

Humanities

Nuclear Awareness—"In a dark time the eye begins to see"

by ROBERT JAY LIFTON

For the first time in history our own technology threatens us with the possibility of annihilation of the species. Since the two great holocausts of World War II—Nazi genocide and the American atomic bombings of Hiroshima and Nagasaki—this universal menace has affected us all psychologically. The disparity we feel between our natural resources and our consumption of these resources, particularly food and energy, is coupled with the knowledge that we can destroy our own environment and ourselves with nuclear, chemical, or bacteriological agents.

An omnipresent sense of universal danger haunts our era; it pervades all levels of our psychological experience, even those beyond awareness. The threat we fear is not only to ourselves as individuals, but to the entire human enterprise. This sense of danger in turn gives rise to imagery of extinction.

Today, all social and political life is infused with imagery of extinction. Although this imagery does not create a particular kind of politics, it can activate many different forms of totalism embodying an "all or nothing" claim to truth. Imagery of extinction may also direct politics towards the opposite but equally dangerous extreme—a sense of pointlessness and triviality.

Issues of security and secrecy are intensified around imagery of extinction. Even as they are denied by the technology of extermination, they are sought with a new degree of desperation.

Thoughts of extinction raise the issue of awareness; they are mainly fragmentary, destructive glimpses of the impact of holocaust, or psychic impairments outside the level of awareness. Yet the ideal of awareness remains before us. I think we must ask where the ideal might lead us.

Awareness is a term with two distinct definitions: the first and older meaning has to do with being watchful, vigilant, cautious, on one's guard—as in the words "wary," "beware," "ward," and "guard;" the second, more recent definition has to do with being informed, cognizant, conscious, and sensible.

Awareness is the sense of danger on the one hand and the capacity for knowledge and transcendent feeling on the other. I believe these two meanings are inseparable. Imaginative access to death and its very psychic manifestations is necessary for vitality and vision. Our present circumstances demand that we extend imaginative access to death to include massive death, collective death, holocaust with the possibility of total annihilation. That is asking a great deal of the human imagination.

The obstacles to this process were illustrated by a talk I had just a few months ago with a distinguished physician and teacher who is



Illustration: Maria Josephy Schoolman

himself an Auschwitz survivor. He has been continuously involved with the Nazi holocaust for more than forty years, first as an inmate-physician, later as a student of survivor experience. "You know, Bob," he said to me, "as long as I've been concerned with all this, sometimes I still can't believe anyone would round up all the Jews in Europe and take them to one place to kill them." Much of his struggle involved the virtual impossibility of absorbing this historical event. In his case, his own reflection on the illogical denial—his exposing his own impulse towards numbing—reveals a form of awareness. Yet, for a more profound awareness, he desperately required images to restore the distinction between death as a part of the life cycle on the one hand, and on the other, holocaust or mass technological murder as a grotesque violation of the great chain of being. The distinction must be restored.

We require Hiroshima and its images to give substance to our own terror, however inadequately that city represents what would happen now if thermonuclear weapons were

dropped on a human population. As much as we must decry the atomic bombings of Hiroshima and Nagasaki, it is possible that these cities already have contributed significantly to our tenuous hold on the imagery of extinction. They have kept alive our imagination of holocaust and, perhaps, helped to keep us alive as well.

Now we have Three Mile Island—not a Hiroshima—but somewhere between a threatened catastrophe and a catastrophe. The point is we really don't know.

When I was in Hiroshima, people constantly spoke of themselves as "guinea pigs." They were the first people on whom this unknown weapon was dropped. Afterwards people came to study the effects it had. One man wrote, "There exist no words in any human language that can comfort guinea pigs who do not know the cause of their own death."

Today, Americans are saying similar things, using exactly the same images. In Nevada, a woman whose son died of leukemia following nuclear weapons tests fallout during the fifties,

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testified before a Congressional committee, "We were forgotten guinea pigs. At least real guinea pigs are checked!"

After Three Mile Island people also spoke about being made into guinea pigs. They used that phrase to describe their feelings about being experimental victims of the first American nuclear accident. Psychologically, what does guinea pig imagery mean? It suggests a sense of being exposed to mysterious, invisible poison by powerful manipulators, experimenters who themselves command no reliable knowledge of the consequences of their experiment.

The scope of our nuclear weapons or potential nuclear weapons and the worldwide projections of nuclear energy plants suggests that we are all guinea pigs. We are all hostages to our political leaders, technicians, military and corporate planners. We are all made vulnerable to primal fears of bodily disintegration, to a sense of being helplessly manipulated by ignorant experimenters.

The significance of the psychological and political consequences of feeling like guinea pigs has not yet been acknowledged. The whole issue of nuclear energy and related matters affecting the environment may be the central political issue of the next decade. Nuclear energy may be a source of great political controversy and protest.

The general imagery of extinction associated with nuclear irradiation is also associated with these "guinea pig" feelings. People opposing nuclear projects believe that they are fighting not only for their own lives and those of their children but also for the whole human species and its place of habitation, the planet Earth. One may question this interpretation, but it represents the conviction of increasing numbers of people.

I interpret this as moving away from the fragmentary psychic influences of the imagery of extinction to something closer to awareness. We are moving towards more comprehensive sets of images that place nuclear dangers in the context of our lives, our values, and our personal and political advocacies. Such "formed awareness" seems to require a political edge: confronting and perceiving the holocaust may depend on forming a position towards it. An ethical and political stance towards holocaust

develops along with perceptions of holocaust.

The response to the "Holocaust" television series and to the Three Mile Island accident suggests an increasing impulse to confront and oppose holocaust, to give form to its nature and consequences by becoming aware of its dangers and alternatives. Even so, the process is very much resisted. One of the main responses to Three Mile Island is a massive denial, a numbing. But that denial is uneasy; the death anxiety shows through underneath. That very uneasiness, along with the economic and political investments made in nuclear energy projects, could make the insistence on numbing and its accompanying deceptions all the more determined and widespread.

Yet I think the turn towards awareness is there as well, so that even the insistence on numbing becomes apologetic. When questioned, the mayor of a Cleveland suburb ten miles from a nuclear plant said, "Hey, we got it here. We're going to live with it. I can't say that it [a nuclear accident] can't happen. But if I've got to go around worrying about stuff like this, I'd better get out of this job. It will drive you up the wall" A very interesting statement that raises a final, important point. One must be open to discomfort or anxiety in order to perceive and to resist holocaust. That poses a formidable historical, even evolutionary problem. Ordinarily, we call forth enough numbing to get by, enough resistance-to-feeling to function and survive. Now our technology has subverted that equation. Normal numbing necessary to ordinary, individual comfort may be the most dangerous of all patterns if we are to survive collectively. The ideal level of tension that neither excludes the threatening perceptions nor leaves us helplessly consumed by anxiety is difficult to achieve.

Can we speak of a shift in consciousness in the wake of Three Mile Island and the international preoccupation with holocaust? We may do better to speak of a struggle against numbing and a turn towards awareness. Since we live in an age of numbness, even that turn is tenuous and replete with dangers, uncertainties, and possibilities for reversal. But perhaps the poetic truth uttered by Theodore Roethke will confirm our understanding: "In a dark time, the eye begins to see."

EDITORIAL

New Beginnings

As the Endowment enters the new decade, we resume publication of our bimonthly *Humanities* in a new format and with a new purpose.

Because debate and the discussion of provocative ideas are at the very core of the humanities, we will give voice to a variety of opinions on a wide gamut of subjects. We will feature articles by major writers in and out of academia in the hope that their thoughts will pique your curiosity and stimulate your interest. Our goal, over time, is to address as many concerns as are contained in the broad rubric that encompasses the humanities.

Moreover, as the only Federal agency charged with nurturing the humanities, we will provide as much helpful information as we can about the procedures, processes and goals of Endowment programs. NEH exists not only to support

formal work in the various humanities disciplines, but to encourage "public understanding of the humanities," and to relate their study to national concerns.

Thus, we want to make certain that you know exactly how and where to apply for a grant. We will feature NEH-funded projects so that some of the factors that produce favorable funding decisions will become more evident.

We intend to maintain a balance between practical information and the free-ranging world of ideas. To do that, we count on your comments and reactions during the coming months. What we hope for is a lively exchange—a conversation.

As Thomas Fuller said three centuries ago, "he that converses not, knows nothing."

Judith Chayes Neiman



Bioethics: Relating science, technology and human values

ENCYCLOPEDIA OF BIOETHICS: From Abortion to Zygote

Do critically ill patients have the right to refuse treatment? When are we justified in turning off the machine that prolongs the life of a dying relative? On what possible scale can we weigh the monetary reward of working in a chemical plant against the hidden perils the job may pose to a generation of children not yet born?

These are questions health care professionals are accustomed to grappling with daily. And the rest of us—parents, politicians, clergy, businessmen, and civil servants—are being forced to face them with increasing frequency in our own work and personal lives. But the hard information we need to arrive at informed moral judgments in scientific cases has not been easy to attain. Now laymen and professionals alike can turn to a valuable new reference work—the recently published *Encyclopedia of Bioethics*.

The entries in each of its four handsome, crimson-bound volumes barely hint at the encyclopedia's range. From Abortion to Extraordinary Treatment, Faith Healing to Medical Ethics, Medicine to Quality of Life, and Race to Zygote Banking, the books span the disciplines of the sciences, philosophy, religion, jurisprudence, the social sciences and history.

The *Encyclopedia of Bioethics* is the first comprehensive source of information in a field that is itself new. Only within the past decade has bioethics been recognized as a discrete field of inquiry, with its own college-level courses, research institutions, and scholarly journals. The work's editor-in-chief, Warren T. Reich, professor of bioethics at the Georgetown University Medical School, notes that "a unique aspect of this encyclopedia is that it is being published almost simultaneously with the emergence of its field of learning."

Many of the issues treated in the encyclopedia—human experimentation, genetic screening, drug use, *in vitro* fertilization, organ transplantation—are strictly contemporary, having appeared in the wake of the great technological advances of the past thirty years. But others have an ancient historical lineage. Professional ethics, sterilization, euthanasia, and other bioethical questions were fiercely debated by classical philosophers, religious writers and physicians, and their views are represented alongside those of contemporary thinkers.

The 1,900 page work contains 315 articles, written by 285 authors from 15 countries. The first job of the eight associate editors working with Reich was to choose the contributors from among an internationally prominent group of physicians, philosophers, biologists, theologians, government officials, lawyers, social scientists and historians. They were picked for their ability to handle all sides of a question with scrupulous neutrality and to write lucidly about complex issues. Reich emphasizes that "the aim of the encyclopedia is to present all the significant theories and viewpoints."

Once the writers had been identified, the

editors and the small staff at the Kennedy Institute for the Study of Human Reproduction and Bioethics in Washington—the encyclopedia's sponsor—had to assign, review, edit, catalog and organize the hundreds of articles and bibliographies. The table of contents alone was revised seventeen times during the course of the six-year project. The preparation of the index was a monumental task. More than 1,300 professionals took part in the project, from 1972 through final publication in 1979.

The result is impressive. Peter Steinfelds, executive editor of *Commonweal*, writing in the *Hastings Center Report*, hailed it as "a major event," at once international, objective, historical and contemporary, ecumenical and timely.

Reviewers noted approvingly that it acknowledged a multitude of views towards the controversial issues it covers, and praised the work for paying serious attention to the whole spectrum of philosophical concepts and religious traditions. For example, the section on abortion consists of six articles. One reviews the medical, another the legal aspects of abortion; three separate articles cover Jewish, Roman Catholic and Protestant perspectives; one article examines "Contemporary Debate in Philosophical and Religious Ethics." The section on environmental ethics includes "Environmental Health and Human Disease," "Questions of Social Justice," and "The Problem of Growth."

As a *Change Magazine* reviewer noted, "A strong sense of history and an insistence on objective examination of many cultural traditions save the encyclopedia from being turgid, narrow-minded, or slap-dash. Much of the subject matter is slippery and complex. Yet articles that could have been long-winded and obscure are factual, rich in content, and remarkably clear."

The encyclopedia is the 1979 winner of the Dartmouth Medal presented by the American

Library Association to "honor achievement in creating reference works of outstanding quality and significance."

The critical acclaim from reviews in scholarly journals as well as general interest magazines both here and abroad means that the encyclopedia has reached its goal: to be informative and enlightening to scientists and health care professionals, teachers and students, policy makers and administrators, journalists and writers and, of course, the interested layperson. Ease of access to the material was a prime editorial concern; an extensive cross-reference system makes it possible to track down a subject quickly. Each article includes a bibliography citing sources used by the author, noting other related works, and referring the reader to books where additional bibliographies can be found.

Change notes that "the encyclopedia even seems destined to be a modest commercial success, at a cost of \$200 for the four-volume set." Most of the initial press run of 5,400 sets was spoken for in advance of the official publication date by high school and public libraries, universities, teaching hospitals and medical schools. NEH, which granted more than \$500,000 toward the cost of the \$725,000 project, will be repaid from royalties and *Change* continues, "will recoup its entire investment if 20,000 sets are sold." Considering the current interest in bioethical issues, that looks like a real possibility.

—Gloria Weissman
Ms. Weissman is an Endowment staff Member.

Encyclopedia of Bioethics/Warren T. Reich/The Joseph and Rose Kennedy Institute for the Study of Human Reproduction and Bioethics, Georgetown University, Washington, D.C./1973–1978/\$516,000 from NEH outright gifts and matching funds, beginning in 1973, over a period of five years. Other support from various foundations made a project total of \$725,000/Science, Technology and Human Values, Division of Special Programs.

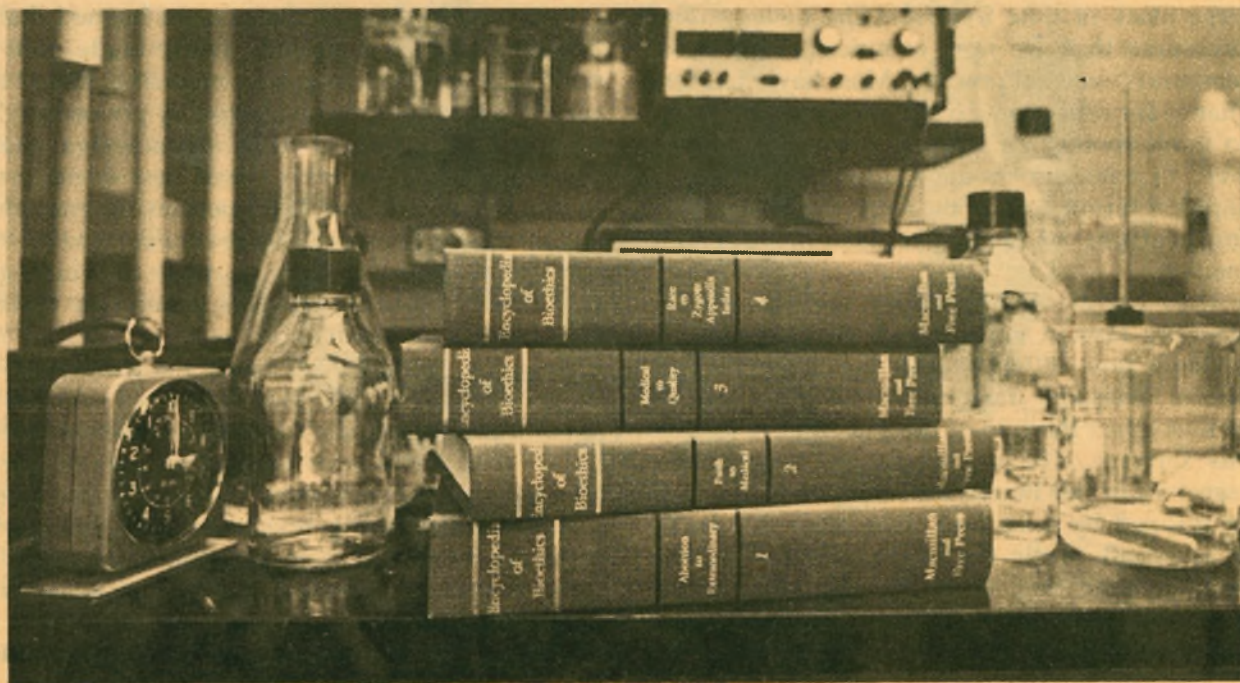


Photo: Morton Broffman



Illustration: Annette Delulio

SEMINARS IN BIOETHICS: Developing a Tolerance for Ambiguity

More than a century ago Oliver Wendell Holmes, jurist and physician, observed that, "Medicine . . . is as sensitive to outside influence—political, religious, philosophical, imaginative—as is the barometer to the changes of atmospheric density."

