

# Humanities

REPORT OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES • WASHINGTON, D.C. 20506  
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## New Look at an Ancient World

### National Humanities Series Stresses Things That Don't Change

The song from the musical *Oklahoma* was probably right: everything *is* up to date in Kansas City—and in every other community large enough to boast its own post office and marijuana problem. Being superficially up-to-date while profoundly out of it may, in fact, be a basic American problem.

Our time has spawned the Pill, the Generation Gap, the gold outflow, sexual freedom, God is Dead, Emerging Nations, the Third World, Black Militance, White Blacklash, the Middle American, topless waitresses, and bumperstickers that flash the simplifications of left and right back and forth from car to car while their drivers sit mired in rush-hour. It seems that none of the old verities remains unchallenged; nothing remains constant.

Comes a low voice of dissent.

"I think the public has been sold a bill of goods on how different everything is, rather than being reminded that some values as well as some problems do abide and remain constant," comments Marty Krasney, a red-bearded 25-year-old who serves as assistant director of the National Humanities Series. In between his other chores, Krasney wrote a promotional blurb that sums up well the thrust of this six-month-old Federal effort to bring the humanities to small-town America:

The Irish poet William Butler Yeats has written, "Things fall apart; the centre cannot hold." The humanist replies that the center has held and will continue to do so; the center is Man.

Man: an increasingly wobbly center, perhaps, but one who has been nonetheless falling in love and out, raising children and worrying about them, earning his bread by the sweat of his brow, and trying to outlaw mayhem since Cain rose up and slew Abel. In the midst of an era that celebrates frantic change as if it were a delightful orgy but puts forth few candidates for master of ceremonies, the National Humanities Series hopes to step back from the whoopee and insist, in a quiet voice, "Brother, we've been here before. Love, hate; courage, fear; father, son; good times, bad times—we've run into these problems before, and we've licked them before."

The National Humanities Series drew its inspiration from the 1965 Act of Congress that established the National Endowment for the Humanities. Though expecting that a fair portion of NEH resources would be devoted to scholarly pursuits, Congress directed the Endowment to give some thought to the population at large—those who never attend a convention of Chaucer specialists or read monographs on the decline of the mock-epic in Latvia. In the course of carrying out this order, NEH financed a "public program" which, as Chairman Barnaby Keeney admitted to Congress last January, "... has produced some good as well as indifferent programs."

To increase the odds that the National Humanities Series would come in on the credit side of the ledger, the Endowment chose the Woodrow Wilson National Fellowship Foundation to organize and staff the effort. This choice was made for two reasons: first, as an organization devoted to improving college teaching through a program of grants for graduate study, the Foundation has access to university faculties who might be presumed to have an interest in a popular humanities program, and to recommend participants for it; second, with approximately 15,000 "alumni" since its beginnings in 1945, the Foundation also has a network of teachers, former teachers, and friends throughout the country who could recommend communities for the National Humanities Series to visit.

Those communities, Woodrow Wilson Director Hans Rosenhaupt decided, should not be the big cities, their suburbs, nor those close to major universities and colleges. Rather, they should be small towns (in 5,000–25,000 range) whose population and location tended to isolate them from professional presentations of the humanities.

### Small Towns Preferred

As director of the National Humanities Series, Rosenhaupt chose William Fegan, a 1948 graduate of Juniata College and of the University of Alabama Graduate School. Fegan had once intended to become a minister, organized a drama troupe immediately after graduation to have some fun and make a little money, and decided to exchange a pulpit for a proscenium. After ten years as an itinerant actor-producer-college instructor, Fegan wound up in Raton, New Mexico (pop. 8,400), where the excellence of

his work led to his Kaleidoscope Players being named the State Theatre of New Mexico.

The Woodrow Wilson Foundation had one other asset to offer, according to Rosenhaupt: its prestige in the academic community—an important consideration in trying to win support for a fledgling effort that required the cooperation of established academicians.

"This outfit is respected," Rosenhaupt explains, "and that respect rubs off on the Series. When Fegan tells a Ph. D. he's boring, it goes down."

Fegan needed this sort of sugar to help the medicine go down, for he had to tell some applicants with excellent credentials that they were, indeed, just plain boring. And he had to contend with learned cynics who disparaged the effort: "A floating intellectual circus!" snorted one Ph. D. from the West Coast who refused help. But after two months of interviewing and watching academicians and actors, Fegan and Krasney put together a company of fifteen experienced in the classroom, on the stage, or both. In mid-February, the company—divided into four teams—struck out for 30 small communities in 22 states: places such as Liberal, Kansas; Dalhart, Texas; Walsenburg, Colorado; Smethport, Pennsylvania; Cherokee, Iowa; Toccoa, Georgia; Whitesburg, Kentucky; and Toms River, New Jersey.

