, rehousing, and cataloguing of 20,844 photographs and 1,694 glass plate and film negatives in the Byron Collection, visual documentation of New York City and environs, 1888 to 1942. **PS**

**Northeastern U., Boston, MA;** Ronald Bailey: \$130,000. A four-week summer institute on ancient Nubia for 25 Boston area teachers. **ES**

**Northwestern U., Evanston, IL;** Albert R. Ascoli: \$157,997. A summer institute for 25 college and university faculty members on the intellectual, artistic, and political currents of early 16th-century Italy. **EH**

**San Diego State U., CA;** Charles D. Hamilton: \$108,000. A four-week summer institute on Athenian democracy for 25 California middle and secondary school social studies and history teachers. **ES**

**SUNY Research Foundation/Binghamton, NY;** Mario A. DiCesare: \$7,000. The publication of volume 2 of a catalogue of 15th-century books printed in Rome and Venice, now in Harvard University Library. **RP**

**SUNY Research Foundation/Binghamton, NY;** Mario A. DiCesare: \$7,000. To publish volume 6 in an edition of the works of Richard Hooker, a 16th-century writer on theology, law, politics, and history. **RP**

**SUNY Research Foundation/Binghamton, NY;** Mario A. DiCesare: \$7,000. To publish a catalogue of medieval and Renaissance manuscripts in Harvard University's Houghton Library. **RP**

**Stanford U., CA;** Keith M. Baker: \$30,000 OR; \$10,000 FM. An international conference on the nature and genesis of the Terror during the French Revolution, its place in history, and its significance in current historiographical debate. **RX**

**University Press of New England, Hanover, NH;** Jeanne M. West: \$7,000. To publish volume 3 in a six-volume edition of the collected works of Jean-Jacques Rousseau. **RP**

**U. of Arizona, Tucson;** Peter E. Medine: \$171,000. A five-week national institute on Shakespeare and Milton for 30 secondary school English teachers. **ES**

**U. of California Press, Berkeley;** Lynne E. Withey: \$7,000. To publish an anthology of literary, cultural, and artistic sources produced in Germany between 1919 and 1933. **RP**

**U. of Minnesota-Twin Cities, Minneapolis;** Rudolph J. Vecoli: \$130,158. The arrangement and description of 440 linear feet of organizational records and personal papers that document East European migration to the United States following World War II. **PS**

**U. of North Carolina Press, Chapel Hill;** Lewis A. Bateman: \$7,000. To publish a study of the transformation of governance in English law during the period from the Black Death in 1348 to the Peasants' Revolt of 1381. **RP**

**U. of Texas at Austin;** Harold W. Billings: \$393,962. The preservation microfilming of 4,000 volumes pertaining to Brazilian literature and materials relating to Caribbean, South American, and Central American history, geography, and biography. **PS**

**U. of Washington, Seattle;** Naomi B. Pascal: \$7,000. To publish a history of East Central Europe in the Middle Ages, A.D. 1000 to 1500. **RP**



## History—U.S.

**Alaska State Library and Archives**, Juneau; Kathryn H. Shelton: \$200,000. The cataloguing of 972 newspaper titles, part of Alaska's participation in the U.S. Newspaper Program. **PS**

**American Antiquarian Society**, Worcester, MA; John B. Hench: \$66,835. Two fellowships at the American Antiquarian Society. **RA**

**American Architectural Foundation**, Washington, DC; Nancy E. Davis: \$50,000. Planning for an exhibition, a publication, and related programs on the urbanization of Washington, 1800-60. **GM**

**American Dialogues Foundation**, Los Angeles, CA; Yuri Rasovsky: \$174,225. To produce five 60-minute dramatic radio programs about Benjamin Franklin in London between 1770 and 1775. **GN**

**American Political Science Association**, Washington, DC; Sheila Mann: \$149,587. A four-and-a-half-week summer institute to enable 24 teacher educators to study constitutional history, principles, and law as the basis for citizenship education. **EH**

**Auburn U.**, Auburn University, AL; Leah R. Atkins: \$235,000. To support reading and discussion programs about the American experience in World War II. **GL**

**Arizona Department of Libraries, Archives and Public Records**, Phoenix, AZ; Ray Tevis: \$280,000. The cataloguing of 1500 newspaper titles, part of Arizona's participation in the U.S. Newspaper Program. **PS**

**Chicago Historical Society**, IL; Ellsworth H. Brown: \$250,000 OR; \$75,000 FM. An exhibition, a catalogue, and public programs that will interpret the history of the World's Columbian Exhibition of 1893. **GM**

**Community Television of Southern California**, Los Angeles; Austin B. Baggett: \$50,000. Research and development of an eight-part series on World War I, 1914-18. **GN**

**Cornell U.**, Ithaca, NY; Peter A. Agree: \$7,000. To publish a social and cultural history of New York City's Central Park from its creation to the mid-20th century. **RP**

**Dartmouth College**, Hanover, NH; John R. James: \$180,714. The preservation microfilming of 400,000 pages of newsprint that comprise 339 titles of New Hampshire newspapers, as part of New Hampshire's participation in the U.S. Newspaper Program. **PS**

**DeWitt Historical Society**, Ithaca, NY; Margaret Hobbie: \$60,000. A traveling exhibition and educational publications and programs on the industrial history of New York State. **GM**

**Dubuque County Historical Society**, IA; Jerome A. Enzler: \$20,000. A self-study that will evaluate the humanities programming at its two museums. **GM**

**Filmmakers Collaborative**, Boston, MA; Laurie E. Kahn-Leavitt: \$81,008. Scripting for a 90-minute documentary on the life and world of Martha Ballard, a Maine midwife who kept a diary from 1785 to 1812. **GN**

**Five Colleges, Inc.**, Northampton, MA; Richard H. Minear: \$190,500. A three-year project for 30 New England educators on the war between the United States and Japan in the Pacific theater, including a three-week summer institute and two one-week follow-up seminars. **ES**

**Fort Bend County Museum Association**, Richmond, TX; Mark Texel: \$49,382. Planning for a "living history" interpretation, orientation exhibition, audiovisual program, and school pro-

grams that depict a Texas farm family of the 1820s. **GM**

**Freedom Trail Foundation**, Boston, MA; Candace L. Heald: \$70,000 OR; \$40,000 FM. A two-year collaborative project for 60 fourth and fifth grade teachers on the history of Boston from 1760 to 1822. **ES**

**Harvard U.**, Cambridge, MA; Sally S. Schwaiger: \$167,570. A four-week national institute on the history of American women from the 17th century to the present for 25 high school history and social studies teachers. **ES**

**Independent Production Fund**, NYC; John M. Mernit: \$20,000. Planning of a one-hour documentary film on the resistance of the Seminole Indians to United States expansion into Florida, 1804-42. **GN**

**Johns Hopkins U.**, Baltimore, MD; Philip D. Curtin: \$138,400 OR; \$5,000 FM. A stationary exhibition and a traveling exhibition, lectures, videotapes, and educational material for libraries and schools about the ecological history of the Chesapeake Bay. **GL**