William F. May, professor of religion at Indiana University, agrees. Every summer for the last five years he has conducted seminars where physicians, executives of professional medical societies, nurses, hospital administrators and public health officials use the insights of the humanities to illuminate their own work as health practitioners. The month-long seminars are held at Williams College under the auspices of NEH.

Emotionally loaded questions of truth telling, organ transplantation, euthanasia, allocation of limited resources and high-risk therapy are now part and parcel of the health practitioner's work. These issues—"quandaries in practice" in May's felicitous phrase—are, along with medical ethics, the focus of the seminars.

The men and women who come to the Williams campus have the unfamiliar luxury of a large block of time free from the never-ending pressures that are now commonplace in contemporary medical practice. Most have had little chance for reflection. In the seminars they learn to think about their work in historical perspective, to consider medical dilemmas in philosophical terms, and to measure the broad social implications of their professional decision making.

They examined alternative ways of understanding human nature, and then went on to consider how different views of human nature inform decisions the practitioner must take as well as affect the role of the practitioner in various settings. The doctor-patient relationship casts him or her in one role; the needs of a family gripped by a medical crisis place the doctor in a second, while the larger claims of society itself demand that he or she play still another part. May is thoroughly familiar with the pace and texture of the physician's life; he spent the

academic year 1976-77 as an observer at New York Hospital when he was a visiting professor at Cornell Medical College.

His seminar materials are drawn from several disciplines. Recent works on medical ethics such as Paul Ramsey's *The Patient as Person* and Richard Wertz's *Social Issues in Biomedicine*, were jumping off points for works of philosophy, religion and fiction. For its discussion on the role of the practitioner, for instance, the group read excerpts from Solzhenitsyn's *Cancer Ward*, Camus' *The Plague* and Buber's *I and Thou*.

Last summer May's seminar was solely for teachers of medicine. Here the focus was on classical and contemporary views of human nature and the readings, mainly in religion and philosophy, were chosen to illustrate the connections between the questions of moral judgment and theories of philosophical anthropology. How does what we are—the essence of our being as humans—affect our notions of what we ought to do? Specific medical issues were secondary, although the seminar members never lost sight of the ethical problems that impinge on medical practice.

Everyone in these seminars soon learned that humanities do not provide ready-made solutions to ethical dilemmas in medicine. On the contrary, the answers suggested by philosophy, history and literature were inconclusive and contradictory. They even raised new questions to vex issues that had been perplexing enough at the onset. Professor May wouldn't have it any other way. His main purpose in working with health professionals was to increase their tolerance for ambiguity.

For some, the seminars meant the rediscovery of the analytical tools they had once encountered in undergraduate humanities courses. For those with little previous exposure to the humanities, the seminars brought home the sometimes surprising revelation that the universe can be viewed from more than one angle. Only those who expected to find pat answers were disappointed.

During the summer of 1979 six different

NEH-funded bioethics seminars were conducted at locations across the country. David H. Smith, chairman of the Department of Religious Studies at Indiana University, directed a seminar there. His specialty is teaching college teachers who want to apply the knowledge of the humanities to the ethical problems raised by recent advances in medicine and biology.

Last summer the twelve members of Professor Smith's seminar were teachers who came from two- and four-year colleges across the country. Most had been trained in philosophy or religion, but history, sociology and science were also represented. They all had one thing in common—the responsibility for developing new courses in bioethics at their own institutions.

Almost everyone came from small colleges whose libraries could not support serious study and research in bioethics; often no one else on campus was critically interested in the field.

The seminar was nothing less than an intensive survey of fundamental topics in bioethics. Experimentation on human subjects, abortion, death and dying and test tube fertilization were some of the issues analyzed and discussed. In every case, the ethical implications of each possible solution were traced, the presumption being that there are no "correct" answers, there are only competing answers based on different perceptions of conflicting human values.

Though the class met five days a week for eight weeks and the workload was heavy, the group often reconvened informally in the afternoons to continue discussions. Some of the more spirited exchanges lasted well into the night.

"When I applied I was a novice in this area," one participant noted. Now he is something of an expert, a member of an advance corps of teachers who will carry the groundwork of a new field of study to thousands of students.

They too will learn that to study bioethics is to tolerate ambiguity, and that a quandary is by definition "a state of embarrassing perplexity or uncertainty, especially as to what to do."

—James H. Jones

Mr. Jones is an Endowment staff member whose book, *Bad Blood: The Tuskegee Study of Untreated Syphilis in the Negro Male* will be published in September by the Free Press.

"*Human Nature and the Healer*"/William F. May/Williams College, Williamstown, Massachusetts/\$40,542 awarded in 1978 for one year/Seminars in the Professions, Division of Fellowships Programs.

"*Liberty, Equality and Fidelity in Bioethics*/David H. Smith/Indiana University, Bloomington, Indiana/\$45,666 awarded in January 1979 for nine months/Summer Seminars, Division of Fellowships Programs.

BIOETHICS ON TELEVISION

A series of innovative television documentaries is introducing bioethics to a mass audience. The six-hour series, produced at KCTS in Seattle with NEH funding, is the joint venture of philosophers, scientists, theologians and professional film makers. Each hour looks into the Pandora's box of ethical issues opened by recent medical advances. The first two programs—"Justice and Health Care," and "Boy or Girl: Should the Choice be Ours?"—were shown on KCTS in May 1979 and drew the largest audiences of the month. Other fundamental bioethical issues of gene screening, behavior control, death and dying, and human experimentation are covered in the series, which will be shown on PBS.

To Celebrate a Life—Biography as History



Teaching history through biography—DUMAS MALONE AND THOMAS JEFFERSON

Ed. Note: Eugene Genovese's article is part of a tribute to his former teacher, delivered at a ceremony where Dumas Malone was awarded a Presidential citation. George Forgie examines biography through the eyes of a psychohistorian. Barbara Haber compares two Wharton biographies from the new perspective of women's history. Each would agree with Barbara Tuchman who has called "biography a prism of history."

Mr. Malone has been accorded the highest awards for both history and biography. Now, only rarely does a great biography also rate as a great work of history. Only rarely, that is, does an author display that highest level of talent which does full justice to the person about whom he is writing and illuminate the historical epoch in which he lived. Mr. Malone, in imparting to his work precisely that quality, has taught us how to write history, whether biography or no.

This quality is becoming rarer but all the more important today, when overspecialization is reaching new heights of absurdity. It was bad enough when economic history was mechanistically divorced from political history, and social history from intellectual history. Now we have such further fragmentation as the separation of econometric from institutional-economic history, and of quantitative from non-quantitative social history. Against this intellectual—and moral—disaster a few first-rate historians have been struggling to maintain the integrity of the discipline as a whole and the vital link between intellectuals and the public.

In this context Mr. Malone's Jefferson study has emerged as a model. Through it we see, specifically and vividly, how a great man is shaped by his times and shapes them; how he emerges from and influences the national and regional culture; how he moves within the constraints of economic development and, up to a point, directs that development; how his ideas and ideals reflect and advance beyond those of the people he represents, leads, and struggles against; how, when a society is understood as a whole and in process, his life can enable us to grasp the subjective and objective elements of history as a totality.

It is one thing to insist upon these principles

in the abstract and to write essays, however brilliant, on method. It is another to demonstrate that distinguished history can in fact be written. Mr. Malone, as great biographer and great historian, has, in this way, emerged as a great teacher independent of his striking achievements in the classroom.

For he has taught much more than we expect even from the best of our teachers—how to read documents, weigh sources, interpret contradictory evidence, grasp the essentials of a historical epoch, and then write about it in English rather than in jargon and academic pidgin. He has especially taught us that history, whatever its claims to science, remains part of the humanities and demands a confrontation with moral values. I have never been sure what "objec-

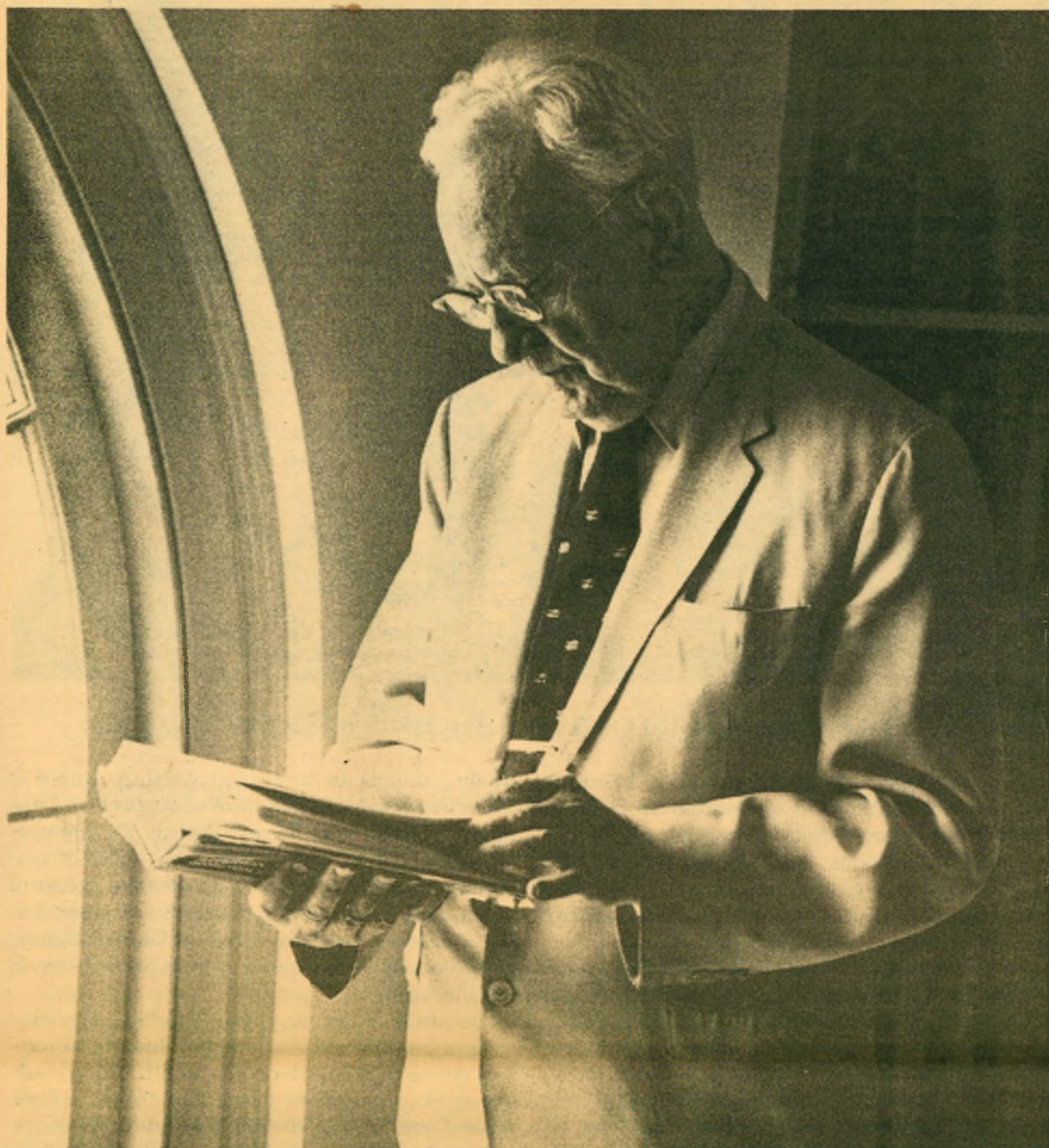
tively" means in historical writing. But if it means a proper combination of respect for hard facts, a gentle skepticism towards all attempts to impose an interpretation upon resistant materials, a decent respect for alternative points of view, and a ruthless refusal to suppress unpleasant data, then the work of Dumas Malone surely qualifies as among the most objective in our literature.

Too often, however, claims of objectivity disguise a loss of nerve—an unwillingness to render moral judgment on those life-and-death struggles, sometimes genuinely tragic, which marked the lives of the flesh-and-blood human beings we write about. No one could accuse Mr. Malone of loss of nerve—of what, at the risk of appearing blasphemous, I would call the one



"What's that you're reading, Walter—fiction?
Well, everyone to his own taste."

Drawing by Handelsman; © 1979 The New Yorker Magazine, Inc.



Dumas Malone, Pulitzer Prize-winning biographer of Thomas Jefferson

Biography from the inside out

The appearance of a previously obscure figure at a central place on the stage of history has always been one of the richest themes in biographical writing—and one of the most difficult to bring off. The very drama of a drastic change in fortunes imposes its own confining structure on understanding and presentation, to the mutual impoverishment of biography and history. The life is forever divided in two, and biography is almost inescapably written with the climax of the drama always in view—although it is safe to say that life is almost never lived that way. Thus the historical events that make us interested in a man also make certain that we will never really get to know him. Certainly this has been true in the case of Abraham Lincoln, whose dazzling rise to fame and power between 1858 and 1860 continues to present more mysteries perhaps than the events of either the “prairie years” or the “war years”—those two segments into which his life has been permitted by his ascent to divide.

Our sense of continuity is never completely disrupted, of course, by the transition of a historical figure from obscurity to fame, but the connecting lines tend to run in one direction only. The categories of historical inquiry define the questions to be asked of the historic life. Because Lincoln's achievement of fame and power is part of the story of the climactic phase of the political crisis between the sections over slavery, the questions we ask about his emergence naturally tend to focus sharply on politics, slavery, and the sectional conflict. This effort is not misdirected—a man who delivers scores of speeches on slavery must be presumed to be concerned with it—but it is limiting. We are constrained from noticing—let alone evaluating—those aspects of Lincoln's personality and career that have no obvious bearing on what we know to be his destiny. In addition to looking backward from historical results in search of biographical origins, we need to look out upon the world through the eyes of a man who lived day to day like the rest of us, and who at the beginning of 1858 could have had no reason to expect that the twentieth century would be familiar with his name.

Everyone knows the story of the pivotal event that occurred in Lincoln's life that year. At the start of his campaign against Stephen A. Douglas for the Senate, he declared: “A house divided against itself cannot stand.” Because we know the house did divide, and almost fell, and that Lincoln spent the rest of his life putting it back together, it is natural to suppose that at this stage of his life he was talking about the South and the twin dangers of secession and civil war. In fact the speech had little to do with the South and nothing to do with secession and civil war. The obsessing theme of Lincoln's campaign was that “Douglas and his friends,” mainly northern Democrats, were conspiring to spread black slavery throughout the republic as a prelude to destroying liberty in the United States altogether.

professional sin God could not or should not forgive. To the contrary, Mr. Malone, in the biography of Mr. Jefferson, in his other writings, in his teaching, and in his personal example, has provided an unsurpassed model for those who would combine respect for the proper claims of objectivity with a firm commitment to meet the moral responsibilities of a profession that must educate the young to higher human values if it is to have any claims on their attention at all.

Mr. Jefferson had his faults, and honest people will continue to disagree over his specific politics. But in ways that Mr. Malone has articulated and that need no elaboration here, he fought heroically and on balance well, for decency, generosity, and mutual respect among men, for a free society that could bring out the best in human beings instead of manipulating their worst. And it has been precisely those values which have defined Mr. Malone's life as well as his scholarship which account for his admirable demonstration that sound and honest history, to rise to greatness, must be informed by disciplined moral commitment and a passion against injustice.

I would like to think that I am belaboring the obvious. But if so, how can we explain the dangerous decline in the teaching of history in our schools; the cynical taunt, “What is history good for anyway?”; and worse, the widespread inability of even most of our best historians to reply adequately and to counterattack against this wave of barbarism. And how can we ex-

plain the increasing inability of both leaders and politically engaged masses to define moral ground on which to stand—during a century of unprecedented wholesale murder and technological advance that promises to lift much of the material burden from the human race while simultaneously threatening to destroy us altogether?