In addition to the criteria on size and location, each of these communities was chosen because it wanted the Series. An NHS staffer had visited each one ahead of time to outline the Series and its purposes, and find out if the community's leaders were willing to invest a nominal amount of money (two cents per resident, though this wasn't a requirement) and a considerably larger amount of local energy to build an audience for the visitors. The communities chosen had to show more than enthusiasm; they had to give some proof of commitment.

### Variations on a Theme

Each community will be visited by three NHS teams over a period of four months. The basic theme of the series—"Time Out for Man"—will remain the same, but each team will present a different facet of it: "The Private Sphere" (man's relationship with other individuals close to him, such as his family and friends); "The Human Community" (man's relationship with society: conflict and cooperation, the pursuit of common goals), and "The Good Life" (man's relationship with his environment, his reaction to technology and his response to nature).

The first NHS team met its first set of audiences Monday, February 16, in Toms River, a community of about 10,000, four miles from the Atlantic Coast, an hour's drive east from Trenton and an hour north from Atlantic City. The team consisted of Dr. Fred Schroeder, professor of American studies at the University of Minnesota; Ben Zeller and Barbara DeKins, a husband-and-wife acting team who had been with the State Theatre of New Mexico, and Nat Simmons, formerly of the American Performing Artists acting company in New York.

The four spent two days in Toms River and its surrounding communities—performing before such groups as the Central Regional High School (Zeller and DeKins,

poetry and drama reading), the Ocean County College (Simmons, a Negro, on "Poetry in Black") and the Point Pleasant Rotary Club (Schroeder, "How to Get Cultured in Four Minutes"). These were individual performances, with the team split up so that the members could make about a dozen individual appearances before approximately 1,800 individuals in less than 48 hours.

### Local Sculptor Added

Their efforts were supplemented in the Toms River area with a special, one-time-only presentation by Joseph Brown, former prize-fighter and former boxing coach at Princeton who is now the University's sculptor-in-residence with the rank of full professor. While delivering a highly entertaining monologue on subjects ranging from the working habits of Robert Frost (whose head Brown once modeled) to the left hook ("reading the definition of it isn't half as informative as catching one") to growing up as a Jewish boy in an Irish section of Philadelphia ("You learned to fight, fast"), Brown molded a conventionally handsome male face into the eye-swollen, flat-nosed, mouth-agape likeness of a veteran boxer.

"There, now," he told his audience at the Ocean County Boy Scout Service Center, "that face is interesting. Something has happened to it. It has character."

"Of course, most of the character is really scar-tissue—but it's interesting how often scar-tissue can be converted into character."

Brown's participation at Toms River exemplifies an additional aspect of the NHS program: to take advantage of local talent whenever possible. The imported talent was reunited on Tuesday night, February 17, in the Toms River Intermediate School auditorium before a near-capacity crowd of 400. It may be some kind of parable of the sad state of the humanities that the scheduled presentation was delayed for nearly an hour because the light on a slide-projector had burned out. Franklin Fischer—a Toms River music dealer and Ocean County commissioner who acted as local chairman for the NHS presentation—transformed a potential disaster into a graceful, pertinent introduction by holding up the tiny light and commenting that its sudden demise demonstrated "... how dependent our lives are on technology. To some degree, the purpose of the National Humanities Series is to right the balance." After a local high school teacher raided his classroom and returned with a replacement bulb, the program—titled "The Private Sphere"—began.

What is a humanist, what does he do for a living, what is he after? Schroeder asked, then offered some answers for himself and his team. Students in many fields, he pointed out, advance their understanding of a subject by analyzing "case histories"—in law, in psychology, in business administration, in medicine. The humanist studies man, and he has case histories, too: novels, short stories, paintings, poems, pieces of music and sculpture.

"We are professional students of man," Schroeder said, "but like you, we are rank amateurs at living . . . and totally unrehearsed for dying." Some case histories from the past might help us meet the problems each of us encounters daily in the private sphere—that circumscribed

*(Continued on page 6)*





## Grant Profiles

### Mexican-American Curriculum

#### The Unknown Heroes

Mexico, once the site of a highly developed Mayan and Aztec civilization, was conquered by Cortez. General Pershing marched into it to chase some bandits. Mexico is now our friend. Its people eat tortillas and sleep in the afternoon. It is hot in Mexico.