**Kansas State Historical Society**, Topeka; David A. Hauray: \$72,976. Microfilming pre-1931 daily newspapers consisting of about 1.6 million pages of newsprint, part of the Kansas State Historical Society's participation in the U.S. Newspaper Program. **PS**

**Kent State U.**, OH; John T. Hubbell: \$7,000. The publication of the first volume in a selective edition of the papers of Salmon P. Chase, American statesman of the Civil War era. **RP**

**Lexington Historical Society**, MA; Sarah S. Brophy: \$13,385. A self-study that will develop an interpretive plan for the society's three buildings of the Revolutionary War era. **GM**

**Louisiana State U.**, Baton Rouge; Leslie E. Phillabaum: \$7,000. The publication of a study of an 1861 slave conspiracy in Mississippi. **RP**

**Lower East Side Tenement Museum**, NYC; Marci Reaven: \$180,000. Exhibitions, period installations, audiovisual programs, and tours that will interpret a surviving Lower East Side tenement and its residents from 1863 to 1935. **GM**

**Mackinac State Historic Parks**, Mackinac Island, MI; David A. Armour: \$49,920. Planning for an exhibition and programs on the history of British rule over the Straits of Mackinac in northern Michigan from 1760 to 1783. **GM**

**Maine State Archives**, Augusta; Janet E. Roberts: \$23,854. Planning a project to catalogue and microfilm Maine's newspapers. **PS**

**Manitowoc Maritime Museum**, WI; Burt Logan: \$175,000. Implementation of a traveling exhibition and programs on the history of commercial fishing on the Great Lakes. **GM**

**Maryland Historical Society**, Baltimore; Judith R. Van Dyke: \$154,000. Two three-week summer institutes in 1993 and 1994 for 60 Maryland elementary and middle school social studies teachers, who will study the history of Maryland from pre-European times to the end of the 18th century. **ES**

**Minnesota Historical Society**, St. Paul; Marx W. Swanholm: \$40,000. Planning for a permanent exhibition and public programs on the history of the family in Minnesota. **GM**

**Mississippi Department of Archives and History**, Jackson; Patti Carr Black: \$31,812. Planning for a long-term exhibition on the history of Mississippi, 1500-1800, that will examine the interactions of the European, native American, and African cultures. **GM**

**Missouri Historical Society**, St. Louis; Marsha Bray: \$200,000 OR; \$125,000 FM. A long-term exhibition, a catalogue, and public programs on St. Louis from the end of the Civil War to the 1890s. **GM**

**National Humanities Center**, Research Triangle Park, NC; Richard R. Schramm: \$84,000 OR; \$32,000 FM. A three-week national institute for 20 high school history teachers on religion in America. **ES**

**New Jersey Historical Society**, Newark; Hope Alswang: \$19,999. A self-study by the New Jersey Historical Society. **GM**

**New York City Department of Records & Information Services**, NYC; Kenneth R. Cobb: \$119,371. The preservation microfilming of a collection of historic legal records from the New York County District Attorney/Court of General Sessions that date from 1822 to 1879. **PS**

**New York State Education Department**, Albany; Christine W. Ward: \$275,000. The preservation of New York State historical documents, photographs, and maps from 1836 to 1977, and the creation of access to these materials for the study of history, social policy, and environmentalism. **PS**

**Prince George's Community College**, Largo, MD; Joseph E. Citro: \$90,000. A four-week summer institute on slavery and the Civil War for 22 middle and high school history teachers from Prince George's County. **ES**

**Public Museum of Grand Rapids**, MI; Christian G. Carron: \$325,000. A long-term exhibition, a publication, and school programs on the history of the furniture industry in Grand Rapids, Michigan. **GM**

**SUNY Research Foundation/Binghamton**, NY; Lynn Gamwell: \$50,000. Planning for an exhibition that will examine the concept of insanity in America from the late 18th through the 19th century, emphasizing its depiction in the fine and popular arts. **GM**

**Social Science Education Consortium**, Boulder, CO; Gary H. Holthaus: \$168,000. A four-week institute on the history and culture of the American West for 30 secondary school teachers of American history and literature from the western United States. **ES**

**Southern Ute Cultural Center**, Ignacio, CO; Helen L. Hoskins: \$19,193. A self-study that will evaluate and determine humanities themes for future exhibitions and programs. **GM**

**Strawbery Banke Museum**, Portsmouth, NH; Jane C. Nylander: \$500,000. The endowment of educational programs and the position of scholar-in-residence, construction of a new educational center, and the renovation of two historic buildings. **CP**

**State Historical Society of Wisconsin**, Madison; Michael E. Stevens: \$110,000. Reading and discussion programs on western history and the Bill of Rights in libraries and archival institutions throughout Wisconsin. **GL**

**Thomas Jefferson Memorial Foundation, Inc.**, Charlottesville, VA; Daniel P. Jordan: \$160,000 OR; \$10,000 FM. a national lecture series and a biographical booklet on the legacy of Thomas Jefferson. **GP**

**U. of Chicago Laboratory Schools**, IL; Earl P. Bell: \$22,754. A masterwork study project on the idea of community in the writings of George Ripley, Josiah Royce, and Charlotte Perkins Gilman for 12 elementary and high school history teachers and librarians from Chicago. **ES**

**U. of Delaware**, Newark; Craig A. Wilson: \$186,397. The microfilming of 172 titles of Delaware newspapers that comprise 480,000 pages of newsprint, part of Delaware's participation in the U.S. Newspaper Program. **PS**

**U. of Florida**, Gainesville; Dolores C. Jenkins: \$55,864. Planning for a Florida Newspaper Project to catalogue and microfilm newspapers held throughout the state after a preliminary survey of approximately 1,000 repositories. **PS**

**U. of Illinois**, Urbana, Champaign; Karen M. Hewitt: \$7,000. The publication of a study of



600 lynchings in two Southern states between 1880 and 1930. **RP**

**U. of Nebraska**, Lincoln; Daniel J. Ross: \$7,000. The publication of volume 8 in an edition of the journals of the Lewis and Clark expedition to the American northwest. **RP**

**U. of North Carolina**, Chapel Hill; Walter C. West: \$160,000 OR; \$18,000 FM. The arrangement, description, and preservation microfilming of historical manuscript collections relating to southern political, economic, cultural, and judicial leaders over two centuries. **PS**

**U. of North Carolina Press**, Chapel Hill; Lewis A. Bateman: \$7,000. The publication of an annotated collection of documents on the black abolitionist movement in the United States, Canada, and England. **RP**

**U. of South Carolina**, Columbia; Catherine W. Horne: \$19,958. A self-study in order to develop a long-range plan for humanities programming. **GM**

**U. of Wyoming**, Laramie; Thomas P. Wilsted: \$81,309. The preservation microfilming of the papers of Wyoming Senator Francis Emroy Warren, 1844-1929, a western pioneer, politician, and businessman. **PS**

**Valentine Museum**, Richmond, VA; Frank Jewell: \$325,000. A long-term exhibition, audiovisual programs, and public programs on the history and people of antebellum Richmond. **GM**