We are living through a multi-sided international civil war in which all sides pay lip service to the eternal verities in one form or another while multiplying their own crimes. Yet, the world has passed through many dangerous moments. If it has survived and even, in some respects, emerged better, it has been in no small part because some men have refused to run away—have refused to let their fellows forget those fundamental values of tolerance, decency, and respect for others which define a civilization worthy of the name. Mr. Jefferson was such a man. And if his contribution to his own generation has passed to ours, it is primarily because he has found a superb interpreter. Mr. Jefferson has lived anew in Dumas Malone's biography. But I think he would be the first to say that the primary beneficiaries have been a weary and directionless people who have been called upon to remember who and what they are—the inhabitants of a nation the greatness of which rests, above all, on its historic choice of freedom over all forms of despotism—upon that commitment to justice which defined the life of Thomas Jefferson, as it has defined the life of Dumas Malone.

—Eugene D. Genovese

Historians have either dismissed this charge as absurd or have attempted to explain it away, usually by linking it to the pervasive (and far more plausible) anxiety that the slaveholding class in the South was conspiring to spread slavery across the nation. The first strategy is question-begging. The second ignores Lincoln's conspicuous indifference to the supposed machinations of the slaveholders. Perhaps the significance of Lincoln's charge lies less in the substance of the allegation than in the language he used to press it. Close attention to his metaphors suggests that in addition to debating with Douglas and instructing his hearers at the level of rational political discourse, he also attempted to make subliminal connections between his private needs and the common fantasies of the American people in areas that had nothing to do with slavery.

In Lincoln's rhetoric the figure of the house represented the Union. Douglas he portrayed as a predatory villain lurking at the door trying various stratagems to get inside, take over, and destroy it. Not just Lincoln's rhetoric but that of other politicians and indeed American public language generally in the 1850s was pervaded with the primal vocabulary of children—both the sweet domestic talk of mothers, fathers, and houses, and the vocabulary of violence and dangerous creatures like monsters. The charge against Douglas was not, I suspect, a charge of treason meant to be taken seriously at the level of fact (after making it solemnly, Lincoln would banter on with "my friend, Judge Douglas") but a child's horror fantasy meant to be taken seriously at some other level and for some other purpose—but at what level, and for what purpose?

One of the dominant myths that informed the nationalism of Americans who lived in the middle of the nineteenth century told them that their Union was held together by the same bonds of affection that ideally linked the members of a family. They had been raised to think of George Washington and the other founders of the republic as immortal fathers whom they must obey and imitate, themselves as children who were brothers in a family, and the Union as an inherited house which they must preserve. Over the years these sentimental metaphors pervaded American popular culture, becoming in the process more than mere rhetorical conventions. They worked to transfer emotions and fantasies from natural and close to abstract and distant objects. The American people in the nineteenth century adopted the founders as their fathers, and emotionally *became* their children.

It cannot be an accident that this myth knew its most intense public expression during the crisis of the Union. The dominant spirit of American public language in the 1840s had been expansive, masculine, and boisterous in its claims for the manifest destiny of "Young America." In the 1850s, when the future of the Union was called chronically into question, the dominant spirit of this language was domesticated and nostalgic to the point of being regressive. One could scarcely open a magazine that did not contain a piece reminding readers of Washington's continuing parental role, a paean to a longingly remembered "Home!" or a poem in which the writer pleaded to be allowed to be a child again, "just for tonight."

The pervasive desire to restore childhood psychologically and by association restore the early republic was rooted in the connected assumptions that children are innocent creatures and that the early republic was characterized by

public virtue and political harmony. Patriotism has a great stake in the second notion and Americans have always indulged it. But only a period that was post-Calvinist and pre-Freudian could have based political hopes on the conceit that children are innocent. Constant playing of what Lincoln once called the "mystic chords of memory" certainly inspired an outpouring of love that bathed the Union in sentimental tears, but it also called to the surface of popular culture a set of violent fantasies of the sort that children are notorious for entertaining. It was this set of fantasies that Lincoln tapped and exploited, to dazzling although not altogether happy effect.

He was able to do this because early in his life he had internalized the role of the good son in the house of the revolutionary fathers. Intensely ambitious and with highly conflicted feelings toward the founders—he admired and revered but also resented them because their immortality stood in the way of his own chance for the same prize—Lincoln had always looked for ways to reconcile his ambition with his filio piety. One obvious route—he evidently thought of it—was through saving the fathers' house from the assault of a patricide. When no such person appeared, Lincoln invented him, shaping his villain out of materials he found not in the intricacies of the slavery problem but within his psyche and the prevailing currents in American popular culture. Douglas needed to do little more than cross Lincoln's field of vision to be cast into the well-imagined role. The fratricidal emotions of Americans presumably could be satisfied by heaping upon this scapegoat the responsibility for all their problems and then symbolically murdering him.

Lincoln's essentially melodramatic interpretation of the passing scene seemed to promise nothing less than the rechanneling of accumulated passion in the North from its sectional focus on the South to partisan focus on a Democrat. The sectional conflict increasingly promised to lead only to violence. Partisan conflict typically ended in elections, which ritualistically first focused and then dissipated emotions. The rechanneling of course did not occur. (Instead, political parties themselves became almost congruent with sectional lines and worked to reinforce rather than weaken existing tensions.) Because it did not occur we do not notice the machinations designed to bring it about. What we notice is what did occur: Lincoln came to national attention. There is, alas, no way to be certain that his play upon the fantasies of the 1850s had anything to do with that. But there is every reason to think that it had a great deal to do with bringing him to the fork in the road where he lay in wait for Douglas.

Worked on with imagination and care, investigations of this kind can counter the probably unavoidable narrowing effect that dramatic historical events have not only on biography but on historical analysis generally. Because we know that the Civil War came in 1861, it is probably forever beyond our imaginative reach to see the 1850s through the eyes of people who had no way of knowing that they stood on the edge of that calamity. Similarly we see Lincoln inescapably through the prism of the greatness he attained. We see his early years as preparation for Douglas, Fort Sumter, the Emancipation Proclamation, Ford's Theater, and apotheosis. What we need in addition to biography that looks backward in search of origins is biography that casts lines between its subject and the culture he lived in—biography that looks from the outside in and from the inside out. Far from re-

pudiating traditional accounts of the coming of the Civil War or any other overwhelming event, such biography would enrich historical writing by reminding us that people move ahead, perhaps to the edge of an abyss, distracted to the point of blindness by the attention they must pay to their own ancient, pursuing fantasies.

—George B. Forgie

Wharton revisited —in triumph

Until recently, Edith Wharton's reputation was dominated by a stereotype that projected her as rich and imperious with upper-class tastes that were satisfied mainly by dashing through Europe in the company of the "best people." To a large extent this view of her was established by Percy Lubbock in his memorial biography, *Portrait of Edith Wharton* (1947), in which he indicates his disappointment over being excluded from her inner circle of friends. But Henry James, one of Wharton's most esteemed friends and traveling companions, also promulgated the stereotype by calling her a "dazzling intruder" or an "angel of devastation" who "rode the whirlwind . . . played with the storm . . . laid waste whatever of the land the other raging elements had spared . . ." Such violent imagery tells us more perhaps about James than Wharton, an insight offered by both of her recent biographers, R.W.B. Lewis in *Edith Wharton: A Biography* (1975) and Cynthia Griffin Wolff in *A Feast of Words: The Triumph of Edith Wharton* (1977).





Photo: Beinecke Library

The correction of misconceptions about Wharton as a woman, and the reassessment of her place as an artist are accomplished admirably in these two fine works which approach the challenges of literary biography from distinct yet compatible perspectives.

Lewis's book was hailed at once as a definitive biography. It is based on exclusive access to several massive archival collections, the discovery of a cache of papers that belonged to Wharton's hitherto undisclosed lover, and rounds of personal interviews with Wharton's friends or their descendants. Lewis combines the skills of a social historian, literary critic, detective and creative artist in shaping a biography aimed at balancing the facts of Edith Wharton's life against the time in which she lived, and in indicating how her experiences became absorbed into her fiction. Lewis states that Wharton was "one of the most intelligent American women who ever lived," an observation that leaves no doubt that her life and art deserve extensive biographical and literary analysis.

Edith Wharton was born in 1862 into an aristocratic New York family, the belated third child and only daughter of a socially correct and emotionally distant mother. Denied the formal education extended to her brothers, she found intellectual sustenance in her father's library. Her childhood years were spent in Europe where her family lived comfortably on inherited income. She married Teddy Wharton, an affable man of leisure, and pursued a life based on continuous travel and entertaining.

Although writing had been a lifelong habit, her serious literary career did not begin until

she was twenty-nine. Bouts of depression interlaced with the growing recognition of her empty marriage furthered the delay of her identification as a writer, and it was not until the publication of *Ethan Frome* in 1911 that she felt she had come into her own as a serious creator of fiction.

Even while she felt self doubts, her fiction earned considerable money. And as Edith Wharton became more successful and sure of herself, Teddy lapsed into a long period of mental illness, a condition that ultimately led to the couple's divorce. This break was difficult, for Wharton felt socially ill-at-ease and lonely with her change in status. In her middle years and later life—when she had moved permanently to France—friendships came to mean everything to her. In her last years, writing finally became the central reality for this highly gifted woman, instead of the almost guilty secret it had started out to be.

In chronicling Wharton's life, Lewis shapes a gripping narrative that builds like a novel. No episode of her life gives him a better chance to dispel her rigid and bloodless stereotype than her passionate love affair with Morton Fullerton, more remarkable for its occurring when she was forty-five. By combining vivid biographical details, descriptions of places and historic events, and analyses of the themes of Wharton's fiction, Lewis provides a full and balanced literary biography.

A Feast of Words has a far different scope. Cynthia Griffin Wolff acknowledges her academic debt to Lewis, and rather than cover similar biographical ground, she concerns herself with the question of how it was possible for a woman of Wharton's background and emotional makeup to become a successful novelist? To explain this creative process, Wolff makes judicious use of psychological theory, her focus always on how Wharton's experiences affected her fiction. Wolff begins with the child Edith—precocious, highly imaginative and at the mercy of a restrictive mother never given to warmth or affection. The child never learned to trust and always needed comfort, feelings that remained with Wharton all of her life.

Her lifelong love of words took an odd form when Wharton was young. Not yet able to read or write, she performed a ritual called "making up," pacing back and forth with a book held upside down, spilling out a stream of stories.

As Wolff shows, fiction making was Wharton's way of dealing with repressed feelings. By learning her craft, Wharton created independent fictional worlds out of the fearful visions that possessed her. Nowhere does Wolff more successfully demonstrate this aspect of Wharton's mind and art than in her analysis of *Ethan Frome*, a novella Wolff has described as taking "the act of creating a fictional world as its explicit subject." With each successful novel Wharton could put to rest old concerns and could continue to mature as a woman and as an artist.

Lewis and Wolff achieve both scholarly and literary distinction with these books. Moreover, they have advanced the art of biography by responding with conviction to the view that women experience singular social and psychological conflicts. Before the 1970's few if any biographers offered the kind of perception Lewis provides in his preface: "[Wharton's writings] are quiet, continuing testimony to the female experience under modern historical and social conditions, to the modes of entrapment, betrayal, and exclusion devised for women in the first decades of the American and European twentieth century." And Wolff's entire book is a testimony to one woman's ability to overcome these harsh external limitations and her even more impressive triumph over severe internal problems.

—Barbara Haber



R.W.B. Lewis

Photo: Warring Abbott



Cynthia Griffin Wolff

AGE OF ENLIGHTENMENT

When the philosopher Lacydes, head of the Athens Academy in the 3rd century B.C., took up the study of geometry as an old man, he was asked, according to his biographer, if this really was the time for learning. He replied, "If I should not be learning now, when should I be?"

In senior centers, public libraries, nursing homes and churches across the country—wherever people over sixty come together—some 40,000 senior citizens are taking part in an adventure in education and self-knowledge that make them kin to Lacydes.

The Senior Center Humanities Program, sponsored by the National Council on the Aging with NEH funding, enriches the lives of older Americans through courses designed to attract men and women who have never had the opportunity to read and discuss poetry, drama and history. The eight-week courses are free to the centers where they are given and to the participants. About twenty people are in each group, so the courses are really seminars, and free-wheeling discussion is the key to the program's success. Although some participants have already read Steinbeck, Hemingway and Katherine Anne Porter—all authors represented in the curriculum—for most, the reading opens doors to a new world.

"Older Americans find their full reservoir of life experiences illuminated by literature, philosophy and history; in turn, their recollections and critical, creative vision contribute to understanding in these fields," says Edmund Worthy, Senior Center Humanities Program director.

The title of the course series—"Self Discovery Through the Humanities"—sounds the theme. Units include "Exploring Local History," "Images of Aging in Literature," "The Remembered Past," and, new this year, "Work Life" and "In the Old Ways: Ethnic Traditions in America." Readings range from the *Narrative of the Life of Frederick Douglass* and *Sweet Promised Land* by Robert Laxalt, to *The Sudden Sixties* by Edna Ferber and *Grandma Moses' My Life's History*. Visits to museums, art galleries, historic landmarks and wilderness areas are linked to the readings and discussions.

"What's different about this program, what's good, is that the people are happy to be learning—and to be learned from, too," says Rose Butler Browne, a program leader at St. Martin de Porres' Center in Providence, R.I. Dr. Browne, a retired teacher, is the first black woman to earn a Ph.D. from Harvard (1939). Her autobiography, *Love My Children*, is a text in the unit "A Family Album." "These courses teach older people to be proud," she observes. "Proud of their ideas and opinions, and their accomplishments in life. They learn to speak out, knowledgeably and firmly."

Many of the men and women in the program have turned into serious compilers of local and oral history. To gather, preserve and share their memories of the past is a unique personal gift to their communities.

In Central Providence, the members of St. Martin de Porres' Center are documenting the little-known history of the black community in Rhode Island. They have resurrected bundles of neglected papers and photographs from dusty attics, among them a long-lost composite portrait of the founders of the National Association of Colored Women, which had its roots in Providence. The group's work led to the birth of a new organization—the Black History Society of Rhode Island.



Sometimes remembrances of the past, though they always strike personal chords, give way to a new engagement with contemporary issues. In Pittsburg, California, members of the course "Americans and the Land" decided to do something about the deteriorating air quality of their region. They formed a group that worked successfully for more stringent controls on smoke-stack emissions.

Whether a group works together to document the history of its community or to clean up the environment, a feeling of closeness and solidarity prevails. And in the wake of learning to understand one another better, many groups have reached out to others. In Tacoma, Washington, the Pierce County Library System has put some of the course units on remote access telephone. By dialing a code on a touch telephone, the blind, disabled, homebound and hospitalized can hear a 45-minute tape. The service is used by as many as 100 isolated people a day.

The Senior Center Humanities Program cuts across educational levels and social backgrounds; it embraces former state senators with graduate degrees as well as retired laborers with virtually no formal education. The key to this wide appeal is the adaptability of the material. Each group receives books or study units, plus recorded tapes in Spanish and English. Men and women who are unused to reading may listen, and all can participate equally in the discussions. Leaders are urged not simply to follow the course outline, but to improvise freely according to the need of the group.

Telling others what they have learned and discovered is one way older Americans in turn contribute to their communities through the Humanities Program. In Colorado Springs, one of the participants is leading a course in Victorian poetry. In Fairfield, Georgia, two participants in a local history unit were appointed to the town's historic preservation committee.

In communities where older men and women are studying the humanities nearly everyone can be touched and enlightened. High school students listen to eyewitness accounts of events that are ancient history to them, museum visitors are guided by knowledgeable docents, and college students are enthralled by guest lecturers who talk about early 20th-century artisan skills, old world customs, community history, and neighborhood lore.

To some academics, the program lacks the structure and scholarly apparatus of a university class in literature, drama or history. But its purpose is to teach people about themselves. "I've lived more history than I care to remember," one man reflected. "But I've never had a chance to stop and think about it. Now I'm beginning to understand how history has affected me and my family and appreciate the little role I've played." For many participants, the most cherished rewards are the friendships formed, and a renewed sense of self-esteem.

A woman in Cincinnati sums it up: "I've worked all my life so my son could have the chance to go to college. I never had time for myself. But now! I'm so excited about what I'm reading that I call my son at school once a week to share with him what I've learned."

Adapted from an article in American Education by Lee Mullane.