Shorn of supporting detail, this is the essential picture of Mexico given most American schoolboys by their history texts and a hundred Grade-B movies featuring paunchy police chiefs and girls in peasant blouses named Conchita who love the handsome *gringo*. It is not the sort of picture to instill respect—particularly if the American schoolboy has a Spanish name and Mexican blood in his veins.

A considerable number do: the next census will show that there are about 8 million *Chicanos* in the U.S. Educational statistics show that Mexican-American children fare much worse in school than Negro children.

Part of the reason, educators believe, is the sense of cultural inferiority transmitted to *Chicano* and Anglo children by the highly selective, abbreviated treatment accorded Mexico in U.S. histories. And part of the difficulty in giving *Chicano* children pride in their background is the lack of English-language, school-level texts that would tell them what that background is.

Such texts are being tested now; with a National Endowment grant, the non-profit Educational Systems Corporation of Washington, D.C., is producing 38 readers on Mexican-American culture for elementary and high-school

students. The readers, to be supplemented with filmstrips, span the 500 years from pre-Columbian Mexico to now.

They contain some surprises. One of five on the Mexican Revolution, for example, concerns Pancho Villa—who, the book makes clear, was far more than a border-raider. Born Doroteo Arango, the son of a peon, he fled to the mountains at the age of 14 after killing an official who had attempted to rape his sister. Adopting the name of an earlier Mexican Robin Hood, Villa did indeed rob the rich and help the poor until, in 1910, he accepted amnesty from Francisco Madero in exchange for supporting Madero's successful fight to overthrow Porfirio Díaz.

In the ensuing decade of bloody revolution, Villa argued for land-reform and schools, developed military tactics rivalling Napoleon's in brilliance, but finally succumbed to rivals armed and often financed by American companies. He died alone in 1923, ambushed by seven assassins—a complex figure as susceptible as many American patriots to simplistic, black-and-white interpretation. Weighing his undeniable bad deeds with his undeniably splendid ones, the Mexican Congress probably struck a proper balance when, in 1966, it declared him a "Hero of the Revolution."

Like Anglo children, *Chicano* children have Washingtons and Jeffersons, Lincolns and Lees. The ESC texts, now being tested in Los Angeles and San Antonio, are designed to restore to millions of Anglo and *Chicano* American students the heroes they never knew about.

### Franklin and Marshall

#### History in the Dirt

In the course of financing hundreds of projects, the National Endowment for the Humanities has paid for a lot of typewriter ribbons. Not until last summer, however, did it buy \$900 worth of corn-on-the-cob.

This fiscal breakthrough was achieved by W. Fred Kinsey, assistant professor and director of the North Museum at Franklin and Marshall College in Lancaster, Pennsylvania. With the help of a local amateur archaeologist and 18 students, Mr. Kinsey excavated a 400-year-old Indian village on a farm overlooking Washington Borough, 12 miles from Lancaster.

The project provided experience in practice teaching to four college anthropology majors, an introduction to archaeological theory and field technique to a dozen high school students from Pennsylvania, New Jersey, and New York, and compensation to the farmer whose crop was prematurely harvested to make way for the curriculum. It also yielded findings that led the *Baltimore Evening Sun* to characterize the eight-week dig as "probably the most extensive and significant archaeological operation carried out anywhere in the eastern U.S."

The Washington Boro area is considered one of the most important archaeological resources in the eastern U.S.,

containing in its earth all phases of the region's prehistory. It was known, for example, that Indians had lived in the Susquehanna Valley as long as 3,000 years ago.

But Mr. Kinsey, field archaeologist Henry Heisey of Washington Boro, and the students sought traces of former residents who were at once more recent and more elusive: a branch of Algonquins known as the Shenks Ferry Indians, who were wiped out or assimilated by Susquehannocks from New York about 500 years ago. The Shenks Ferry had been considered near-nomads who built temporary campsites and moved on.

As they probed a three-acre patch known to archaeologists as "the Murry site," however, the team uncovered evidence of a permanent settlement: a double-walled stockade enclosing a circular village 478 feet in diameter, 52 houses, a central assembly hall of uncertain purpose, and grisly indications of ancient aggression: burnt houses, burnt human bone, some corpses buried without heads. The un-

expected size of the settlement led Kinsey to expand the dig until it uncovered an eight-acre tract that meant home to about 750 Indians when Columbus landed.