**Virginia Historical Society**, Richmond; James C. Kelly: \$196,580. A standing exhibition with catalogue as well as a traveling exhibition about the cultural effects of emigration from Virginia between 1607 and 1860. **GL**

**Virginia State Library and Archives**, Richmond; William R. Chamberlain: \$200,000. The cataloguing of 1,600 newspaper titles as part of Virginia's participation in the U.S. Newspaper Program. **PS**

**WGBH Educational Foundation**, Boston, MA; Peter S. McGhee: \$80,000. Production of a two-hour documentary film on Dwight D. Eisenhower, focusing on his years as supreme commander and as president. **GN**

**WGBH Educational Foundation**, Boston, MA; Eric D. Burns: \$198,648. Completion of a 90-minute documentary film about the group of pioneers who migrated to California in 1846 and met disaster in the Sierra Nevada mountains. **GN**

**WGBH Educational Foundation**, Boston, MA; Peter S. McGhee: \$1,500,600 OR; \$250,000 FM. To support production of the first two-hour program and scripting the remaining two programs, in a six-hour series on the role of Africans and African Americans in the development of the nation from 1619 to 1861. **GN**

**Washburn-Norlands Foundation**, Livermore Falls, ME; Ethel W. Gammon: \$125,000. The renovation of three historic buildings and an endowment for public programs, a scholarly seminar, and research. **CP**

## Interdisciplinary

**AMIGOS Bibliographic Council, Inc.**, Dallas, TX; Thomas F. R. Clareson: \$498,247. To support the AMIGOS Regional Field Service Program, which provides surveys of preservation needs, workshops and seminars, and technical consultations to libraries and archives in the Southwest. **PS**

**Academic and Cultural Collaborative of Maine**, Portland; Victoria B. Bonebakker: \$140,000 OR; \$15,000 FM. A collaborative pro-

ject for 60 elementary and secondary school humanities teachers from Maine who will study and discuss New England regionalism. **ES**

**Allegheny College**, Meadville, PA; Diane B. Goodman: \$115,000. A three-year project for 20 or more faculty members who will develop ten upper-level, multidisciplinary concentrations that link the sciences and humanities. **EW**

**American Council of Learned Societies**, NYC; Jason H. Parker: \$560,000 OR; \$700,000 FM. A joint program of the American Council of Learned Societies and the Social Science Research Council for postdoctoral fellowships for humanities scholars in international and area studies. **RI**

**American Council of Learned Societies**, NYC; Robert B. Geyer: \$640,000 OR; \$32,000 FM. To support the humanities programs of the Committee on Scholarly Communication with the People's Republic of China. **RI**

**American Indian College Fund**, NYC; Barbara G. Bratone: \$750,000. To establish an endowment for native American studies programs at American Indian tribal colleges. Revenues will be used to support faculty salaries, faculty development, sabbaticals, and research. **CE**

**American Research Center in Egypt**, NYC; Terence Walz: \$500,000. An endowment for two predoctoral fellowships, a lecture series in the United States, additional staff positions, and to purchase and renovate a larger research facility in Cairo. **CR**

**Anderson County Library**, SC; Frances L. Ashburn: \$201,000. Reading and discussion programs and a traveling 32-panel exhibition based on "Seeds of Change," an examination of biological and cultural exchange following the voyages of Columbus. **GL**

**Asia Society**, NYC; Vishakha N. Desai: \$150,000 OR; \$50,000 FM. An exhibition and catalogue on the art and culture of 18th-century Korea. **GM**

**Association of American Colleges**, Washington, DC; Joseph S. Johnston: \$115,000. Two annual six-day summer institutes for five-person faculty teams from 40 institutions to strengthen integrative general education at the home institutions of the participants. **EW**

**Atlanta Historical Society**, GA; Rick Beard: \$250,000 OR; \$75,000 FM. A long-term exhibition, publications, and public programs on the history of Atlanta. **GM**

**Brooklyn Historical Society**, NY; David M. Kahn: \$35,000. Planning for a temporary exhibition on the history of the mass production of penicillin during World War II. **GM**

**Brooklyn Technical Research Foundation**, NY; Frank J. McDermott: \$21,054. A master-work study project for 18 Brooklyn social studies teachers on immigration to the United States. **ES**

**Brown U.**, Providence, RI; Sheila E. Blumstein: \$122,000. A three-year project for seven faculty members who will develop eight undergraduate courses that integrate the sciences and humanities. **EW**

**Claremont Graduate School**, CA; David A. Cressy: \$149,668. A five-week summer institute for 24 college and university faculty members on English social and religious history from the Reformation to the Restoration, 1550-1660. **EH**

**College of William and Mary**, Williamsburg, VA; Robert A. Gross: \$170,337. A six-week summer institute for 20 college and university faculty members on the intellectual and social contexts of Jefferson's ideas about education. **EH**

**Colonial Williamsburg Foundation**, VA; D. Stephen Elliott: \$500,000. An endowment for operating expenses and staff positions, and

costs of furnishings for a new museum library. **CP**

**Corpus Christi Public Library Foundation**, TX; Herbert G. Canales: \$75,000. An endowment for the acquisition of humanities materials. **CP**

**Davidson College**, NC; Robert C. Williams: \$275,000. The endowment of a Distinguished Teaching Professorship linked to requirements in history, literature, philosophy, religion, and written composition. **CG**

**Denver Museum of Natural History**, CO; Robert B. Pickering: \$45,000. Planning for an exhibition that will examine the natural and cultural history of the buffalo from the Ice Age to the present. **GM**

**Drew U.**, Madison, NY; Paolo M. Cucchi: \$300,000. A four-year rotating Distinguished Teaching Professorship in the Humanities. **CG**

**Eckerd College**, St. Petersburg, FL; Lloyd W. Chapin: \$500,000. The establishment of two endowed chairs, one in classics and the other in East Asian culture. **CE**

**Film Arts Foundation**, San Francisco, CA; Loni Ding: \$75,000. A two-year project to develop a core course, "Human Heritage," and to prepare 24 faculty members to teach it at the college and two community colleges. **EH**

**Four County Library System**, Vestal, NY; Diantha D. Schull: \$200,000 OR; \$20,000 FM. Reading and film discussion programs at 65 New York State libraries that will examine the ways American values and democracy have evolved during this century. **GL**

**Franklin and Marshall College**, Lancaster, PA; Angela M. Jeannet: \$68,000. Released time for four faculty members to develop four new courses and revise existing French language courses with the aim of forming a model program in Francophone studies. **EF**

**Hamilton College**, Clinton, NY; Robert L. Paquette: \$20,401. A conference on the Lesser Antilles in the age of European expansion. **RX**

**Hartford Public Schools**, CT; T. Josiah Haig: \$200,000 OR; \$35,000 FM. A three-year collaborative project for 150 Hartford elementary school social studies teachers, who will participate in institutes and meetings on topics in United States and world history. **ES**