Senior Center Humanities Program/Edmund Worthy, Jr./National Council on Aging, Inc., Washington, D.C./1976—1979/\$1,715,897, a total of five separate awards beginning in 1976 over a period of five years plus an additional \$190,000, the total of gifts from non-Federal sources and NEH matching funds/Program Development, Division of Special Programs.

NEH PLANS

A SENSE OF PLACE IN ALABAMA: Library program at the grass roots

MAY				
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY
		1 General Richard Taylor surrendered all Confederate forces in Alabama, 1865	2 Emma Sansom heroically led General N.B. Forrest to a ford across Black Creek enabling him to continue his pursuit of Col. Street, 1863	
6	7	8 Supreme Court of Alabama held its first session, 1820		
13	14	15		

Alabama is rich in history, steeped in a grand literary tradition, and well known for its people's fascination with their past. But many local public libraries throughout Alabama are poor in materials about their state's heritage. The entire collection of Alabama history in one rural library consisted of four books—all out on perennial loan to the high school history teacher because the school library had none.

The remedy was *Perspectives, the Alabama Heritage*, funded by the NEH Libraries Humanities Projects, which funds approximately forty such programs per year. In 1977, the Alabama Public Library Service began a two-year humanities project; its mission was to reach every library in the state with a range of materials about the history, literature and cultural legacy of Alabama.

An ambitious series of films was produced. *A Sense of Place* surveys Alabamians' feelings about their land; *Alabama Women: Roles and Rebels* counters the moonlight and magnolia stereotype of the southern belle; *To Live (and Die) in Dixie* explores the thorny path of Alabama's resistance to change; *The Road to Freedom* is a view of Alabama's racial struggles from a black perspective. *New Day A-Coming* deals with the role of labor unions and the long-delayed promise of a new South, while *Alabama Sunrise* looks toward the future. A companion series of ten booklets, each with a thoroughly annotated bibliography, was distributed to all public libraries in the state. The historians and literary scholars who wrote the booklets are all Alabama authors. Rosemary Canfield, professor of literature at Troy State University, who directed the project, also produced an Alabama history calendar for 1979 which was sold by libraries to their patrons in local communities; the proceeds went to buy books featured in the films and booklets.

The backbone of the program was a cadre of ten consultant scholars who traveled around the state to explain the project and offer ideas and assistance. They gave talks to community groups and held demonstrations in the proper care and handling of rare archival material. Every public library in Alabama received a visit, from the large institutions in Mobile and Birmingham, to tiny Helena—population 11,100—where the librarian does triple duty as town clerk, mayoral secretary and police dispatcher, and where the library is a storage room in the rear of the City Hall. For these small libraries, whose collection of Alabama history was often less than 10 books, the *Perspectives* program was what one librarian called "a lifesaver."

Like all complex projects, *Perspectives* ran into unanticipated problems. None of the materials appeared on time and, says Canfield, "We tried to make too many films in too little time," so that some of the films were not ready for their first scheduled broadcast. The booklets also fell behind schedule; the local community groups who were meant to use them in planning programs on Alabama history, had to make their plans for the year without them.

But when things worked, they worked well. Four programs on Alabama history were conducted in and around Mobile. Each was a double bill featuring an historian and an "old timer" whose reminiscences added touches of color to the scholar's broad outline.

One bonus of *Perspectives* turned out to be the cooperation between the Alabama Public Library Service and the Committee for the Humanities in Alabama; another is the eagerness of the APLS to sponsor more humanities projects. The state humanities committee has set up a Resource Center at the library service which will disseminate the *Perspectives* series as well as ma-

terial generated by other humanities projects in the future. Jack Geren, executive director of the state committee, said he is particularly pleased that small libraries and rural communities have applied for state humanities funds for the first time.

And the librarian cum police dispatcher cum city clerk in Helena now has a solid core of basic books and guides about the history and literature of Alabama where there was almost nothing before. That's about as close to the grass roots as you can get.

—Nancy Bolt

Ms. Bolt, a former Endowment staff member, is now Branch Chief, Public Library Office, Division of Library Development and Services, Maryland State Department of Education.

Perspectives: The Alabama Heritage/Rosemary M. Canfield/Alabama Public Library Service, State of Alabama/\$204,912 awarded in 1977 for two years/Libraries Humanities Projects, Division of Public Programs.

A TALE OF TWO CITIES A Washington exhibit in search of a museum

Monumental, Federal Washington is familiar to almost everyone. Emblazoned on the national psyche, it has been the subject of paintings, books, exhibits, photographs, and films. But as Federal Washington grew, its great buildings spread across the city's center, sometimes bumping against the homes and workplaces of the ordinary people who made the city go.

This other Washington, the residential, urban place, has had little attention—even from those who live in the city of Washington itself. The story of Washington is really a tale of two cities, the Federal and the urban. And the true story of the urban city is another tale of two cities, the black and the white.

The 200-year history of urban Washington is the subject of an exhibit, *Two Centuries of Change: The Idea of Downtown Washington*. In some 200 photographs and documents with accompanying text, downtown Washington is shown as a neighborhood where people, traveling mostly on foot, lived, shopped, printed newspapers, sold lumber, fashioned hats, tended gardens and watched parades—all within an area of a few square miles.

There are portraits of individuals: the famous like Frederick Douglass; the obscure like Alethia Tanner, a former slave who earned the money to buy freedom for herself and her family by growing vegetables near Lafayette Square; and the flamboyant like Alexander "Boss" Shepherd who, in the 1870s, dominated the Board of Public Works while miles of streets, water mains and sewers were constructed and thousands of trees were planted. However, lacking authorization for his good works, he left the city in debt for more than \$20 million. The city's insolvency caused an uproar in Congress. Washington's limited home rule was revoked;

another 100 years passed before D.C. citizens regained the right to elect their own city government.

The exhibit gives frank testimony to the fluctuating status of the black minority living in a traditional, predominantly white southern town. An 1827 document certifies that Eliza Washington, "a bright mulatto Woman (sic) thirty-one year old living in the first ward of said city. . . "was a freed slave, a haunting and poignant reminder that Washington, while one of three cities in the nation where the free black population outnumbered slaves, was also a center of the slave trade until 1850. Free blacks in the city unable to prove their status risked reenslavement.

And, an item dated almost 100 years later records the ultimate shame: a 1919 race riot in which white men, followed by white women and children, roamed the streets of black neighborhoods looking for people to attack. The blacks resisted and the fighting lasted for five days. A page from the black community's newspaper, *The Washington Bee*, carries the sardonic banner, "This Nation's Gratitude" and underneath, a headline, "The Colored American Reward for fighting for World Democracy."

The exhibit was conceived by a committee of the City Museum Project, Inc., an organization founded in 1975 by a racially and culturally diverse group of people who felt that Washington needed a city museum.

Discussions among the group led to the idea that an exhibition telling in depth the story of a particular neighborhood would interest people, and, in the words of Frank A. Taylor, a member of the Project's Board of Directors, "it would cause people to think about history and neighborhoods, and the relationship of people to the city. . . we decided on the downtown because it is common to all parts of the city."

Members of the exhibit committee searched through the collections of Washingtonia at the Library of Congress, National Archives, Columbia Historical Society, the public library, and other public and private repositories. They selected about 400 items they thought appropriate for their exhibit and from these, culled the 200 now on display.

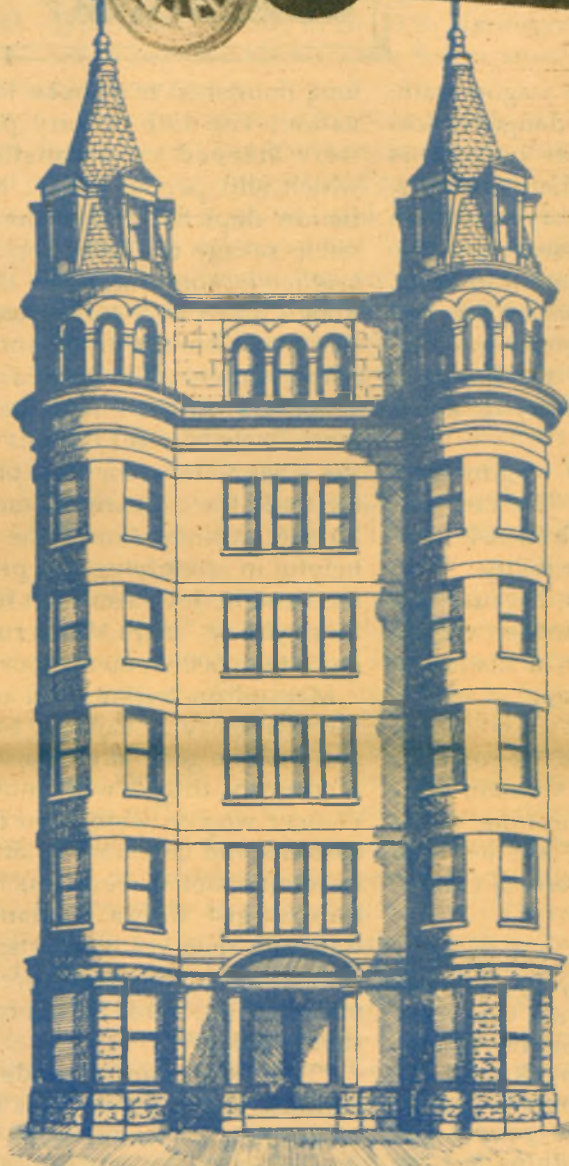
The creators of the exhibit hope it is a seed that will fall on fertile ground, take root, grow and multiply into a city-wide network of storefront or neighborhood museums. The museum system they envision would collect and index archival material, plan circulating exhibits, assist local groups in developing neighborhood historical information, and raise historical consciousness among all groups of citizens as background to planning for the future. It is appropriate, therefore, that the exhibit which opened last September in a corridor of the National Portrait Gallery, a museum housed in an elegant mid-nineteenth century Greek Revival building, will travel for a year-and-a-half to various libraries, schools, and community centers around the city and suburbs.

With this activist goal in mind, at the end of "the family album," the exhibit asks the visitor to think of the city's future and the possibility is raised that the wheel has come full circle: that an energy-conscious society will once again want its downtown to be a place where a pedestrian populace can live and work, tend its gardens and watch parades. —Anita Mintz

Ms. Mintz is a Washington writer.

People in Downtown Washington: A Two-Centuries View Frank A. Taylor/City Museum Project, Inc./Washington, D.C./\$50,578 awarded in 1978 for two years/Museums Humanities Projects/Division of Public Programs.

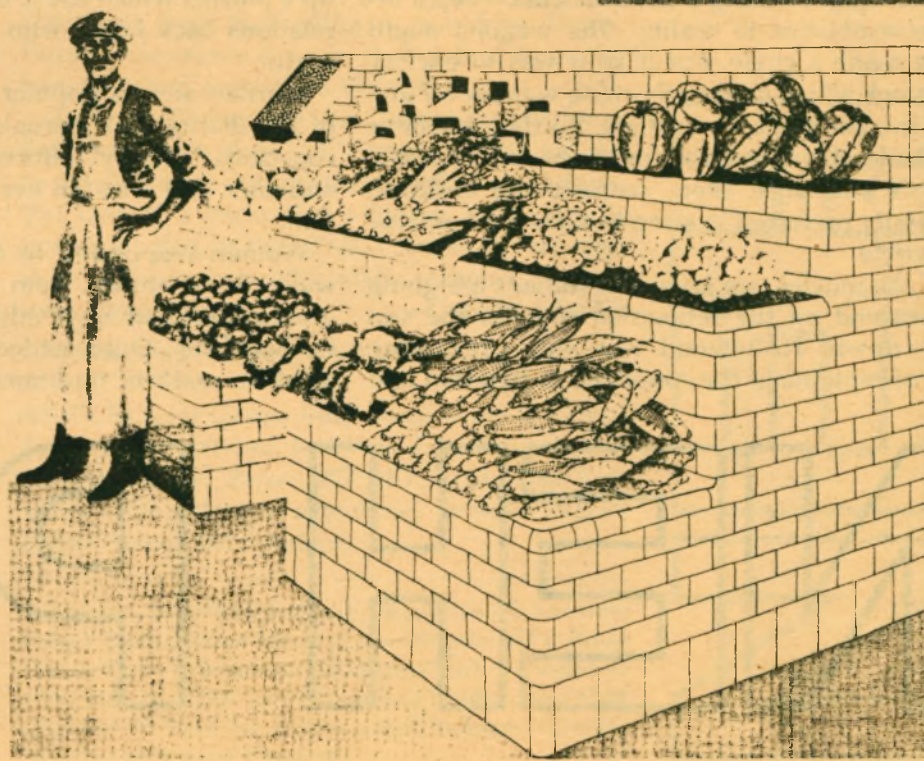
NEFT PROJECTIONS



"Apex" Building (Central National Bank)



"Boss" Shepherd



Illustrations: Root & Chester Design

WOMEN AND THE WINNING OF THE WEST



HEARTLAND

Now there is a movie that does not rehash the old myths about frontier life. "The nicest thing about *Heartland*, a new, low-budget, uncommonly beautiful film," wrote *New York Times* critic Vincent Canby, "is that even though it celebrates the people of the American frontier, with emphasis on the women, it largely avoids sentimentality." Produced by Wilderness Women Productions of Missoula, Montana, and shot entirely on location in the state, the film was supported by an NEH grant of \$600,000. The script is based on the true story of Elinore Stewart, a widow with a young child who leaves the relative comfort of turn-of-the-century Denver for the rigors of homesteading in Burntfork, Wyoming. Rip Torn plays the rancher she marries.

The popular version of the lone wagon train, forging its way west, in constant danger of losing the faintly marked trail, its occupants trembling in fear of imminent Indian massacre, is just a Hollywood concoction, says historian Sandra Myres, who has been researching the role of women in settling the American west. She has unearthed vivid accounts of the trail west and of homesteading at the journey's end. The journals, diaries and letters she has read help dispel some long-cherished myths about the American frontier.

Forget the image of the lone wagon train silhouetted against the horizon. The fact was that after the California Gold Rush in 1849, isolated travel was not even a possibility. "You couldn't get lost if you wanted to, because you couldn't get out of sight of another wagon train," explains Myres, professor of history at the University of Texas at Arlington.

"The country was so level that we could see the long trains of white-topped wagons for many miles," observed a pioneer woman, Margaret Frink. "It appeared to me that none of the population had been left behind," she wrote in her *Journal of the Adventures of a Party of California Gold Seekers*, published in 1897:

It seemed to me that I have never seen so many human beings in all my life before. And, when we drew nearer to the vast multitude, and saw them in all manner of vehicles and conveyances, on horseback and on foot. . . I thought, in my excitement, if one-tenth of these teams and these people get ahead of us, there would be nothing left for us in California worth picking up.

Another favorite Hollywood image—the wagon train forming a circle at dusk—bears little resemblance to reality. The wagons might have made a circle, but if so it was to enclose livestock which might otherwise wander off and become fair game for rustlers. So the protective stockade of wagons was for the benefit of cows, horses and pigs. Men, women and children naturally preferred to sleep in tents well outside the circle.

In the movies, we know the Indians are going to descend on the settlers as soon as the sun goes down. Hollywood was only preserving misconceptions of the American Indian that had

long flourished in popular literature and imagination. The 19th-century pioneers themselves were steeped in simplistic views—many of which still persist today. Nineteenth-century fiction depicted either the good Indian—the noble savage of James Fenimore Cooper's *The Leatherstocking Tales*—or the bad Indian. In Robert Bird's *Neck of the Woods*, for instance, Indians are bloodthirsty and treacherous; the heroic settlers ultimately vanquish them.

Settlers on their way west, however, were more likely to meet Indians who descended on the wagons in order to exploit the possibilities for trade the transcontinental travelers offered. Pioneer women found the Indians extremely helpful in identifying and preparing indigenous food and herbs. "You can't find an Indian attack for anything," says Myres ruefully after reading more than 500 women's journals.

Marauding Indians did occasionally harass the rare party of isolated travelers, but whites and Indians generally regarded each other with a curiosity tinged with mutual apprehension. Pioneer women were keen observers of Indian customs and ceremonies, often recording them in minute detail, very much as a modern anthropologist would. Indian women too were watching their counterparts; some of these accounts have also been preserved in English transcriptions made by interpreters, at times via sign language.