The community was the first "pure" Shenks Ferry village ever discovered; all others have included articles left by the conquering Susquehannocks. It is also the largest Shenks Ferry community unearthed and, in Kinsey's words, "drastically alters previous concepts" about aboriginal culture in the area five centuries ago.

Apart from its value to social scientists, the project and its surprising results enabled a dozen unusually promising high-school students to explore archaeology and anthropology while they are still young enough to plot their college careers. After one week of lectures, they spent seven weeks learning to use a transit, establish a grid-plan, map a site, and recognize and treat artifacts. It would be the lowest of humor to state that they really dug the course—but that's exactly what they did.

## Humanities in Medical Education

### The Inner Patient

Anyone who has watched Dr. Kildare, Ben Casey, and Marcus Welby, M.D., knows they are Renaissance men, as proficient at solving human problems as at curing a simple case of ringworm. Ladies with appendicitis also prove to have alcoholic husbands; arthritic, lonely elders flirt with suicide, and pregnant teen-agers unfortunately lack a spouse. No problem; after 54 minutes with a network medico, the patient is on the way to total recovery, a few stitches in her tummy and new hope in her heart.

Whence comes this capacity for healing the inner patient?

Not from medical school, claims Dr. Lorraine L. Hunt. Last fall, with the help of a National Endowment grant and the sponsorship of the Association of American Medical Colleges, she surveyed a number of prominent institutions and found that, though the humanist "is not an unwanted person in this milieu, . . . his presence in American (though not in European) medical schools has almost no precedent." Penn State, she reports, is the only U.S. medical school with a department of humanities; in most of the others, the abundance of professional skills to be learned and information to be assimilated tends to exclude the humanities from the curriculum.

Surprisingly, it is not humanists who are principally concerned with the omission, but students—especially young interns and residents.

"They say things like, 'Nobody ever told me it was going to be like this,'" reports Dr. Hunt. "They have been trained for technical proficiency, but they keep running into situations where their training offers no help at all."

A hospital, for example, may have four patients who need a kidney machine to survive, but only three machines; who gets left out?

"The humanities can't offer neat little answers to these questions, but they can engage an aspect of the future physician's mind that the present medical curriculum neglects," says Dr. Hunt. "Doctors constantly encounter abstract, tentative questions, many of which have no clear answers—but because they have been trained to think analytically, they are uncomfortable with these questions, so young doctors sometimes make bad decisions out of panic."

With the help of a second Endowment grant, Dr. Hunt and the Society for Health and Human Values will sponsor two, three-day working institutes this year at which medical educators and humanists will explore the possibilities for introducing a humanistic dimension into the medical curriculum. The first problem, Dr. Hunt feels, is engaging humanists and medical educators in a dialogue to determine what such disciplines as philosophy, psychology, literature and sociology can contribute to the future physician's training—as well as clarifying what the humanities *cannot* be expected to do. Her work has opened the conversation.



# The Role of the Humanities

From January 26 through February 9 the Special Subcommittee on Arts and Humanities of the United States Senate and the Select Subcommittee on Education of the U.S. House of Representatives devoted seven mornings to joint hearings on bills to extend the authorization of the National Foundation on the Arts and Humanities. On February 4 six witnesses appeared before the Joint Committees speaking specifically about the role of the humanities. (Action by the full House and Senate is expected later this spring.)

Here are excerpts from the statements of these witnesses, describing their perception of the role of the humanities in our national life.

"By my observation the number of people prepared to lead intellectually interesting lives is considerably less than those adequately trained to be economically useful.

"As a businessman I feel deeply the need for associates who possess qualities of wisdom and judgment. Even though involved in a highly technological activity, our greatest difficulty lies not in finding adequately trained technicians but in securing individuals who possess a superior degree of perception, creativity, articulateness and judgment.

"Business needs liberal arts graduates to join its ranks. We can train people in the specific requirements of their job; we look to the campuses to provide us with graduates who possess the basic images, the breadth of personality, the training in logical thought and the judgment to deal with large matters."

CHARLES C. TILLINGHAST, JR.  
*Chairman, Trans World Airlines, Inc.*

"Humanities, in its present application, is a very recent term. Most Americans over forty, especially those who did not go beyond high school, have never heard the word and do not know what it means. And there are other reasons. But whatever the reasons are, the fact is that the American public at large is not aware of its need for the humanities. . . . For with all respect to the accomplishments of the sciences and social sciences, we cannot live by them alone any more than we can live by bread alone or automobiles alone.