**Historical Society of Western Pennsylvania**, Pittsburgh; Ellen M. Rosenthal: \$500,000. The endowment of two curatorial chairs, the acquisition of collections, conservation, and general operating expenses. **CP**

**Huntington Library**, San Marino, CA; Robert A. Skotheim: \$1,000,000. An endowment for the conservation program and a conservator's position, to upgrade the fire and security systems, and to purchase compact shelving and additional computer hardware and software. **CR**

**Indiana U.**, Indianapolis; Eric L. Pumroy: \$118,525. An 18-month project to locate records of the American Turner societies, organized by German political refugees in the East and Midwest during the 1850s and influential in American cultural and social history. **PS**

**Institute for American Indian Studies**, Washington, CT; Russell G. Handsman: \$40,356. Planning for an outdoor interpretive site that includes trails, a re-created Algonkian village, and an archaeology exhibition. **GM**

**International Research and Exchanges Board**, Washington, DC; Daniel C. Matuszewski: \$1,168,000 OR; \$500,000 FM. Advanced research exchanges and other humanities programs. **RI**

**Japanese American National Museum**, Los Angeles, CA; Akemi Kikumura: \$500,000. An endowment for resident scholars, collections assistance, and curatorial staff, and to construct



an addition for a permanent exhibition and collections storage. **CP**

**Japanese American National Museum**, Los Angeles, CA; Akemi Kikumura: \$40,000. Planning an exhibition, a smaller traveling exhibition, publications, and educational programs on the history of the Nisei, second-generation Japanese Americans in mid-20th-century America. **GM**

**Kern County Museum Foundation**, Bakersfield, CA; Carola R. Enriquez: \$13,450. A self-study that will evaluate the museum's interpretive plans and goals. **GM**

**Long Island U. Brooklyn Center**, Brookville, NY; Jayne S. Werner: \$73,000. For a two-year study project to enable 60 faculty members to study classic texts in history, literature, and philosophy from non-Western cultures and integrate them into their courses. **EH**

**Louisiana Library Association**, Baton Rouge; James A. Segreto: \$215,000. To support 360 scholar-led reading and discussion sessions at parish libraries to explore the literature and history of modern America, the Third World, Eastern Europe, and the former Soviet Union. **GL**

**Media Resource Associates, Inc.**, Washington, DC; Robin C. Maw: \$753,205. Production of one film and scripting of two others in a nine-part documentary series about native American history and culture from 1492 to the present. **GN**

**Memphis Museums, Inc.**, TN; Douglas R. Noble: \$500,000. Renovation costs, installation of humidity-control air conditioning equipment, and construction of an underground education wing. **CP**

**Montana State U.**, Bozeman; Gordon G. Brittan: \$750,000. The endowment of two faculty chairs, one in native American literature and the other in western American studies, library acquisitions, and research and travel for faculty in the humanities. **CE**

**Mount Saint Mary's College**, Emmitsburg, MD; Thomas F. Flynn: \$200,000. The endowment of a three-year rotating Distinguished Teaching Professorship in the Humanities. **CG**

**Mystic Seaport Museum, Inc.**, CT; J. Revell Carr: \$500,000. The endowment of research associate staff positions, a fellowship, visiting scholars, publications, and exhibition and program development. **CP**

**Nassau Community College**, Garden City, NY; Linda Schneider: \$185,000. A two-year course development and training project for 70 faculty members who will design and teach three new multidisciplinary general education courses and establish discipline-based course clusters. **EW**

**National Museum of American Jewish History**, Philadelphia, PA; Karen S. Mittelman: \$50,000 OR; \$50,000 FM. A traveling exhibition, a catalogue, and public programs on the history of American Jewish summer camps. **GM**

**National Public Radio**, Washington, DC; Peter Pennekamp: \$555,611. Production of 16 one-hour radio programs in a 26-part series on the history of African-American sacred music. **GN**

**New River Community College**, Dublin, VA; Elaine L. Scott: \$53,165. A four-week study project for 15 faculty members who will study with visiting scholars the theme of technology and freedom. **EH**

**New York Public Library**, NYC; Julia R. Van Haaften: \$90,000. The cataloguing of 30,000 selected photographs and negatives dating from 1840 to the present that document the history of New York City and the nation. **PS**

**New York State Education Department**, Albany; Larry J. Hackman: \$1,000,000. Endowment in behalf of the New York State Archives Partnership Trust for five research fellowships, two internships in archival conservation and

management, and staff positions. **CR**

**Newberry Library**, Chicago, IL; Frederick E. Hoxie: \$430,000 OR; \$25,000 FM. A three-year project of nine one-week seminars for 20 participants each on native American history, at the library and several of the tribal colleges. **EH**

**Newberry Library**, Chicago, IL; Richard H. Brown: \$110,950 OR; \$35,000 FM. Five to seven postdoctoral fellowships in the humanities at the library. **RA**

**Northampton County Area Community College**, Bethlehem, PA; James A. Von Schilling: \$166,666. The endowment of a faculty chair in the humanities to provide released time for current faculty, of library acquisitions, and of a lecture series. **CE**

**Ohio Historical Society**, Columbus; George P. Parkinson: \$49,279. The development of a coordinated statewide preservation plan for library and archival materials in Ohio. **PS**

**Ohio State U. Research Foundation**, Columbus; Francis A. Irele: \$187,000. A six-week summer institute for 25 college faculty members who will study modern African literature and its background. **EH**

**Oregon Museum of Science and Industry**, Portland; Judith Margles: \$40,988. Planning of an exhibition and public programs on the history of electricity in Portland. **GM**

**Philadelphia Water Department**, PA; Ed Grusheski: \$33,490. Scripting for a 60-minute documentary film on the relationship between cities and their rivers as seen through Philadelphia and its historic Fairmount Water Works. **GN**

**Research Libraries Group, Inc.**, Mountain View, CA; Patricia A. McClung: \$1,920,000. A two-year project in which 15 institutions will microfilm and catalogue 22,000 volumes of deteriorating material in English and American literature, and Jewish, Asian, and religious studies. **PS**

**Saint Joseph College**, West Hartford, CT; Martin D. Snyder: \$500,000. Construction costs for a new humanities center and to establish an endowment fund for visiting scholars, exhibitions, and travel to conferences in support of the humanities. **CE**

**Skidmore College**, Saratoga Springs, NY; Phyllis A. Roth: \$50,000. A three-year project for ten faculty members who will develop four team-taught capstone seminars that address the disciplinary interdependence of the sciences and the humanities. **EW**

**Southeastern Library Network**, Atlanta, GA; Lisa L. Fox: \$306,000. To support the Southeastern Library Network Preservation Field Services Program, through preservation education, training, and information services for institutions in ten southeastern states. **PS**

**Southwest Texas State U.**, San Marcos; Robert R. Gorman: \$79,785. A four-week summer seminar for 17 humanities faculty members and high school teachers, who will prepare two core humanities courses for a new graduate certificate program for teachers. **EH**

**Southwest Texas State U.**, San Marcos; Mark B. Busby: \$160,000. A three-year program for 11 faculty members who will develop two team-taught interdisciplinary courses in a new Southwestern studies minor to include the region's people, history, and its physical and cultural ecology. **EW**