"The 19th century tended to be an age of journals, thank God," says Myres. The virtues of keeping a journal were instilled in young women by their teachers and the flood of ladies' magazines that kept them up-to-date on the latest eastern styles. It was one's duty to keep up a journal which could be read by friends and relations back home who might never be seen again.

Journals were a popular literary genre. Many of the diaries and journals Myres has seen are conscious "literary" efforts, written for a family audience and with an eye to eventual publication.

Women responded to the frontier in many ways. Some shrank from the rigors of the migration west and never adjusted to the upheaval in their lives. Once settled, these women were quick to reaffirm traditional female values and

roles. But the adventuresome found that the frontier also offered new roles and new opportunities for women.

The Western territories, eager to attract hard working women to their embryonic settlements, granted them economic rights far more extensive than those women had known in the east and south. In the Oregon territory women were allowed to homestead in their own names and the practice spread rapidly across the west. A woman's right to own property was unequivocal. Women generally had equal, and sometimes slightly preferential, access to credit. In many western communities it was not unusual for women property holders to control a significant proportion of the wealth. Within a few decades of the settling of the territories an entrepreneurial class of women appeared.

In examining the role of women in the economic life of the west, Myres was directed to a major lode of source material at the Baker Library of the Harvard School of Business: the records of R. G. Dunn & Co., forerunners of Dunn & Bradstreet. The company's agents across the country did more than collect financial data for credit reports; they sent back fascinating snippets of gossip as well. A typical item reveals the "well-known fact in the community that the wife wears the unmentionables in the family and runs the business." The Dunn records constitute "a major source of socioeconomic information about 19th century America," according to Myres.

Myres believes that the scope of economic opportunity open to women on the western frontier led in turn to demands for social and political power to match. She points out that eastern and southern women who wielded economic power "tended to use that power silently and through intermediaries throughout the 19th century. Was it the frontier that made the difference?" Myres isn't sure yet, but hopes to have some answers at the conclusion of her research.

—Stuart Diamond

Mr. Diamond is a Washington writer.

The "Westering" Woman and the Frontier Experience/Sandra L. Myres/University of Texas, Arlington, Texas/\$31,489 awarded in 1979 for one year/General Research, Division of Research Programs.

NEH PLANS

CHALLENGE GRANTS—Folger and Folklore



e Reader.

thou here seest put,
the Shakespeare cut.
auer had a strife
to out-doo the life :
ue drawne his wit
ffe, as he hath hit
t would then surpasse
uer vvrit in brasse.



What does a scrappy, fledgling organization in Tennessee bent on preserving the folk culture of the South have in common with a mature and distinguished research institution of international renown? Both the Center for Southern Folklore in Memphis and the Folger Shakespeare Library in Washington, D.C. are raising matching funds for NEH Challenge Grants. Each has tackled the job with verve and tactics which, though geared to each one's admittedly very different style, are surprisingly similar.

Researchers admitted to the Folger breathe the rarefied air of high scholarship. This is a superb collection, with a resident expert in Renaissance paleography, where the acquisitions director hunts bargains in the auction rooms of London and Zurich, and where even the most junior cataloger needs to read at least three European languages.

But the Folger is more than a shrine to arcane scholarship; the Library sponsors an array of activities for the general public—tours, poetry readings, musical events, a repertory theater group that performs Shakespeare along with contemporary playwrights—and an outreach program that has brought Shakespeare to inner city public schools.

Still, the heart of the Folger is the unique and irreplaceable collection of 16th- and 17th-century books and manuscripts in its custody. The collection was being preserved poorly; temperatures as high as 90°F. were recorded in the stacks, and the humidity readings bounced from 20° (with the steam heat on) to a devastating 85° in the summer.

The Library sorely needed to renovate its present building and construct a new Reading Room. In 1977, when the first building fund in its history was launched, several grants were on the horizon, but by no means definite. With the announcement of the Folger's \$750,000 Challenge Grant, these funds were quickly nailed down.

The Center for Southern Folklore is a long way from even dreaming about a building fund; in fact in its early days the whole enterprise operated out of a bedroom in Director Judy Peiser's family home in Memphis. Next to the Folger, the Center is casual and unbuttoned, as befits its interest in traditional Southern customs like blues singing, quilting art and mule-trading.

Since 1975, the Center has received grants from the Rockefeller and Ford Foundations, and its first move upon learning of its Challenge Grant, was to go back to its old benefactors for increased support. Then it won its first major corporate contribution. The local Coca-Cola bottler had called the Center for help in finding some early photos of Memphis; the Center obliged, and in the process turned a company executive into an appreciative patron. In time, Coke reciprocated with \$50,000 to match against the NEH Challenge.

For the Folger, generous corporate and foundation support was nothing new, but now it decided that special projects called for special measures. So for the first time, the Library solicited its own "readers," as it calls its research scholars. A computer print-out yielded the names of every reader since 1960; all were sent an eloquent letter written by the eminent Shakespeare scholar, Samuel Schoenbaum. It explained the need for the new building, outlined the costs, and asked for contributions in

denominations of five—from five dollars up. The appeal to the Folger's equivalent of a grass-roots constituency has brought in almost \$15,000 thus far, and reader solicitation is now a standard feature of the annual fund-raising drive.

The money sent by the readers is nice to have in the coffers, but it is even more rewarding to the Library to identify its loyal supporters among the scattered community of scholars who have worked with its unique collection. This approach according to Dr. O.B. Hardison, director of the Library, "lets the Folger know who's out there."

The Center for Southern Folklore, on the other hand, has had to scramble to build up a solid core of patrons and contributors. "We are a grass-roots group, and it's crucial for us to have grass-roots support," says co-founder Bill Ferris. The Center has promoted an Associates Program, a small-scale version of the Friends of the Folger with more modest fees. For \$12 an Associate gets a subscription to the newsletter and discounts on the Center's publications, for \$25 a Founding Associate also receives a free copy of the Center's own *Images of the South*—narratives and photographs of visits with Eudora Welty and Walker Evans. Membership is growing fast.

Volunteers are also a mainstay. Everyone—from board members to high school students—does the donkey work of stuffing envelopes and collating mailing lists. Their time is money; in-kind support may be applied to matching funds. So far, the Center's in-kind contributions are over \$55,000. Its prize-winning film, "Help Preserve a Piece of the South," was itself the contribution of five advertising professionals.

A slide presentation based on the film does heavy duty as an introduction to folklore and a guide to the Center's work, as well as an explanation of the NEH Challenge Grant. It is shown to just about everyone—Kiwanis Clubs, church groups, bank executives, and foundations.

While the Folklore Center barnstorms the Tennessee countryside, the Folger throws a gala party—the Acquisitions Benefit—an elegant seated dinner in the Library's Great Hall. Elizabethan costume is *de rigueur*. "People come, have fun, and find out that we're for real," says Dr. Hardison. Tickets are \$250 per couple, with contributions over that going to matching funds. Purses are opened generously; last year the benefit raised more than \$30,000.

Both the Folger and the Center for Southern Folklore know they can't survive without the beneficence of corporations and foundations. But they also know that whether your thing is gospel singing or First Folios, the true challenge is to stir up the enthusiastic support of your own constituency.

—Gretchen Smith

Ms. Smith is a Washington Writer.

NEH Challenge Grants require each dollar of Federal funds to be matched by three dollars from non-Federal sources. Since 1977 363 institutions have raised \$170 million in new money to match NEH's expenditure of \$53.5 million.

Center for Southern Folklore, Memphis, Tennessee/Folger Shakespeare Library, Washington, D.C./Judy Pieser/O.B. Hardison/Folklore Center awarded \$200,000 in 1978 for two years/Folger awarded \$750,000 in 1977 for three years/Challenge Grants, Division of Special Programs.

SOUTHERN FOLKLORE CENTER



Dialogue: Is popular

YES. . . . Social history, which records behavior and beliefs of the inarticulate majority of Americans, must include in any account of their lives the cultural products with which they are preoccupied. Imaginative creation and leisure activity are modes of behavior with economic, social, and psychological functions similar to child-rearing practices and religious beliefs. Folk tales told by an Appalachian farmer and the music created by an urban black signify more than a summer afternoon's pleasant diversion. Because imaginative products are shaped by the complex texture of everyday existence they bear the imprint of a need to forget particular problems and to resolve specific dilemmas.

To treat the Paul Bunyan folk tale as an expression of the American lumberjack's need to believe in his physical ability to subdue the wilderness is not far removed from recognizing *The Scarlet Letter* as a record of Nathaniel Hawthorne's attempt to come to terms with his Puritan heritage and the Romantic denial of evil. Both stories are inevitably structured and controlled by their creator's habitual patterns of thought, and both are evidence of the artificer's peculiar hopes, desires, and fears. Popular culture is surely social history if it includes objects actually designed and executed by the individuals in question.

We must ask, however, whether the mass-produced, commercially designed products which dominate American popular culture in the twentieth century can be meaningfully linked with the thought patterns and historical concerns of those who only "consume" them. The fact that several million Americans purchased the 1970 bestseller *Love Story* invites explanation although it is not certain that an examination of the novel alone yields significant information about the world inhabited by individual purchasers. Still, some correlation between the meaning of a popular novel and the historical situation of the consuming audience clearly exists because, like *Love Story*, most bestsellers obliquely refer to their age's central preoccupations. Segal's novel, while a sentimental romance, is also a fantasy solution to the generational conflict which dominated the era of the hippies and the Vietnam war.

Similarly, it would be foolish to deny the connection between Timothy Shay Arthur's *Ten Nights in a Barroom* and the cold-water preferences of the temperance minded middle-class which made that book a bestseller in the mid 1850s. However, the extent of American inebriation is undoubtedly exaggerated by the novel. Arthur's story is therefore not a mimetic portrait of the real historical situation at mid-century although it may be a record of the audience's perception of that problem and of its desire to resolve it in a particular way. The fantasy solutions of commercially designed texts like Arthur's and Segal's are related to reality even though they generally fail to present that reality with historical accuracy. The key to understanding mass-produced literature as social history is the ability to discover how the fairytale ending is a response to the actual anxieties and fears of real people.

This can be demonstrated by considering the rapid increase in popularity of the gothic romance in the late 1950s and 1960s. Derived from the sentimental romances of Samuel Richardson and the gothic tales of Ann Radcliffe, the contemporary gothics of Victoria Holt, Mary Stewart, and Phyllis Whitney drew such a large following that the genre dominated "category" publishing and outsold westerns, mysteries and science fiction. It is intriguing that while similar novels enjoyed steady popularity in the United States for well over one hundred years, after publication of Holt's *Mistress of*

Mellyn in 1960 sales of nearly identical tales boomed. The obvious question for the social historian is, why?

Because characterization is stereotypical, plots identical and language trite in these novels, it is clear that it is the repetitive resolution of a recurring problem that satisfies the consuming public. In these gothic romances the story is commonly set in motion when a decidedly plain young woman is forced, by poverty or orphanhood, to seek the solution to some mystery on her own. She encounters a dark, handsome, aristocratic male whom she finds alternately attractive and threatening. Because he seems to be tied to a rival woman of greater beauty and explicit sexuality, the gothic heroine assumes she cannot win the affections of the man she secretly grows to admire. She is also put off by evidence linking him to the mystery and thus to criminal acts.

After strange occurrences and threats to her life, and despite the hero's icy sternness, she persists in her intuitive love. She continues to pursue the mystery alone, fails to unmask the true villain, and usually faints just as he (or she) is about to kill her. Of course, the hero appears, disarms the villain, and gathers the now entirely passive heroine into his embrace. It is clear that her feminine virtue may soften him a little but he will retain his essential masculine reserve. The story ends happily, for the heroine has attained self-fulfillment.

The contemporary gothic romance is a fantasy which asserts that a woman need not be beautiful and should not be aggressively sexual in order to win her man. The story counsels cultivation of feminine virtue and a rather passive form of female sexuality. The plot suggests that while some measure of independence is tolerable, it should lead the young woman to separate from her biological parents in order to find a new family through marriage. True love always triumphs in the gothic novel and the virtuous woman achieves self-fulfillment and economic security through union with a man. The story reaffirms the traditional sex-role stereotypes of an industrialized economy where men alone are directly involved in production. These stereotypes have governed sex relations at least since the mid-nineteenth century. Why then did they have to be reaffirmed so vehemently in the 1950's and 1960's?

Characterized as the era of the PTA, the station wagon and the "feminine mystique," the post-war decades also saw social changes which contradicted the professed belief in women's "proper sphere." Large numbers of middle-class women entered the work force for the first time. By 1960, forty percent of women over sixteen held a job. The appearance of oral contraceptives and the rise of a vocal feminist movement also helped to challenge profoundly the isolation of women in the home. Since most of these novels were bought by young married women, we may infer that their insatiable demand for the gothic fantasy came from anxiety about social change and their need for reassurance that marriage was right. The gothic romance does not necessarily indicate the stability of the feminine stereotype: in this case, the genre attests to "femininity's" precarious status. Analysis of the books alone, however, is not enough. The recurring resolution must be correlated with the real social situation of readers. The consumption of mass-produced cultural objects like gothic novels is behavior of historical significance, but its meaning must be carefully sought in the connection between a real problem and its fictional resolution.

—Janice A. Radway

YES BUT. . . . In the wake of the turmoil spawned by the civil rights movement and the Vietnam war, aca-

culture social history?

emics lost their confidence about what source materials were appropriate for reconstructing not only the story of the past, which was then being questioned critically, but for recreating their own era. Many scholars turned to new methodologies, hoping to reshape their intellectual disciplines to meet the pressures of a black movement asking embarrassing questions about scholarly neglect of the black past.

Since then, the phoenix of popular culture has risen to change contemporary society's view of itself and its past. The audience for popular culture became, with the help of television, larger than ever. Traditional historians, accustomed to dealing with census tables, economic patterns, and accounts written to mold the historical interpretations of future generations, could not manage such a formidable pop wave.

The ubiquity of visual media made the case for popular culture even more compelling, for it is increasingly difficult to convince audiences that historical moments cannot be captured on the screen. Many media people were persuaded, by their own rendering of social disruption and war, that they were the new historians: they at least knew and respected the forms of popular culture—from music to athletics to drugs—that had escaped their scholarly and formerly credible counterparts in academia.

Historians were asked—by critics who did not care if the question was just—why they were so sluggish to recognize that history has to be pieced together from whatever sources are at hand. Scholars debated the uses and merit of oral history, while popular figures including Martin Luther King, Elvis Presley and the Beatles changed the dimensions of history around them.

Historians of popular culture turned to the black and ethnic experience. For many on the campus, black studies was synonymous with popular culture, and black students were quick to notice that material on popular trends was directed at them, the presumed specialists in pop culture. Even conservatives conceded that studying the 1916 classic, "Birth of a Nation," helped to understand Woodrow Wilson's talk of saving the world for democracy. Others turned to writers like Teeger Slim and Donald Goines, whose novels depicting ghetto life conveyed more insight into elements of that life than the endless models of the social science literature. But the campaign to win for black social history a legitimacy not acknowledged in the black community was only patchwork. Black history was not to have its day.

Alex Haley's *Roots*—first the book, then the television series—brought the popular culture issue into focus. No one could deny that *Roots* was an amazing phenomenon in media popular culture. It contained a little history (oral), a little sociology, and a lot of hype; but critics and admirers alike worried that *Roots* would take on an artificial historical role of its own. There were also signs that some social historians would fail to take into account the fact that one in four Americans saw at least one *Roots* episode on television—proof of Americans' fascination with the Afro-American heritage.

Popular culture as social history is only as good as the questions an investigator asks and uses his new pop tool to answer. It is not much use to study violence or racial image-steering on television without examining the profit motive, biases and class orientation of media executives and sponsors who claim that violence and such stereotypes have little effect on the day-to-day lives of viewers.

The homage paid to pop culture by social historians has at least made us aware that while we banish the

likes of rock and roll and disco from classrooms as irrelevant, students tune in as soon as they walk out the door. And the study of family and local community life, with all its pop characteristics and despite its remoteness from the arenas of the elite, is now respectable. But blacks are still not treated equitably.