"Our republic was founded on aspirations and principles of humanistic origin. We have begun to forget those principles, and we are forgetting them at our peril. Our most deeply troubling problems—'student revolt,' the generation gap, the black rebellion, even the environmental crisis—all have humanistic factors and aspects that cannot be treated simply by pouring in money or drugs or gadgets, but only by recovering the humanistic view of man. Our real, deepest crisis is in the soul of our society, and it is a humanistic crisis."

GERALD F. ELSE,  
*Professor of Greek and Latin,  
The University of Michigan*

"Too often it is assumed that individuals or agencies must be directed to either technology *or* the humanities. . . . Although society has come to regard engineers as workers in the technological middle stage only, it was not always so. Engineers like James Eads and John Roebling in America, and Gustave Eiffel and Cornelis Lely in Europe, clearly recognized the political realities and environmental reordering that go together with building. Our engineers need to be aware of this history and to see their own technology as part of American culture, so that their competence in solving problems can be part of our national planning.

"This planning is in danger of being overbalanced in favor of those who are socially active but technologically ignorant. What we now need badly is to activate socially that large segment of our nation who are technologically talented.

"The engineer, as the principal translator of science into environment, must learn both the classical language of mathematical science and the vernacular of human society. He can do this only if his education is redirected toward the humanities—a redirection which demands close collaboration between engineers and humanists and a fresh context for the teaching of technology."

DAVID P. BILLINGTON,  
*Professor of Civil Engineering,  
Princeton University.*

"The humanities, through a perennial study and understanding of man himself—and not simply of his inventions and tools—offer a fresh, ageless avenue . . . [to] support the education necessary for responsible action, particularly concerning the nation's domestic problems which are basically those of 'humanization'."

ELIZABETH J. McCORMACK,  
*President,  
Manhattanville College.*

"Industrial and technological progress, with all the benefits it has brought to the society, has helped to create artifacts which threaten not only our physical environment but even our survival. Industrial development and the concentration of urban organisms attending it, we now know, have bypassed the basic human needs and the welfare of large segments of our population. Science has taught us many things and on occasions has even led us to believe that we can control nature, but it has not taught us in any meaningful way how to live with one another, or how to organize the resources of the earth in a way that lends either dignity or equality to our fellowmen.

"Neither youth nor humanism has a monopoly on righteousness. Righteousness is found in what a man does and not in his profession or in the means by which he identifies himself to his neighbors. Humanity and equality are objectives which fortunately can enlist men of govern-

ment, men of science, men of letters, and men of arts. Government, industry, agriculture, medicine are all in their most obvious manifestations the applied applications of learning and experience."

W. McNEIL LOWRY,  
Vice-President,  
The Ford Foundation.

"Today we seem to be in the midst of those turbulent times preceding new human advances. The enormous thrust of science and technology in recent decades has now brought us to a new era of soul-searching. And in such a period the instruments of this self-examination and re-evaluation, to which we must turn with more emphasis, are the humanities. It is through our humanistic studies and activities that we can re-explore—or explore in greater depth and with more meaning—what we are, and decide with more assurance what we wish to become. The humanities are the mirror we hold up to mankind—a mirror through which we can examine the mind and soul as well as the body of man. And this is something we do not do as often enough or as well as we should. Perhaps it is because of this that we often fail in our use of the knowledge and power we achieve through science and technology."

GLENN T. SEABORG,  
Chairman,  
U.S. Atomic Energy Commission.



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arena in which every individual contracts or dissolves his most personal alliances: love, marriage, parenthood, friendship.

### One and One Make Three

Then came a series of such case histories: an introductory song ("Inchworm," whose burden is that one and one make two, two and two make four, etc.); slides of paintings by Vermeer, Picasso, Wyeth, and poems by Dante Gabriel Rossetti, Thomas Hardy, Edwin Arlington Robinson, and Robert Frost—all illustrating what Schroeder called "the paradox of one and one." One and one can make two, as in arithmetic; can make one, as in a good marriage; can make three, as in another good marriage that permits each partner to retain his own identity while still contributing to a third whole; can make three as in a divorce, where two people go their separate ways and yet retain a part of each other.

An additional interweaving of one, two and three was demonstrated in a curtain-closing scene from *A Thousand Clowns*, in which a "social service unit" from the New York City Welfare Department (Zellers and DeKins) find that their conventional wisdom about "an appropriate home" is no match for a screwball uncle (Simmons) who has provided a screwball home for his orphaned nephew—and has a roving eye for a cute case-worker, too: "Sandra,

do you realize you are walking around without your shoes?"