**St. Patrick Hospital and Health Foundation**, Missoula, MT; Janice L. Willms: \$33,897. To support reading and discussion programs at four sites on ethical, spiritual, and technological issues pertaining to death, dying, and grief. **GL**

**Texas A&M U.**, College Station; Noel R. Parsons: \$7,000. To support the publication of a study of wooden ship construction from the

ancient period to early modern times. **RP**

**Timely Productions for Television, Inc.**, NYC; Mordecai A. Bauman: \$19,895. Planning for a one-hour documentary on the World's Columbian Exposition of 1893. **GN**

**Trenton State College**, NJ; Richard Kamber: \$58,000. To support a two-year project that will prepare 75 faculty members to lead seminars in three semesters of a new interdisciplinary core curriculum. **EH**

**Trustees of Boston U.**, MA; Dennis D. Berkey: \$300,000. To support the establishment of a Distinguished Teaching Professorship with a three-year rotating term. **CG**

**University Press of New England**, Hanover, NH; Jeanne M. West: \$7,000. The publication of a comparative study of the portrayal in Jewish and Polish literatures of the role of Jews in the 1863 Polish nationalist rebellion against Russia. **RP**

**U. of California**, Berkeley; Robert P. Goldman: \$352,091. A two-and-a-half-year collaborative project including two four-week summer institutes, on the history of India and China for 35 middle and high school history teachers from the San Francisco area. **ES**

**U. of Chicago**, IL; Susan E. Abrams: \$7,000. The publication of a new interpretation of Galileo's career in the context of the interaction between his science and the patronage and court culture of his time. **RP**

**U. of Georgia**, Athens; Nancy G. Holmes: \$7,000. The publication of an edition of the letters of Mary Moody Emerson, aunt of Ralph Waldo Emerson and an influence in his intellectual development. **RP**

**U. of Hawaii at Manoa**, Honolulu; Roger T. Ames: \$185,000. A five-week summer institute for 26 faculty members in three successive summers: Chinese culture and civilization in the first year, South Asian traditions in the second, and Japanese and Korean cultures in the third. **EH**

**U. of Houston-Downtown**, TX; Steven H. Mintz: \$532,000. The endowment of two faculty chairs, one in African history and the other in African-American literature. **CE**

**U. of Maryland University College**, College Park; Arthur G. Miller: \$49,986. To support research on the first contact and interactions among Spanish conquistadores and the Zapotec people in Oaxaca, Mexico, that will focus on concepts of self, others, and time. **RO**

**U. of North Carolina**, Asheville; Samuel Schuman: \$250,000. The endowment of a Distinguished Teaching Professorship for a three-year rotating internal appointment to the core humanities program. **CG**

**U. of North Carolina**, Chapel Hill; C. Townsend Ludington: \$170,000. A five-week institute for 25 college and university faculty members on developments in literature, music, and the visual arts in relation to social and cultural changes in the United States during the 1930s. **EH**

**U. of North Carolina**, Chapel Hill; Michael T. Casey: \$220,000. The preservation of 4,193 endangered sound recordings that document the oral traditions of the American South. **PS**

**U. of North Texas**, Denton; Gustav L. Seligmann: \$500,000. An endowment for the Classic Learning Core, to provide faculty development and salary supplements, a CLC Teaching Chair, guest lecturers, library acquisitions, and training for graduate students. **CE**

**U. of Pittsburgh**, PA; Bell Yung: \$29,000. To support a conference of musicologists, historians, and anthropologists on the uses of Chinese ritual music to express power and authority. **RX**

**U. of Texas**, El Paso; John R. Bristol: \$205,000.



A three-year project for four faculty members from the university and five from El Paso Community College, who will develop an eight-credit two-semester introductory science course for nonscience or engineering majors. **EW**

**U. of Virginia**, Charlottesville; Marva A. Barnett: \$300,000. Three distinguished teaching professorships for three-year terms each in the Departments of English, History, and Religious Studies. **CG**

**U. of Virginia**, Charlottesville; Michael E. Gorman: \$90,000. A 13-month project to develop a four-credit course on technological invention and design for first-year engineering and liberal arts students. **EW**

**U. of Wisconsin**, Madison; Judith D. Kornblatt: \$45,000. An international conference on five Russian religious thinkers of the 19th and 20th centuries. **RX**

**U. of Wisconsin**, Madison; David C. Lindberg: \$20,635. A conference that will undertake a comparative study of the history of medieval science within the three monotheistic religious traditions of Islam, Judaism, and Christianity. **RX**

**Vassar College**, Poughkeepsie, NY; H. Daniel Peck: \$134,472. A five-week summer institute for 25 college and university teachers who will consider the relationship of Hudson Valley culture, art, and literature to the development of the American national identity. **EH**

**Wayne State U.**, Detroit, MI; Robert L. Smith: \$40,000. A six-month pilot project to test the feasibility of conducting an on-site survey of the archives of 95 historically black colleges and universities. **PS**

**Wisconsin Academy of Sciences, Arts and Letters**, Madison; Lawrence R. Hott: \$25,000. Promotion costs for the completed film, *Rebuilding the Temple*, about Cambodians in America. **GN**

**Worcester Polytechnic Institute**, MA; Stephen J. Weininger: \$38,000. An 18-month project for seven faculty members who will design a capstone course that explores the nature and function of representation and its relation to "reality" in the arts and sciences. **EW**

**Yale U.**, New Haven, CT; Ellen B. Widmer: \$28,000. A conference on women and literature in Ming-Qing, China. **RX**

## Language & Linguistics

**American Association of Community Colleges**, Washington, DC; James F. McKenney: \$210,000. A 15-month project that will enable 15 two-year colleges to participate in a national conference and in mentoring services to strengthen their foreign language programs. **EH**

**Augustana College**, Rock Island, IL; Donald Erickson: \$50,000. To support a second full-time teacher of Japanese language and culture and to strengthen the Asian Studies program with faculty workshops, visits to other colleges, and library purchases. **EF**

**Brandeis U.**, Waltham, MA; Ruth Gollan: \$119,667. A four-week summer institute for 20 high school and post-secondary teachers that will enhance the teaching of modern Hebrew and develop the requisite materials. **EF**

**Brown U.**, Providence, RI; Merle C. Krueger: \$44,095. Planning for the development of a two-semester course in the theory and practice of second language instruction for foreign language graduate students who are preparing to teach. **EF**

**CUNY Research Foundation/Graduate School and Univ. Center**, NYC; Renee Wal-dinger: \$143,338. A two-year project for ten professors of French from nine departments in the CUNY system to develop materials and approaches for improved teaching and to direct graduate students in their use. **EF**

**College Board**, NYC; Gretchen W. Rigol: \$168,316. A two-year special project that will develop a College Board achievement test in Chinese. **EF**

**Connecticut College**, New London; Robert E. Proctor: \$300,000. A rotating three-year Distinguished Teaching Professorship in foreign languages, literatures, and cultures. **CG**