Blacks and other ethnic groups are expected to note that Bob Dylan and the Beatles shaped the sixties. Social commentators who discuss the root of their inspiration inevitably hail its "dark" origins, giving only lip service to the unheralded giants who preceded the business-minded white culture heroes. Social historians have not yet found a methodology to help them transcend the unfronted prejudices of their day. Many white interpreters of popular culture are beguiled by their own anti-racist philosophy, with its emphasis on a color blindness which in fact does not exist. Patty Hearst may be a pop culture heroine, but not for ethnics who have lasting memories of the significance of the name Hearst.

For most observers, the study of pop culture is itself a kind of pop phenomenon. Those who thus comment on it are often people whose social affiliations leave little room to appreciate pop cultural happenings. They see them as fads, not significant features that can help to understand society or a historical movement.

Still, the pressures of popular culture are great, especially in an age dominated by media. Every discipline now has its pop counterpart, from TV to pop science, to pop sociology, to pop prejudice. For example: the black movement of the 50s and 60s brought a realistic picture of black Americans into homes across the country. But in the 70s, pop culture manipulators like Norman Lear muddled that image with "The Jeffersons" and its view of middle-class black life and "Good Times," which shows that blacks laugh their way through unemployment and the hardships of life in the project. Here black pride is no longer viable. Television shows like these, and the roles in which they fix blacks, tell us more about the profit motive and how it shapes American perceptions of life than about black Americans.

Most popular culture that reaches us through the filter of social history is linked to people whose own structure of values shapes our image of the American scene. The makers of the pop scene are rarely rewarded, nor do their contributions reach us in original form. Too often pop culture finds itself at the mercy of the business and academic hustler determined to polish the rawness of its original appeal; it becomes the packaged product that businessmen and academicians see as the trademark of the American way of life.

We attempt to make manifestations of popular culture respectable while at the same time diluting any real impact they might have. This suggests that in the main, pop culture is perceived as counter-culture not really worthy of a place with higher cultural forms. Pop culture is also strikingly marked by features of race; this has perplexed Americans for generations and has also given us searching criticisms of the American character, whether or not we cared to listen.

To deny pop culture as legitimate social history is a sorry view of the limits of historical study. But social history does not yet fully appreciate the role of popular cultural happenings in shaping the contours of day-to-day life as well as major historical trends. In time, and with greater understanding of how people lead their lives, pop culture will be welcomed by the writers—academic and popular—who will be writing the history of our future.

—Leslie Owens



PROGRAMS OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES FOR FISCAL YEAR 1980

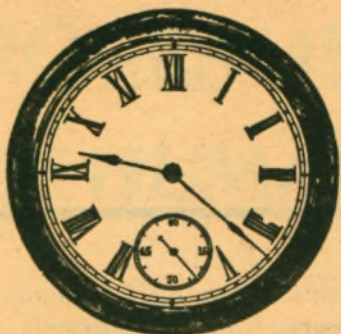
The Endowment supports a variety of activities in the humanities, principally through grants in response to open application. Some applications for certain specialized grants are by invitation. A brief description of the NEH programs offering grants in FY 1980 is listed below. A fuller description of individual Endowment programs is available on request from the Public Affairs Office, Mail Stop 351, National Endowment for the Humanities, Washington, D.C. 20506.

APPROPRIATIONS

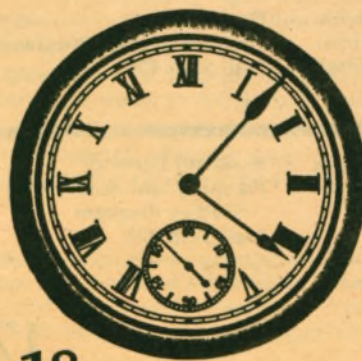
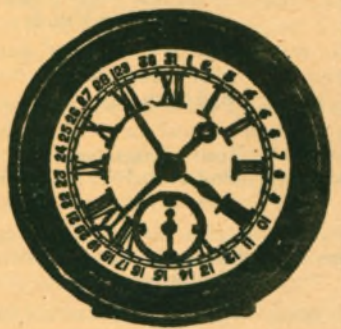
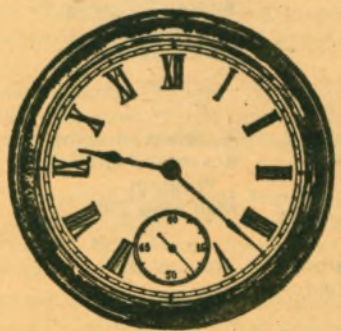
The Congress has appropriated a total of \$138.7 million for Endowment grant-making and \$11.4 million for NEH administration. The grant funds include \$100.3 million for general program grants, \$27 million for Challenge Grants, and \$11.4 million for matching private gifts made in support of projects recommended by the National Council on the Humanities. The Federal fiscal year runs from October 1, 1979 to October 1, 1980.

Program description	Estimated range of funding and number of awards FY 1980	Eligible applicants	Contact at National Endowment for the Humanities, Washington D.C. 20506
EDUCATION PROGRAMS			
Elementary and Secondary Education Grants —Support the development and testing of imaginative approaches to the humanities through demonstration projects which improve teaching at elementary and secondary levels		Elementary and secondary schools and school systems, colleges, universities, other educational organizations	Assistant Director Elementary and Secondary Education Mail Stop 202
Extended Teacher Institutes —Enable school teachers to join in year-long collaborative efforts in curriculum development and in-service training under the guidance of experts from schools and colleges	Annual grants range from approximately \$50,000 to \$120,000 (average \$75,000)		Program Officer Elementary and Secondary Education Mail Stop 202
General Projects —Support demonstration projects which focus on the development of new or improved curriculum materials, experimental single or interdisciplinary courses or programs	One to three-year grants range from approximately \$4,000 to \$500,000 (average \$90,000)		Program Officer Elementary and Secondary Education Mail Stop 202
Higher Education/Individual Institutions —Support the design, testing, implementation, and evaluation of curricular programs to strengthen teaching of the humanities in individual colleges and universities		Colleges, universities	Assistant Director Higher Education/ Individual Institutions Mail Stop 202
Consultant Grants —Provide assistance from noted teachers and administrators in developing and evaluating humanities curricula	Grants of \$800 to \$6,000 for up to 150 awards		Program Officer Consultant Grants Mail Stop 202
Pilot grants —Enable institutions to test and evaluate new curricula on a pilot basis	From \$10,000 to \$50,000 for up to 60 grants		Program Officer Pilot Grants Mail Stop 202
Implementation Grants —Introduce a new or make extensive revisions in an existing humanities program in the curriculum	Grants vary from approximately \$60,000 to \$500,000, supporting about 20 awards		Program Officer Implementation Grants Mail Stop 202
Higher Education/Regional and National Grants —Promote the development, testing, and dissemination of imaginative approaches to the teaching of the humanities at many institutions		Colleges and universities, non-profit academic and professional associations, organizations	Assistant Director Higher Education/ Regional and National Mail Stop 202
Humanities Institutes Grants —Enable faculty from various institutions to collaborate in developing humanities curricula on particular topics	Up to 21 awards ranging from approximately \$50,000 to \$300,000		Same as above
Curriculum Materials Grants —Support the development, testing, and dissemination of imaginative materials useful to the teaching of the humanities	Grants ranging from \$10,000 to approximately \$500,000 for 35–40 awards (average \$90,000)		Same as above
General Projects in Higher Education —Support other model projects designed to improve the teaching of the humanities	Grants ranging from approximately \$10,000 to \$500,000 for 25–30 awards (average \$90,000)		Same as above
FELLOWSHIP PROGRAMS			
Fellowships for Independent Study and Research —for scholars, teachers, and other humanists, to undertake full-time independent study and research	Maximum stipends of \$10,000 for six months or \$20,000 for twelve. If funding permits, approximately 300 awards will be made overall in this and the following category	Individuals	Division of Fellowship Programs Mail Stop 101.
Fellowships for College Teachers and Young Humanists —for teachers in undergraduate colleges, both senior and younger; and for young humanists, in universities or in non-academic positions, to undertake full-time independent study and research	Maximum stipends of \$10,000 for six months or \$20,000 for twelve. See above.	Individuals	Same as above
Residential Fellowships for College Teachers —for teachers at undergraduate and two-year colleges to participate in academic-year seminars directed by distinguished scholars at designated universities—and to undertake personal study and research over and beyond the seminar work	Maximum stipend of \$20,000 for twelve months. Approximately 65 fellowships will be awarded, for tenure in seven seminars	Individuals	Same as above
Summer Stipends —for college and university teachers and other humanists, to provide support for two consecutive months of full-time independent study and research	Stipends: \$2,500. 230 awards	Individuals. College and university teachers must be nominated by their institutions; others apply directly to the Division of Fellowship Programs	Same as above
Summer Seminars for College Teachers			
a) Participants —for teachers at undergraduate and two-year colleges, to participate in eight-week summer seminars directed by distinguished scholars at institutions with libraries suitable for advanced study	Approximately 120 seminars, enrolling about 1,440 teachers. Stipends are \$2,500	Individuals. Applications are submitted to the seminar directors	Same as above
b) Directors —for scholars at institutions with libraries suitable for advanced study, to design and direct summer seminars	120 seminars. Grants range from \$45,000 to \$55,000	Institutions	Same as above
Summer Seminars for law-school teachers and teachers in medical and other schools of health care —to participate in four to six-week summer seminars directed by distinguished humanists	Three seminars for law-school teachers, five for teachers in schools of medicine and other health care. Stipends range from \$1,250 for four-week seminars to \$1,875 for six	Institutions. Individuals apply to the seminar directors	Same as above
Summer Seminars for practitioners in business, labor, law, journalism, medicine and other fields of health care, public administration, and school administration —to participate in four-week summer seminars directed by distinguished humanists	Approximately 25 seminars. Stipends are \$1,200 plus travel allowance	Institutions. Individuals apply to the seminar director	Same as above

<p>Fellowships in the Humanities for Journalists—for full-time practicing journalists to spend an academic year at the University of Michigan or Stanford University studying the humanistic dimensions of their professional interests</p> <p>Fellowship Support to Centers for Advanced Study—to provide opportunities for scholars in the humanities to undertake study and research and to exchange ideas with scholars in other fields at centers for advanced study</p>	<p>There will be 24 fellowships awarded, twelve by each university. Stipends for 1980–81 are \$18,000.</p> <p>Support level varies, providing stipends for from one to seven fellows at a small number of centers</p>	<p>Individuals apply to the fellowship institutions</p> <p>Independent centers for advanced study, research libraries, and other equivalent institutions. Individuals apply to the centers</p>	<p><i>Same as above</i></p> <p><i>Same as above</i></p>
PUBLIC PROGRAMS			
<p>Support projects using the resources of the humanities to provide insight, information and perspective on the history and culture of American and foreign societies for the general, adult public</p> <p>Media Humanities Projects—Encourage and support the highest quality film, radio and television production for national and regional broadcast and distribution to a broad adult audience; must involve direct collaboration between humanities scholars and seasoned producers, writers and directors</p> <p>Museums and Historical Organizations Humanities Projects—Develop interpretive exhibits and programs using cultural and historical objects that draw upon the past for insight and perspective in presentations to the public. Courses of Study (formerly Learning Museums) now funded through this program</p> <p>Libraries Humanities Projects—Encourage public interest in libraries' humanities resources and stimulate their use through thematic programs, exhibits, media, publications, and other library activities. Learning Libraries now funded through this program</p>	<p>Grants may range from \$5,000 to \$1,000,000; there will probably be no more than 80 awards</p> <p>Grants may range from \$5,000 to \$200,000; there will be approximately 250 awards</p> <p>Grants may range from \$5,000 to \$200,000 there will be approximately 40 awards</p>	<p>Non-profit institutions and groups, including public television and radio stations</p> <p>Museums, historical societies and other non-profit organizations and institutions that have collections or resources to present interpretive exhibits and programs</p> <p>Non-profit libraries or library-related agencies serving the adult public may apply: public libraries, academic and special libraries; state, county and regional libraries and associations; multi-state library associations and library schools</p>	<p>Assistant Director Media Program Mail Stop 403</p> <p>Assistant Director Museums and Historical Organizations Programs Mail Stop 402</p> <p>Assistant Director Library Program Mail Stop 406</p>
RESEARCH PROGRAMS			
<p>Research Resources (formerly Research Collections)—Make research collections at national, state, and local levels more accessible; develop standards for organizing both print and non-print collections; encourage cooperative conservation and preservation programs</p> <p>Research Materials</p> <p>Research Tools and Reference Works—Support the creation of research tools and reference works important for scholarship in the humanities and for general reference: e.g., dictionaries, encyclopedias, atlases, catalogues raisonn��, linguistic grammars, descriptive catalogues, and data bases</p> <p>Editions—Support the preparation of editions of documents and works from all fields in the humanities</p> <p>Translations—Support the creation of annotated translations into English of primary and secondary documents and works significant to the humanities</p> <p>Publications—Provide support to publishers for publication subvention of manuscripts resulting from NEH grants and, on a limited basis, for works whose preparation was not previously aided by the Endowment</p> <p>General Research</p> <p>Basic Research—Supports research projects, often longer-term and collaborative, in all fields of the humanities</p> <p>Research Conferences—Support gatherings of scholars whose purpose is to discuss and advance research in a particular topic or field</p> <p>State, Local, and Regional Studies—Support research that fosters the understanding of the history and customs of regions and communities</p>	<p>Support ranging from \$1,500 to \$50,000 per year for 60 or more projects</p> <p>Support ranging from \$1,500 to \$250,000 per year for more than 50 projects</p> <p>Support ranging from \$2,000 to \$100,000 for more than 35 projects</p> <p>Support ranging from \$2,000 to \$75,000 for more than 50 projects</p> <p>Support ranging from \$3,000 to \$10,000 for approximately 50 projects</p> <p>Up to 60 awards for grants ranging from \$5,000 to \$100,000 or more</p> <p>Grants up to \$10,000 for approximately 40 projects</p> <p>Up to 40 awards for grants averaging \$40,000</p>	<p>Institutions</p> <p>Institutions, non-profit professional associations and societies, individuals</p> <p>Institutions, non-profit professional associations and societies, individuals</p> <p>Institutions, non-profit professional associations and societies, individuals</p> <p>Commercial and non-profit presses, publishing houses</p> <p>Institutions, educational organizations, individuals</p> <p>Institutions, educational organizations, individuals</p> <p>Institutions, historical societies, educational organizations, individuals</p>	<p>Assistant Director Research Resources Program Mail Stop 350</p> <p>Assistant Director Research Materials Program Mail Stop 350</p> <p><i>Same as above</i></p> <p><i>Same as above</i></p> <p><i>Same as above</i></p> <p><i>Same as above</i></p> <p><i>Same as above</i></p> <p><i>Same as above</i></p>
SPECIAL PROGRAMS			
<p>Challenge Grants—Improve the financial situation of the nation's cultural institutions and enable them to continue or expand their humanities programs; institutions must match each Federal dollar with at least three dollars in new or increased donations from non-Federal sources</p> <p>Program Development—for experimental projects that test new approaches to humanities programming or new types of grant support</p> <p>Science, Technology and Human Values—Jointly administered with the National Science Foundation to support projects which bring humanistic resources and perspectives to bear on important issues in science and technology</p> <p>Youth Projects—Support experimental out-of-school humanities projects for large groups of young people under the direction of experienced professionals in the humanities and in youth work</p> <p>Youthgrants in the Humanities—Support humanities projects developed and conducted by young people: educational projects, humanistic research, media presentations, and community programs</p> <p>Special Projects—Support activities which do not fall within other NEH categories but which represent important ways of extending public understanding of the humanities</p>	<p>Grants range from \$2,000 to \$1.5 million in multi-year totals (generally three-year grants); the number of new awards is estimated at 100–150</p> <p>Awards range from \$5,000 to \$300,000 and will probably fund 50–60 projects</p> <p>Awards ranging from \$20,000 to \$250,000 will fund approximately 15–20 projects</p> <p>Awards ranging from \$1,000 to \$200,000 will probably fund 100–130 projects</p> <p>Small awards from \$500 to \$10,000 will fund as many as 100 projects</p> <p>Awards ranging from \$10,000 to \$500,000 will probably fund 20–30 projects</p>	<p>Cultural institutions whose work is in the humanities</p> <p>Non-profit institutions and groups</p> <p>Non-profit institutions and groups</p> <p>Institutions or organizations</p> <p>Institutions or individuals</p> <p>Non-profit institutions and groups</p>	<p>NEH Challenge Grants Mail Stop 800</p> <p>Assistant Director Program Development Mail Stop 401</p> <p>Coordinator, Program of Science, Technology and Human Values Mail Stop 104</p> <p>Youth Programs Mail Stop 103</p> <p>Youth Programs Mail Stop 103</p> <p>Deputy Director Special Programs Mail Stop 307</p>
STATE PROGRAMS			
<p>For humanities projects of interest and usefulness to the citizens of each state; operated through volunteer citizens' committees in each state</p>	<p>Each state group receives a minimum of approximately \$300,000 per year, for regranting to in-state applicants</p>	<p>Committees in compliance with Endowment authorizing legislation; local groups apply to the committee in their state</p>	<p>Director Division of State Programs Mail Stop 404</p>
OFFICE OF PLANNING AND POLICY ASSESSMENT			
<p>Planning and Assessment Studies Program—Aid projects that address national humanistic concerns and that analyze the resources and needs in specific areas of the humanities, develop new sources of information that foster a more critical assessment of the humanities, and design, test and implement tools for evaluation and policy analysis</p>	<p>Awards range from \$3,000 to \$75,000, supporting about 10 projects</p>	<p>Institutions, associations, individuals</p>	<p>Assistant Director Planning and Assessment Studies Program Mail Stop 303</p>