Meanwhile Elaine Bender of Nassau Community College in New York, Warren Kliever of Wichita State University, and Ray Dryden, fresh from an off-Broadway stint in *When the Bough Breaks*, were headed to Clayton, New Mexico; Wallace Kaufman of the University of North Carolina, folk-singer Cynthia Gooding, anthropologist Greg Congleton of the University of Colorado and Florida's Asolo Theatre, and Steve Simpson of New Mexico's Kaleidoscope Players were bound for Whitesburg, Kentucky; and Maurice Brown, professor of art at the State University of New York at New Paltz, Constance Simmons, formerly a student with Fred Waring's Pennsylvanians, and Rod Arrants of San Francisco's Festival and American Conservatory Theatres, were off to Park Rapids, Minnesota.

Though each presentation was different, employing a form and selections that each team felt themselves most comfortable with, each proclaimed a similar point of view: change is indeed a constant of our time, but man and his abiding concerns—life, love, death, fear, wonder—are even more constant. The "generation gap," as Elaine Bender points out in the introduction for her team, "has its roots in pre-history, when the old king was sacrificed to make room for a young one who would guarantee the return of spring." Perhaps to underline the way that past stretches to present and suggests a further extension to future, Ray Dryden follows by singing a song from *Hair*, the "American Tribal Love-Rock Musical" that is still rocking Broadway:

What a piece of work is a man! How noble in reason!  
how infinite in faculty! in form, in moving, how  
express and admirable! in action how like an angel!  
in apprehension how like a god!

The music for this song was written by Galt MacDermott in 1968; its words, by William Shakespeare about 1601. While making no attempt to equate *Hamlet* with *Hair*, the National Humanities Series argues that 350 years have not made that much difference—nor have 3,500. Man remains an amazing piece of work, and when he finishes exploring the stars, his children will still find unfinished as always and fresh as ever the ancient task of exploring themselves.





## New Council Members

On March 25, 1970, President Nixon announced the appointment of nine distinguished citizens to the National Council on the Humanities, the 26-member advisory body to the National Endowment for the Humanities. These new Council Members, appointed for six-year terms, replace members whose terms had expired or who had resigned. The new members, their current professional positions and examples of their humanities-related activities are

Robert O. Anderson of Roswell, New Mexico  
Chairman of the Board and Chief Executive Officer, Atlantic Richfield Company, New York City;  
Chairman, Aspen Institute for Humanistic Studies  
Lewis White Beck of Rochester, New York  
Professor of Philosophy, University of Rochester;  
Fellow of American Academy of Arts and Letters  
Leslie H. Fishel, Jr. of Tiffin, Ohio  
President, Heidelberg College; Governing Council,  
American Association of State and Local History  
Leslie Koltai of Kansas City, Missouri  
Chancellor, Metropolitan Junior College District,  
Kansas City, Missouri; Member, Board of Directors,  
Kansas City Area Urban Coalition

Sherman E. Lee of Cleveland, Ohio  
Director of the Cleveland Museum of Art; Member  
of American Academy of Arts and Sciences

Herman H. Long of Talladega, Alabama  
President, Talladega College; President, Board of  
Members, United Negro College Fund

Louis W. Norris of Albion, Michigan  
President, Albion College; Fellow, International  
Institute of Arts and Letters

Rosemary Park of Los Angeles, California  
Vice Chancellor, Student and Curricular Affairs,  
University of California at Los Angeles; Senator-  
at-large, Phi Beta Kappa

Arthur L. Peterson of Malibu, California  
Executive Director, Center for Advanced Studies  
in International Business, Los Angeles, California;  
Author and Lecturer

### Council Counsels Keeney

At the February Council meeting a total of 415 grants were recommended for approval. A total of 1,248 were rejected—largely owing to limited funds. By division they came out this way: Education: 74 grants, \$3,194,325; Public: 20 grants, \$701,000; Fellowships: 247 grants, \$1,655,000; Research: 68 grants, \$1,095,574; Planning: 6 grants, \$541,000.

The National Endowment for the Humanities is authorized by law to "foster the interchange of information in the humanities." This is the first issue of *Humanities*, an occasional report intended (1) to inform educators and others interested in the humanities of projects supported by the National Endowment for the Humanities that might be adapted elsewhere, and (2) to stimulate the submission of meritorious proposals to the Endowment. Communications about the Endowment, its purpose, and the projects it supports are invited. Address Public Information Officer, NEH, Washington, D.C. 20506.

**National Foundation on the Arts and the Humanities**

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