**Johns Hopkins U.**, Baltimore, MD; Ronald Walton: \$131,686. A three-year special project that will recommend strategies for teaching basic Chinese language and review the achievement test in Chinese developed by the College Board. **EF**

**Manatee Community College**, Bradenton, FL; Donnasue Farrell: \$76,867. A five-week faculty study project that will enable 20 faculty members from across the disciplines to study Latin American literature and culture. **EH**

**Massachusetts Institute of Technology**, Cambridge; Douglas M. Morgenstern: \$138,000 OR; \$5,000 FM. A two-year project that will extend and complete an interactive videodisk program for use in intermediate Spanish classes. **EF**

**Modern Language Association of America**, NYC; John W. Cross: \$30,000. A one-year project by a coalition of 19 organizations of language specialists that will develop a list of the intellectual issues involved in the sequencing and articulation of languages at all education levels. **EF**

**New Mexico State U.**, Las Cruces; Cecilia R. Pino: \$57,881. A five-day conference for 30 middle and high school Spanish teachers on the pedagogy of teaching Spanish to Hispanic students in the Southwest. **EF**

**Northeastern Education Intermediate Unit #19**, Mayfield, PA; Lillian DeLeo: \$78,703. A year-long project for 25 K-12 and community college Spanish teachers from northeast Pennsylvania, who will attend a residential summer institute on integrating the works of Federico García Lorca into Spanish courses. **EF**

**Oklahoma State U.**, Stillwater; Nadine F. Olson: \$336,000. A two-year project for 30 Oklahoma elementary school teachers on the Spanish language and children's and folkloric literature. **EF**

**Oregon State U.**, Corvallis; Ray Verzasconi: \$145,000 OR; \$15,000 FM. To support a two-year curriculum development project that will strengthen upper-level offerings in Japanese, Russian, and Chinese, and initiate an across-the-curriculum model language program in Spanish. **EF**

**Saint Mary's College**, Notre Dame, IN; Mana Derakhshani: \$140,000. A four-week institute for 25 Indiana middle and high school teachers of French on Francophone culture and the incorporation of materials and texts into content-based language instruction. **EF**

**Saint Mary's U. of San Antonio**, TX; Ruben A. Candia: \$120,175. A two-year curriculum development project that will incorporate Spanish and French into courses in various disciplines and will include seminars and activities. **EF**

**Stanford U.**, CA; Norris Pope: \$7,000. The publication of a study of all the accentual patterns in all Slavic languages from the first millennium to the present. **RP**

**U. of Colorado**, Denver; Stephen C. Thomas: \$121,416. A three-year project for the develop-

ment of a Russian language and culture minor, including implementing a tenure-track position in the Russian language. **EF**

**U. of North Texas**, Denton; Marie-Christine W. Koop: \$150,000. To support a two-year project, including a summer institute, for 25 Texas teachers of French, grades 7-12, on improving language teaching methodology and knowledge of contemporary French culture. **EF**

**U. of Pennsylvania**, Philadelphia; Jerome E. Singerman: \$7,000. The publication of a study of Old English poetic meter. **RP**



## Literature

**Anglo-American Radio Drama Co.**, NYC; Charles B. Potter: \$20,000. Planning for a dramatic radio series on American authors' observations of Europe in the 19th and 20th centuries, drawn from their works. **GN**

**Bay Area Radio Drama**, Berkeley, CA; Erik Bauersfeld: \$20,000. Planning a ten-part documentary radio series about the prominent members of the James family. **GN**

**Bay Area Radio Drama**, Berkeley, CA; Erik Bauersfeld: \$159,998. The radio production of two Eugene O'Neill plays, *Lazurus Laughed* and *Hughie*. **GN**

**Brown U.**, Providence, RI; Sharon L. Clark: \$325,000 OR; \$75,000 FM. A two-year national collaborative project for 64 high school and 24 university teachers to be held at the university and eight other sites, on classic Western, Asian, and African literature. **ES**

**CDL Press**, Potomac, MD; Mark E. Cohen: \$7,000. The publication of volume 1 of an anthology of literature written in Akkadian, the language of ancient Assyria and Babylon. **RP**

**Columbia U. Press**, NYC; Jennifer Crewe: \$7,000. The publication of volume 9 in an edition of the letters of Ralph Waldo Emerson covering the years between 1860 and 1869. **RP**

**Connecticut Academy of Arts and Sciences**, New Haven; H. Catherine W. Skinner: \$7,000. The publication of volume 9 in *A Manual of the Writings in Middle English, 1050-1500*. **RP**

**Duke U. Press**, Durham, NC; Stephen M. Salemon: \$7,000. The publication of volume 20 in a 32-volume edition of the letters of Thomas and Jane Welsh Carlyle. **RP**

**Feminist Press at CUNY**, NYC; Florence Howe: \$7,000. The publication of a bilingual edition of the "Respuesta a Sor Filotea de la Cruz," an essay by the 17th-century Mexican poet and nun Sor Juana Inés de la Cruz. **RP**

**Folger Shakespeare Library**, Washington, DC; Margaret H. O'Brien: \$210,700. A four-week summer institute on four Shakespeare plays from historical, theatrical, and language study perspectives for 35 middle and high school English teachers. **ES**

**Foundation for New Media, Inc.**, Hoboken, NJ; Robert E. Clem: \$20,000. Planning for a series of 13 half-hour radio programs on the fiction of William Faulkner, focusing on neglected short stories and featuring a dramatization of *As I Lay Dying*. **GN**

**Howard County Library**, Columbia, MD; Patricia L. Bates: \$120,000 OR; \$10,000 FM. Scholar-led discussions about books, video, and audiotapes on various topics at sites in Maryland and Pennsylvania. **GL**

**Huntington Theatre Company**, Boston, MA; Pamela K. Hill: \$2,100. The addition of a sign language interpreter to a project on Masterworks of Restoration Comedy. **ES**



**Huntington Theatre Company**, Boston, MA; Pamela K. Hill: \$28,579. A masterwork study project on eight major works of Elizabethan drama for 15 Boston high school teachers. **ES**

**Massachusetts Institute of Technology**, Cambridge; Peter S. Donaldson: \$160,000 OR; \$5,000 FM. Development of an interactive computer software system which will allow instantaneous and flexible access to electronic texts and filmed performances of Shakespearean drama. **EH**

**Mississippi Authority for Educational TV**, Jackson; Sarah E. White: \$655,029. Production of a 60-minute documentary on the life and work of American author Richard Wright, 1908-60. **GN**

**National Humanities Center**, Research Triangle Park, NC; Richard R. Schramm: \$81,000 OR; \$31,000 FM. A three-week national institute for 20 secondary school English teachers on the relationships between authors' biographies and their texts. **ES**

**Newberry Library**, Chicago, IL; Lawana L. Trout: \$166,227. A six-week summer institute on native American literature for 20 high school English teachers, administrators, and tribal community college instructors, and two regional workshops for 40 more people. **ES**