Deadlines for Grant Applications



	Deadline in bold face	For projects beginning after
DIVISION OF EDUCATION PROGRAMS		
Elementary and Secondary Education Grants	April 1, 1980	October 1980
Higher Education Grants/Individual Institutions (formerly Higher Education Institutional Grants)		
Consultant	March 15, 1980	June 1980
	June 15, 1980	October 1980
Pilot	April 15, 1980	October 1980
	October 1, 1980	April 1981
Implementation (formerly Development)	June 15, 1980	January 1981
Higher Education Grants/Regional and National (formerly Higher Education Projects Grants)	July 1, 1980	January 1981
DIVISION OF FELLOWSHIP PROGRAMS		
Fellowships for Independent Study and Research (formerly Category A)	June 2, 1980	January 1981
Fellowships for College Teachers and Young Humanists (formerly Category B)	June 2, 1980	January 1, 1981
Summer Seminars for College Teachers		
Participants	April 1, 1980	June 1980
Directors	July 1, 1980	June 1981
Fellowships and Stipends for the Professions		
Fellowships for Journalists	March 1, 1980	September 1980
Seminars for Professional School Teachers	March 3, 1980	June 1980
Seminars for the Professions	April 14, 1980	June 1980
Fellowship Support for Centers for Advanced Study	February 1, 1980	September 1981
DIVISION OF PUBLIC PROGRAMS		
The three programs in this division, Library Humanities Projects (formerly Public Library Program), the Media Program, and the Museums and Historical Organizations Program, operate under the same deadlines.	February 18, 1980	July 1, 1980
DIVISION OF RESEARCH PROGRAMS		
Research Resources (formerly Collections)	June 1, 1980	March 1, 1981
Research Materials Program		
Editions	October 1, 1980	June 1, 1981
Publications	May 15, 1980	September 1, 1980
	November 15, 1980	March 1, 1981
Research Tools and Reference Works	October 1, 1980	June 1, 1981
Translations	July 1, 1980	March 1, 1981
General Research Program		
Basic Research	April 1, 1980	December 1, 1980
Basic Research/Archaeological Projects	October 15, 1980	April 1, 1981
Research Conferences	February 15, 1980	June 1, 1980
	September 15, 1980	December 1, 1980
	November 15, 1980	March 1, 1981
State, Local, and Regional Studies	March 1, 1980	September 1, 1980
	September 1, 1980	March 1, 1981
DIVISION OF SPECIAL PROGRAMS		
Challenge Grants Program		
Notice of intent requested, preferably by	December 15, 1979	September 1980
Application	February 1, 1980	September 1980
Program Development and Special Projects	February 1, 1980	March 1980
Youth Programs		
Youthgrants—Preliminary narrative	October 15, 1980	May 1, 1981
Application	November 15, 1980	May 1, 1981
NEH Youth Projects		
Major Project Grants—Preliminary proposal	December 1, 1980	July 1, 1981
Application	January 15, 1981	July 1, 1981
Planning and Pilot Grants	April 15, 1980	October 1, 1980
DIVISION OF STATE PROGRAMS		
	February 1, 1980	July 1, 1980
	May 1, 1980	October 1, 1980
OFFICE OF PLANNING AND POLICY ASSESSMENT		
Planning and Assessment Studies	February 25, 1980	June 1, 1980
	June 2, 1980	September 1, 1980
	September 1, 1980	December 1, 1980



Illustration: Liz Macklin

DUSTJACKETS—Archaeology

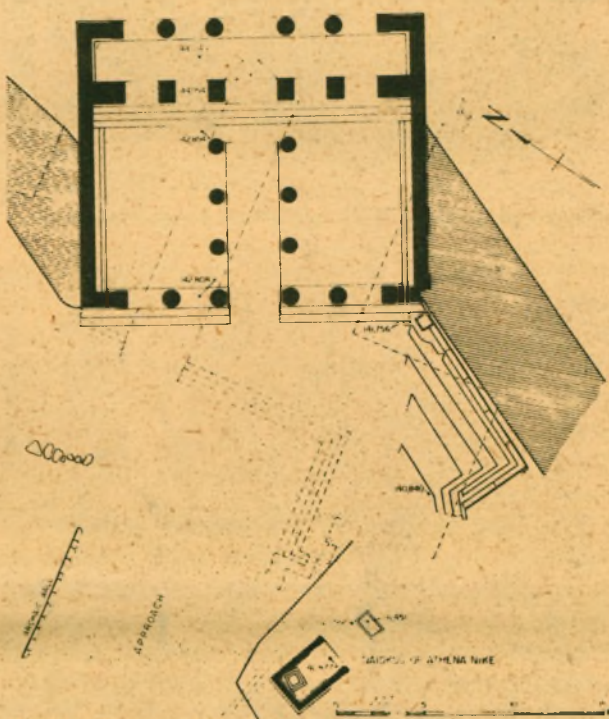
Recent publications resulting from NEH supported projects in the context of developing trends in various fields of the humanities.

The word *archaeology* conjures up contradictory images: on the one hand, the glittering allure of Tutankhamun's treasures and, on the other, dusty piles of broken pottery. Within the discipline itself a dichotomy in focus and methodology has traditionally separated art historian/classicist from anthropologist/prehistorian. Now, however, institutions, professional societies, journals and individual scholars are considering cooperative projects and exhibiting the desire for more interdisciplinary experiment.

Modern archaeology is continually improving old techniques and adopting new means for studying the past. Scholars intently examine and re-examine the great monuments of great civilizations, reconstructing their history, their biography in time and space. To this tradition belongs the definitive study of the monumental gateway to the Acropolis of Athens which describes the earlier structures underlying the present Periclean building: W.B. Dinsmoor, Jr., *The Propylaea to the Athenian Acropolis. I: The Predecessors* Princeton, N.J.: The American School of Classical Studies, 1979.

The collection of primary data has become more sophisticated and precise. New research tools allow the archaeologist and historian to document past events and monuments with a minimum of contemporary bias. A comprehensive *Atlas of Great Lakes Indian History, 1615-1871* (Helen Hornbeck Tanner, ed.) being compiled by the Newberry Library will show Indian settlements in the United States and Canada in demographic and thematic maps. The *Atlas of Early American History: The Revolutionary Era, 1760-1790*. (Lester J. Cappon, ed. Princeton, 1976) presents economic, demographic and cultural information about the colonies and the Indian settlements and maps relating to the American Revolutionary War.

Scholars at the Peabody Museum, Harvard University are assembling a *Corpus of Maya Hieroglyphic Inscriptions*, volumes I through V. (Ian Graham and Eric von Euw. Cambridge,



Restored plan of Propylon

Mass., 1975-78). The work includes maps locating the monuments, cites previous investigations and translations, and describes the present state of each site.

Long term excavation of urban sites is frequently published as a series of monographs. The first 15-year phase of the exploration of Sardis—the ancient capital of the Lydians, Hellenistic international center and Roman Imperial city—has been completed. Historians, art historians, numismatists, epigraphers, and stratigraphic archaeologists are among the contributing authors. George M. A. Hanfmann and Stephen W. Jacobs, gen. eds. *Archaeological Exploration of Sardis*. Cambridge, Mass., 1971-1978. Volumes describing the regional survey, the literary sources relating to the history of the site, the coins, the sculpture, the Lydian houses, the Byzantine and Turkish occupation, have already been published; others on specific

periods of occupation, areas of special interest and classes of objects will soon be in print. In addition, a single comprehensive volume will present an overview of the major discoveries written for the general public.

Recently specialists new to the field of archaeology, bringing the methodologies of their own disciplines, have joined with scholars, steeped in the study of history, literature, art and stratigraphic archaeology. The application of theories and models drawn from other disciplines and the participation of scholars trained in quantification and scientific analysis have broadened the definition and impact of archaeological investigation. Researchers trained in geology, botany, zoology, and ecology can describe the past environment and compare it to the present.

Man's relationship with the physical environment is the focus of this research. What was the landscape like, the climate? What plant and animal life flourished? Where were the water sources, the sources of vital raw materials such as clay or metal deposits? What forms of agriculture flourished? Did they change through time, or through actions of the human population? Who were the people and what did they eat? Where did they live, what was their level of technology? These are questions best answered by regional studies like the University of Minnesota's expedition to Messenia, Greece, which combined the methods of survey, environmental analysis, and archaeometric analysis in a study under the joint leadership of a classical archaeologist and a geologist W. A. McDonald and George R. Rapp, Jr., eds. *The Minnesota Messenia Expedition: Reconstructing a Bronze Age Regional Environment*. Minneapolis, 1972. George R. Rapp and S. E. Aschenbrenner, eds. *Excavations at Nichoria in Southwest Greece*. Minneapolis, 1978.

Scientific methodologies are being applied in the field to recover data previously unrecorded. In the laboratories, scientists are analyzing



Indian villages, c.1830—Illinois



Population charts and Customs Districts from the *Atlas of Early American History, 1760-1790*



Yaxchilan, Mexico: Lintel no. 24.



Early 3rd Century A.D. sculpture from Sardis.



Photo: Jeanne Paul

Salmon Creek site, Bloomfield, New Mexico.

samples of soils and raw materials and identifying the chemical components and trace elements. The qualities of soils can indicate the presence of human occupation and its effect on the environment. Identifying the source of natural materials provides valuable clues to trade routes and patterns of cultural or economic domination. Differential human bone growth reveals diseases prevalent in the population. Systems analysis, network theory and methods of random statistical sampling are being adapted by archaeological survey teams anxious to avoid human bias in the location of sites. The goal of reconstructing the Bronze Age environment is reached when the multi-faceted research returns the human actors to their stage.

The principles of systematic environmental exploration span centuries or even millennia. The archaeologists note changes in land use, habitation, and trading patterns and try to determine the physical, cultural, economic and political pressures on the inhabitants. Regional studies have met with varying success, but the occasional misuse or waste of techniques has been less characteristic of the inter-disciplinary expeditions than the recovery of valid historical knowledge. Perhaps more important than the introduction of new methodologies, however, is the focus on new humanistic questions in the discipline. Archaeology is providing primary source material for the prehistorian—pushing back the definition of civilization and for the historian striving to balance information recovered from bureaucratic, elitist sources with the discarded evidence of man's daily life.

Archaeologists are re-examining the basic premises of prehistory: what were the mechanics of change, what environmental conditions

precipitated the shift from hunting-gathering economies to agricultural ones? Investigations at the Koster site in Illinois, led by Stuart Streuver, are examining this subsistence adaptation through ethnobotanical studies and studies of animal resource use and considering the relative caloric and protein value of available food sources.

Can we understand and describe the basic elements of a given prehistoric urban society or isolate the factors leading to its collapse? At the Salmon Creek site in New Mexico, Cynthia Irwin-Williams leads an interdisciplinary group investigating the life and death of a complex nucleated town, a pueblo colony from Chaco Canyon. Archaeological research is also furnishing evidence for social history. Excavation provides new information about population, diet, health, trade, home industry and standards of living which may be inaccessible in deliberately preserved historical records.

In Virginia, historical archaeologists exploring the tract of land allocated to the Governor of Jamestown, are conducting excavations to retrieve the history of the first tenant farmers as well as the inhabitants of the great house and dependent outbuildings. Historical records are augmented by archaeological evidence about the physical environment, diet, wooden shelters, local potters and tobacco pipe markers. The result is a clearer picture of life in Tidewater Virginia and the settlers' adaptation to the New World.

Although this combination of methodologies has been most widely used by anthropologists and scholars of prehistory, historians are increasingly interested in the potential value of this approach in their own work. Articles in

journals and symposia at professional meetings show that scholars of the classical, medieval and Byzantine periods are much involved. Historical archaeology, especially in the United States, is blossoming. Anthropologists and historians "study down," using with growing sophistication, social history that documents the life of the masses and describes the daily life of all classes and ethnic groups. Culture history, describing the process of human adaptation and invention, is dominating prehistory.

Although the creation of predictive models is not a primary goal of archaeologists, recognizing the signs of constructive or destructive land use, of human and environmental exploitation, should be of interest to students of contemporary society as well as to students of the past.

Digging for its own sake, or for the sake of filling a museum with treasures from an exotic culture is no longer sanctioned. There are still pressing demands on archaeological salvage teams all over the world to prevent the destruction of cultural resources or to collect as much data as possible before destruction occurs. Contemporary scholarship promotes minimal excavations, leaving as much as possible undisturbed for future generations.

The contribution of archaeology depends on our successful analysis of what questions about the past its methodology can answer and what questions need to be answered. The focus must be on the multi-faceted human experience. Interdisciplinary research most compellingly provides us with a convincing reconstruction of our complex past.

—Katherine Abramovitz

Ms. Abramovitz, a professor of Art History/Archaeology at SUNY, Binghamton, is serving temporarily on the Endowment staff.



Why Applications Fail

I woke up in the middle of the night recently with one of those mental fevers that usually come from something unresolved the previous day. What had I forgotten? My conscience was clear. My staff and I had been working on a grant application to NEH but at last it was done.

Or done for? Something about it still bothered me. The next day, re-reading, I discovered what. One paragraph, containing a philosophical statement about the contribution of the project to the humanities, appeared in essentially the same words three times: once in summary on the "face sheet," once near the beginning of the text and once near the end.

So what? It was a precise, intelligible, literate, relatively meaningful, even moderately impressive statement—that is, the first time you read it. The second time, repetition made it sound slightly weary and oddly hollow. The third repetition conveyed nothing except that we were too lazy and careless to keep from mechanically repeating ourselves. On third reading the statement of justification for our grant proposal lost credibility.

That's the one thing a grant application cannot do. Credibility is not necessarily what makes applications succeed. But lack of it certainly makes them fail.

Lack of credibility, that is, with enough people. After all, applications to NEH and many other Federal agencies usually get voted up or shot down by panels. NEH uses individual reviewers as well. Final decisions are made by the National Council on the Humanities and the

NEH Chairman. But for most applications the crucial point is the reaction of a panel, constructed deliberately of people who differ in positions, in experience, in training, in race, in sex and in point of view. It is not enough to persuade an individual; an application must be credible to a group.

I've seen valiant efforts by individual panelists to save proposals. I remember the claims of one application that struck most members of a panel as preposterous but won vigorous defense from a panel member who knew the applicants personally; she could assure us, she said, that the applicants and their project made a lot more sense than was shown in the application. Another proposal, unpersuasive about the need it asserted for a project in a mountain state, got a spirited defense from a panelist who said we had to come from such an environment to understand. Perhaps so. But both applications depended on sympathetic panelists to persuade panel majorities of what was not convincing in the applications themselves; and both applications went down.

Panel review is pooled prejudice, a cynic might say. It is true that different panelists look for different things in applications, sometimes to the extent of riding idiosyncratic hobby horses; when several such steeds are in motion on a panel, any application has a tough course to run. But the panel system makes viewpoints compete so that no one prejudice prevails. In my experience, panel arguments boil down to belief: which panelists, reading the same appli-

cation, have raised their eyebrows?