**North Texas Public Broadcasting, Inc.**, Dallas; Patricia P. Perini: \$25,000. Script revision for a one-hour television documentary, with two dramatic vignettes that illustrate the central themes in the work of Eudora Welty. **GN**

**Old Dominion U. Research Foundation**, Norfolk, VA; Maria A. Wegimont: \$168,000. A four-week summer institute on Francophone literature and geography for 30 high school French teachers from the southeastern United States. **EF**

**Princeton U. Press**, NJ; Margaret H. Case: \$7,000. The publication of the first complete English-language translation of volume 1 of *The Plum in the Golden Vase*, an anonymous 16th-century Chinese novel. **RP**

**Research Libraries Group, Inc.**, Mountain View, CA; Alan M. Tucker: \$62,063. A project that will develop an online catalogue of primary research materials for the study of American literature held by repositories throughout the United States. **PS**

**Robert Morris College**, Coraopolis, PA; John C. Jarvis: \$108,000 OR; \$10,000 FM. A study project for 18 faculty members who will integrate Chinese and Japanese texts and themes into a four-course humanities concentration. **EH**

**Saint Louis Public Library**, St. Louis, MO; Leslie Edmonds: \$25,000. Conferences for parents on children's literature about themes of mercy and justice. **GL**

**Southern Oregon State College**, Ashland; Alan R. Armstrong: \$77,479 OR; \$10,000 FM. A four-week national institute for 25 high school English teachers on four Shakespearean plays. **ES**

**Stanford U.**, CA; Norris Pope: \$7,000. Publication of the first complete edition of the short stories of Jack London. **RP**

**U. of Alabama**, Tuscaloosa; Ralph Bogardus: \$173,000. A collaborative project on 20th-century African-American literature and an institute for 40 Alabama high school English teachers. **ES**

**U. of Georgia**, Athens; Karen K. Orchard: \$7,000. The publication of a scholarly edition of the complete works of Jones Very, an important poet in the American literary renaissance. **RP**

**U. of Missouri**, Columbia; Clair E. Willcox: \$7,000. The publication of volume 2 of the topical notebooks of Ralph Waldo Emerson. **RP**

**U. of Missouri**, Columbia; Clair E. Willcox: \$7,000. The publication of the fourth and final volume of the complete sermons of Ralph Waldo Emerson. **RP**

**Wedgestone Press**, Winfield, KS. Phillip Kelley: \$7,000. The publication of volume 11 in an edition of the correspondence of Robert and Elizabeth Barrett Browning. **RP**

**Worthington School District**, OH; Rhoda M. Gelles: \$20,104. A masterwork study project for 20 middle school language arts teachers who will explore masterworks of fiction, drama, and poetry, using a rhetorical approach. **ES**



## Philosophy

**Cornell U.**, Ithaca, NY; Roger M. Haydon: \$7,000. The publication of a translation of the 1982 German edition of philosopher Johann Gottlieb Fichte's 1794 lectures, *Foundations of Transcendental Philosophy*. **RP**

**Fairfax County Public Schools**, VA; Carolyn Gecan: \$120,000 OR; \$65,000 FM. A two-year project in Fairfax County for 60 secondary school teachers and administrators who will study the foundations of ethics in Western society. **ES**

**Loyola U.**, Chicago, IL; Adriaan T. Peperzak: \$47,000. An international conference on the thought of Emmanuel Levinas, a leading French philosopher and former student of Edmund Husserl, whose work focuses on developing a generalizable moral theory. **RX**

**Rutgers U.**, New Brunswick, NJ; Ernest P. LePore: \$190,000 OR; \$5,000 FM. A six-week summer institute for 25 college and university teachers of philosophy, who will consider the key notions about meaning and content that underlie current inquiry in science and the humanities. **EH**

**Southern Illinois U.**, Carbondale; Jo Ann Boydston: \$185,000 OR; \$40,000 FM. The preparation of an edition of the letters of John Dewey. **RE**

**State U. of New York Press**, Albany; William D. Eastman: \$7,000. The publication of a translation of the classic Chinese epic, *The Canon of Supreme Mystery*, by Yang Hsiung. **RP**

**U. of Arizona**, Tucson; Keith Lehrer: \$197,470. A summer institute for 30 college and university faculty members on the philosophical connections among knowledge, teaching, and wisdom as foundations of education. **EH**

**U. of Nebraska**, Lincoln; Robert N. Audi: \$160,000. A six-week institute for 25 college and university teachers on the metaphysical, epistemological, and ethical aspects of philosophical naturalism. **EH**

**U. of Notre Dame**, IN; Ernan McMullin: \$25,500. An interdisciplinary conference to consider whether statistical methods can provide a viable notion of causality in the social sciences. **RX**

**Walter de Gruyter, Inc.**, Hawthorne, NY; Richard M. Koffler: \$7,000. The publication of a translation of *The General Theory of Interpretation*, by Emilio Betti, a leading Italian literary theorist of the 20th century. **RP**



## Religion

**Alternative Media Information Center**, NYC; Menachem Daum: \$95,745. Scripting of

a 90-minute documentary film about the traditional Eastern European Jewish religious community that migrated to America following World War II. **GN**

**American Theological Library Association**, Evanston, IL; Betty C. Haymes: \$250,000 OR; \$100,000 FM. The preservation microfilming of 200 journals on religion published between 1875 and 1950. These 6,000 volumes will be drawn from the Yale, Harvard, Princeton, and Union Theological Seminary libraries. **PS**

**U. of Michigan**, Ann Arbor; Francis X. Blouin, Jr.: \$29,640. The creation of machine-readable records that describe the Vatican Archives and the Archives of the Propaganda Fide, providing information about church agencies and evaluations of indexes. **PS**

**Yale U. Press**, New Haven, CT; Charles Grench: \$7,000. Publication of a study of the Holy Land as a concept in Christianity and Judaism from the time of the Hebrew Bible until the Muslim conquest of Jerusalem. **RP**



## Social Science

**Indiana U. Press**, Bloomington; John G. Gallman: \$300,000. An endowment for the maintenance and increase of monograph publishing in the humanities, for planning long term projects, and enabling the press to keep valuable titles in print at reasonable prices. **CR**

**Kansas State U.**, Manhattan; Brice G. Hobrock: \$250,000. Faculty research in the humanities through the establishment of an endowed fund for library acquisitions in targeted areas including history, English literature, modern languages, and music history. **CR**

**Museum of Fine Arts**, Boston, MA; Alan Shestack: \$500,000. An endowment for the acquisition and maintenance of conservation equipment, and staff positions in conservation. **CP**

**NAFEO**, Washington, DC; Julia C. Elam: \$314,205. Training in archival procedures of the staffs of historically black colleges and universities through workshops given in conjunction with two annual meetings. **PS**

**New Orleans Public Library**, LA; C. Daniel Wilson: \$250,000. The endowment of acquisitions in Louisiana history, culture, literature, ethnic history and culture, and literary criticism. **CP**

**U. of Chicago**, IL; Penelope J. Kaiserlian: \$7,000. The publication of one volume in a six-volume history of cartography, this volume focusing on the mapmaking of traditional Islamic and South Asian societies. **RP**

**U. of Pittsburgh**, PA; Sally A. Buchanan: \$229,000. The creation of advanced-level education courses for preservation professionals that will increase their understanding of the science and technology of preservation and the care of research collections. **PS**

**Ways of Knowing, Inc.**, NYC; Gene Searchinger: \$300,000. Completion of three one-hour documentaries on the nature of language and on recent studies in the field of linguistics. **GN**

**Wittenberg U.**, Springfield, OH; John J. Montag: \$447,400. Collection development and cataloguing to establish an endowment for humanities acquisitions in the university library. **CE**



# DEADLINES ♦ DEADLINES ♦ DEADLINES

## DIVISION OF EDUCATION PROGRAMS

*James C. Herbert, Director • 606-8373*

Area code for all telephone numbers is 202.

	Deadline	Projects beginning
Higher Education in the Humanities • <i>Lyn Maxwell White 606-8380</i> .....	April 1, 1993	October 1993
Institutes for College and University Faculty • <i>Barbara A. Ashbrook 606-8380</i> .....	April 1, 1993	Summer 1994
Science and Humanities Education • <i>Susan Greenstein 606-8380</i> .....	March 15, 1993	October 1, 1993
Core Curriculum Projects • <i>606-8380</i> .....	April 1, 1993	October 1993
Two-Year Colleges • <i>Judith Jeffrey Howard 606-8380</i> .....	April 1, 1993	October 1993
Challenge Grants • <i>Thomas Adams 606-8380</i> .....	May 1, 1993	December 1, 1992
Elementary and Secondary Education in the Humanities • <i>F. Bruce Robinson 606-8377</i> .....	March 15, 1993	December 1993
Teacher-Scholar Program • <i>Annette Palmer 606-8377</i> .....	May 1, 1993	September 1994
Special Opportunity in Foreign Language Education .....	March 15, 1993	October 1993
Higher Education • <i>Elizabeth Welles 606-8380</i>		
Elementary and Secondary Education • <i>F. Bruce Robinson 606-8377</i>		

## DIVISION OF FELLOWSHIPS AND SEMINARS

*Marjorie A. Berlincourt, Director • 606-8458*

	Deadline	Projects beginning
Fellowships for University Teachers • <i>Maben D. Herring 606-8466</i> .....	May 1, 1993	January 1, 1994
Fellowships for College Teachers and Independent Scholars • <i>Joseph B. Neville 606-8466</i> .....	May 1, 1993	January 1, 1994
Summer Stipends • <i>Thomas O'Brien 606-8466</i> .....	October 1, 1993	May 1, 1994
Faculty Graduate Study Program for Historically Black Colleges and Universities • <i>Maben D. Herring 606-8466</i> .....	March 15, 1993	September 1, 1994
Younger Scholars • <i>Leon Bramson 606-8463</i> .....	November 1, 1993	May 1, 1994
Study Grants for College and University Teachers • <i>Clayton Lewis 606-8463</i> .....	August 16, 1993	May 1, 1994
Summer Seminars for College Teachers • <i>Joel Schwartz 606-8463</i>		
Participants .....	March 1, 1993	Summer 1993
Directors .....	March 1, 1993	Summer 1994
Summer Seminars for School Teachers • <i>Michael Hall 606-8463</i>		
Participants .....	March 1, 1993	Summer 1993
Directors .....	April 1, 1993	Summer 1994

## DIVISION OF PRESERVATION AND ACCESS

*George F. Farr Jr., Director • 606-8570*

	Deadline	Projects beginning
Library and Archival Preservation Projects • <i>Vanessa Pinal 606-8570</i> .....	June 1, 1993	January 1994
Library and Archival Preservation/Access Projects • <i>Barbara Paulson 606-8570</i> .....	June 1, 1993	January 1994
National Heritage Preservation Program • <i>Richard Rose 606-8570</i> .....	November 1, 1993	July 1994
U. S. Newspaper Program • <i>Jeffrey Field 606-8570</i> .....	June 1, 1993	January 1994

To receive guidelines for any NEH program, contact the Office of Publications and Public Affairs at 202/606-8438. Guidelines are available at least two months in advance of application deadlines.

Telecommunications device for the deaf: 202/606-8282.



# DEADLINES ♦ DEADLINES ♦ DEADLINES

## DIVISION OF PUBLIC PROGRAMS *Donald Gibson, Director • 606-8267*

Area code for all telephone numbers is 202.	Deadline	Projects beginning
Humanities Projects in Media • <i>James Dougherty 606-8278</i> .....	March 12, 1993	October 1, 1993
Humanities Projects in Museums and Historical Organizations • <i>Marsha Semmel 606-8284</i> .....	June 4, 1993	January 1, 1994
Public Humanities Projects • <i>Wilsonia Cherry 606-8271</i> .....	March 12, 1993	October 1, 1993
Humanities Projects in Libraries • <i>Thomas Phelps 606-8271</i>		
Planning .....	May 7, 1993	October 1, 1993
Implementation .....	March 12, 1993	October 1, 1993
Challenge Grants • <i>Abbie Cutter 606-8361</i> .....	May 1, 1993	December 1, 1992

## DIVISION OF RESEARCH PROGRAMS *J. Rufus Fears, Director • 606-8200*

	Deadline	Projects beginning
Scholarly Publications • <i>Margot Backas 606-8207</i>		
Editions • <i>Douglas Arnold 606-8207</i> .....	June 1, 1993	April 1, 1994
Translations • <i>Richard Lynn 606-8207</i> .....	June 1, 1993	April 1, 1994
Subventions- 606-8207 .....	March 15, 1993	October 1, 1993
Reference Materials • <i>Jane Rosenberg 606-8358</i>		
Tools • <i>Helen Aguera 606-8358</i> .....	September 1, 1993	July 1, 1994
Guides • <i>Michael Poliakoff 606-8358</i> .....	September 1, 1993	July 1, 1994
Challenge Grants • <i>Bonnie Gould 606-8358</i> .....	May 1, 1993	December 1, 1992
Interpretive Research • <i>George Lucas 606-8210</i>		
Collaborative Projects • <i>David Wise 606-8210</i> .....	October 15, 1993	July 1, 1994
Archaeology Projects • <i>Murray McClellan 606-8210</i> .....	October 15, 1993	April 1, 1994
Humanities, Science, and Technology • <i>Daniel Jones 606-8210</i> .....	October 15, 1993	July 1, 1994
Conferences • <i>David Coder 606-8210</i> .....	July 15, 1993	April 1, 1994
Centers for Advanced Study • <i>Christine Kalke 606-8210</i> .....	October 1, 1993	July 1, 1994
International Research • <i>Christine Kalke 606-8210</i> .....	April 1, 1993	January 1, 1994

## DIVISION OF STATE PROGRAMS *Carole Watson, Director • 606-8254*

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.

## OFFICE OF CHALLENGE GRANTS *Edythe Manza, Acting Director • 606-8361*

	Deadline	Projects beginning
Coordination and Grant Administration .....	May 1, 1993	December 1, 1992



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