Does a scholar really need to spend a month in the archives of Copenhagen at grant expense to produce a history of the U.S. Virgin Islands? "Incredible!" roars a non-academic panelist who is sick of seeing scholars find some less-than-central research element with which to justify a junket to Europe.

"But wait a minute," says another panelist—a professor of history who thinks Caribbean studies have been malevolently slighted by NEH. "The Virgin Islands belonged to the Danes before they belonged to us, so now can the applicant write their history without studying Danish records?"

"Oh yeah?" says the antagonist. "Where in the application does it say what crucial records are in Copenhagen, or why it takes a month there to study them, or how come the applicant can't get them on microfilm at less expense?"

If the historian on the panel can't answer and the applicant hasn't had the foresight to provide clear explanations, the need to go to Copenhagen—as well as the entire proposal—loses credibility.

Repeating phrases until they lose meaning, failing to document needs that aren't self-evident to non-specialists, depending on understanding panelists to pull an unpersuasive application through—those are some of the ways for an application to lose credibility. Self-contradiction is another way.

Panelists reviewing proposals from state humanities committees, for example, often weigh the rhetorical passages about what the applicant committee intends to do with the regrant money against the actual regrants. Sometimes their spending patterns are at odds with the rhetoric. Applicants who claim to be doing what they obviously aren't don't win credibility contests.

Applicants can lose credibility also by failing to walk a kind of middle line. Just as a slick-looking proposal raises suspicions of a snow-job, a sloppy application raises questions about an applicant's ability to run a project. Bad grammar and bad spelling as well as high-blown rhetoric can raise doubts about an applicant's practical intelligence. Too much explanation of some doubtful point can seem defensive, raising almost as many questions as an application that explains too little. And even if a point is adequately covered, the coverage may not be convincing.

Most reviewers follow a set of questions or "points to evaluate" provided by the granting agency or else they devise their own. But I'm always amazed at how quickly panelists abandon such systematic scrutiny in the course of reading a truly impressive application. Checklists seem superficial when you find yourself exclaiming, "There really is value in this project. These applicants obviously can do the job. And they aren't asking for any dollars they don't clearly need. It's all explained here—and I believe it!"

—Gerald George

NEH — APPLICATION COVER SHEET			
1. Individual Applicant/Principal Project Director		b. Date of Birth	
a. Name and Mailing Address		(For)	
(last, first, initial)		Date Received	
Major Field of Study		Application #	
d. Highest Degree Attained		Initials	
mo year		2. Type of Application	
e. Education		1. <input type="checkbox"/> New	
1. <input type="checkbox"/> USA 2. <input type="checkbox"/> Other Specify:		*3. <input type="checkbox"/> Renewal	
3. Program To Which Application Is Being Made		*If 3 or 4 (ab)	
		4. Type of Applicant	
		1. <input checked="" type="checkbox"/> Individual	

Steps in the NEH review process

1. Proposal is received, read and classified according to subject matter, type of institution, or other special qualities.
2. Individual proposals are then sent to reviewers outside the agency for comment on those aspects of the application in which the reviewer has special knowledge.
3. NEH staff selects a panel of outside experts from the Endowment's computerized file of qualified panelists who come together as a group to evaluate and analyze applications. Panelists are chosen on the basis of their knowledge of a group of proposals' content and special requirements.
4. Written comments and ranking of the applications by both reviewers and panelists are provided to the National Council on the Humanities, a Presidentially-appointed board of 26 individuals, charged by law to advise the Chairman of the Endowment on all applications.
5. By law, the Chairman of the Endowment makes the final decision on all applications, acting on the advice of reviewers, panelists and National Council.

Seven frequent errors:

1. The budget does not relate closely to the activities described in the narrative.
2. The application does not provide all the information requested, including complete identification of the personnel for the project and their qualifications for the assignment.
3. The application is marred by inflated rhetoric and ignorance of similar projects elsewhere.
4. Arguments in support of the application are subjective and unconvincing; application assumes that its reader is familiar with or is predisposed to support the application.
5. The plan of work is missing or is too vague; the application shows disorganization of proposed activities and illogical sequencing of specific tasks.
6. The application is distorted by errors in grammar, fact, spelling, and mathematics; the application is sloppy: a clutter of styles, unreadable copies, missing pages and cited attachments.
7. The application does not give adequate attention to dissemination/distribution of the products of the project.

[—NEH Staff]

RECENT NEH GRANT AWARDS

Archaeology & Anthropology

W.J. Bennett, Jr.; Museum of the Red River, Idabel, OK: \$57,222. Supports analysis and interpretation of the results of archaeological work at Tell el-Hesi, Israel. *RO*

Philip P. Betancourt; Temple University, Philadelphia, PA: \$39,500. Supports a study of early Minoan pottery from 2200–1950 B.C. in Crete. *RO*

Alice Carnes; Museum of Natural History, Eugene, OR: \$26,084. Supports an exhibition and/or related education program on the prehistory of the Great Basin. *PM*

John L. Cotter; Philadelphia, PA: \$11,978. Supports the preparation of a bibliography and index of American historic archaeological sites. *RT*

Pamela J. Cressey; Alexandria Archaeology Program, Alexandria, VA: \$9,535. Supports interpretive planning for the Alexandria Community Archaeology Center. *PM*

Leland G. Ferguson; University of South Carolina, Columbia, SC: \$57,381. Supports a study of Colonial folk pottery used and possibly made by Afro-American slaves. *RS*

Steven A. LeBlanc; Mimbres Foundation, Los Angeles, CA: \$9,113. Supports an interpretation of the results of archaeological work at the Galaz site, a Mimbres Pueblo in southwestern New Mexico. *RS*

Robert Maddin, James D. Muhly; University of Pennsylvania, Philadelphia, PA: \$31,408. Supports a study of the beginnings of the Iron Age during the period 1400–700 B.C. in the eastern Mediterranean. *RO*

Gordon C. Pollard; State University of New York at Plattsburgh, Plattsburgh, NY: \$23,577. Supports analysis and interpretation of the results of archaeological work in northwest Argentina. *RO*

David Prince; Ohio University Department of Film, Athens, OH: \$65,833. Supports the production of a documentary film on recent anthropological and archaeological discoveries in the story of human ancestry. *PN*

Archival

Carolyn L. Geda; University of Michigan, Ann Arbor: \$35,812. Supports cataloging of the holdings of the Inter-university Consortium for Political and Social Research. *RC*

Richard H. Lineback; Bowling Green State University, Bowling Green, OH: \$15,792. Supports the development of a standardized system for bibliographic information in the humanities on magnetic tape. *RT*

John G. Lorenz; Association of Research Libraries, Washington, DC: \$50,000. Supports a

project to design and coordinate a plan for bibliographic control of microfilm and microfiche records. *RC*

Jack C. Thompson; Northwest Archivists, Inc., Portland, OR: \$7,705. Supports a series of one-day workshops in Oregon, Washington, Idaho and Montana on disaster preparedness for archivists. *RC*

Duane E. Webster; Association of Research Libraries, Washington, DC: \$151,924. Supports a program that enables academic libraries to identify and address document preservation problems. *RC*

Arts—History & Criticism

Barry S. Brook; City University of New York, New York, NY: \$50,000. Supports cataloging the collections of the Research Center for Musical Iconography. *RC*

Dorothy H. Coons; Institute of Gerontology, The University of Michigan, Ann Arbor, MI: \$9,976. Supports planning of a traveling exhibit of folk art which will highlight the contributions of older American folk artists to American art and culture. *PM*

Hildegard Cummings; The William Benton Museum of Art, The University of Connecticut, Storrs, CT: \$59,987. Supports three concurrent exhibitions on American Impressionism designed to show how the art reaffirmed enduring American values in a time of radical social, economic and cultural change. *PM*

Bruce Dearstyne; State University of New York, Albany, NY: \$63,265. Supports organizing and processing of the archives of the New York State Motion Picture Division, the state agency film censor from 1921 to 1965. *RC*

Karen Famera; American Music Center, Inc., New York, NY: \$52,052. Supports a catalog of the complete library of musical scores and manuscripts of the Center. *RC*

Samuel A. Floyd, Jr.; Fisk University, Nashville, TN: \$16,544. Supports an anthology of the music of black American composers. *RT*

Julianne Griffin; Architectural History Foundation, NY: \$5,400. Supports publication of an architectural study of the Roman Baroque residence and oratory built by Norromini for the Filippini religious order. *RP*

Pauline Chase Harrell; Boston Redevelopment Authority, Boston, MA: \$160,000. Supports an exhibit that will interpret the physical development of Boston as a dynamic process in which the forces of change and continuity interact, including the key role of landmarks in the city. *PM*

Barbara Kates, age 24; Washington, DC: \$2,713. *Youthgrant* supports an oral and video history of modern dance in the Washington, D.C. area during the 1930s and the 1940s. *AY*

John Kuiper; International Museum of Photography, Rochester, NY: \$45,000. Supports the preparation of a union catalog of motion pic-

ture, television and radio manuscript collections in New York State. *RC*

Bates Lowry; The Dunlap Society, Essex, NY: \$6,000. Supports planning for an exhibit on public buildings of the early American Republic. *PM*

History—Non-U.S.

J.G. Bell; Stanford University Press, Stanford, CA: \$3,000. Supports publication of a study of peasant rebellion in the Huai-pei region of China during the period 1845–1945. *RP*

Betty Crapivinsky; Institute for the Study of Human Issues, Philadelphia, PA: \$488. Supports the publication of a history of folklore in Europe by G. Cocchiara. *RP*

Bernard Gronert; Columbia University Press, NY: \$4,000. Supports publication of a biography of Houston Stewart Chamberlain, an anti-Semitic figure in pre-World War II Germany. *RP*

Ray Hubbard; Unicorn Project, Inc., Potomac, MD: \$108,558. Supports script and animation text for a film on life in and around a Welsh medieval castle. *PN*

Joyce R. Jackson; Pinelands Regional School District, Tuckerton, NJ: \$9,923. Supports the development of a one-semester junior high school course dealing with the languages and cultures of France, Germany and Spain. *ES*

Peter Kahn; Stanford University Press, Stanford, CA: \$3,750. Supports publication of a study of Aleksandra Kollontai, a Russian social activist. *RP*

Robert Karplus; University of California, Berkeley, CA: \$29,837. Supports a research project on the influence of Albert Einstein's thought on non-scientist intellectuals in England and America. *RO*

Lawrence A. Kiley; City School District of Oswego, Oswego, NY: \$90,000. Supports a series of summer institutes for high school teachers to develop humanities courses on the cultures of Asia and Africa. *ES*

Julius Kirshner; The University of Chicago, IL: \$74,993. Supports social historical study of marriage and mortality patterns of young girls in 15th-century Florence. *RO*

History—U.S.

Jim Allison & Gail Hynes; Jefferson County Public Schools, Lakewood, CA: \$97,020. Supports the development of interdisciplinary high school courses on the Hispanic cultures of the American Southwest. *ES*

Michael Ames; Temple University Press, Philadelphia, PA: \$4,000. Supports publication of a study by Douglas Daniels of the culture of black settlers in San Francisco. *RP*

Roland M. Baumann; Pennsylvania Historical and Museum Commission, Harrisburg, PA: \$72,308. Supports microfilming and production of a guide to the records of the Harmony Society and the papers of John Duss. RC
Conrad Bergendoff; Augustana Historical Society, Rock Island, IL: \$18,888. Supports a study of Swedish immigrants to the United States between 1860 and 1962. RS

Mary Boccaccio; University of Maryland, College Park, MD: \$11,682. Supports the organization and microfilming of the records of Greenbelt Homes, Inc., first participants in the green towns movement of the 1930s. RC

John R. Bockstoe; Old Dartmouth Historical Society, New Bedford, MA: \$6,850. Supports the planning of an exhibition on the role of the American whaling industry in the exploration and commercial opening of the North Pacific Ocean. PM

St. Claire Bourne; Institute of the Black World, Atlanta, GA \$15,605. Supports the planning of a series of television programs documenting the efforts of American blacks to achieve freedom, justice and human dignity. PN

Katharine L. Brown; Stonewall Jackson House, Lexington, VA: \$6,883. Supports the development of an interpretive program for this historic site. PM

Nancy Campbell; Sleepy Hollow Restorations, Inc., Tarrytown, NY: \$7,700. Supports the production of two slide-tape orientation programs for historic Sunnyside, home of Washington Irving. PM

Steven A. Channing; Kentucky Educational Television, Lexington, KY: \$35,000. Supports the development of a television script dealing with the Algonquin Indian Nation, the Shawnee, and the American frontiersman, Daniel Boone. PN

Nancy F. Chudacoff; Rhode Island Historical Society, Providence, RI: \$47,917. Supports a program to arrange, sort and describe the records of the Providence Custom House, covering the period from 1790 to 1900. RC

Gwendolyn Clancy, age 27; Cedarville, CA: \$9,906. *Youthgrant* to support the production of a documentary film on the life and work of family ranchers in the American West and the controversy over their traditional use of public lands for livestock grazing. AY

David Crosson; Allen County-Fort Wayne Historical Society, Fort Wayne, IN: \$148,754. Supports production of exhibits on the history of Fort Wayne and its relationship to the tri-state hinterland. PM

Ron Daley; Alice Lloyd College, Pippa Passes, KY: \$85,000. Supports the development of high school courses on Appalachian life and culture. ES

Oscar R. Dathorne; University of Miami, Coral Gables, FL: \$46,826. Supports a summer seminar for college teachers in the field of black studies. FS

Margo Davis, age 17; Closter, NJ; \$1,800. *Youthgrant* supports a comparative study of the transitions in female teenagers' roles in changing subcultures across the United States. AY

Peter Davis; Middletown Film Project, Muncie, IN: \$325,000. Supports the production of a pilot documentary film on the political process in America's famous "Middletown," Muncie, Indiana. PN

Jane Deren; Feminist Radio Network, Washington, DC: \$5,000. Supports the planning of a series of radio programs on the lives of immigrant women in the U.S. from the late 19th century to the present. PN

Frank Espada; Puerto Rican Research & Resources Center, Inc., Washington, DC: \$25,000.

Supports planning for an oral and photographic history of the Puerto Rican migration to the United States. AP

Frank Fernandez; St. Bernard Parish Police Jury, Chalmette, LA: \$890. Support hiring a consultant to plan for organizing and processing the 18th and 19th century archives of the Parish. RC

Roger Fortin; Cincinnati Fire Museum Association, Cincinnati, OH: \$9,910. Supports development of an overall interpretive program for the Fire Museum. PM

Hugh T. French, age 22; Moose Island, ME: \$2,495. *Youthgrant* supports an oral history and cultural study of the relationship of man and environment on Moose Island, Maine. AY

Judith Gentry & John Cameron; University of Southwestern Louisiana, Lafayette, LA: \$25,000. Supports a social and economic history of colonial and antebellum Acadian Louisiana. RS

Jack Goldsmith; California State College, Bakersfield, CA: \$39,980. Supports planning for a research project and subsequent public programs on the migration of rural Americans to California during the 1930s depression. AD

Hal Goodridge, age 11; Community School District 16, Brooklyn, NY: \$1,307. *Youthgrant* supports a project by six public school students to examine the portrayal of ethnic minorities in 19th-century literature. AY

Joanne Grant; The Film Fund, NY: \$20,000. Supports the filming of interviews with Ella J. Baker, a civil rights activist, to produce a one-hour documentary on her life. PN

Riccardo Guadino, age 24; University of California, Santa Cruz: \$8,947. *Youthgrant* supports a historical study of the Santa Cruz Italian fishing community. AY

James D. Hart; University of California-Berkeley, Berkeley, CA: \$15,539. Supports the continued development of the Bancroft library's History of Science and Technology Archive. RC

Ann M. Hermann; Seneca Falls Historical Society, Seneca Falls, NY: \$2,580. Supports general planning to formulate goals and direction in response to increased academic and public demand. PM

Ann Herron, age 23; Waynesboro, VA: \$2,446. *Youthgrant* supports a historical study of hand-weaving in the Shenandoah Valley, 1900-1940. AY

Richard Hill; Native American Center for the Living Arts, Niagara Falls, NY: \$56,821. Supports planning, research and design of an exhibit of approximately 400 objects of traditional Native American cultural expression from 10 cultural regions and 74 tribal groups. PM

J.D. Hokoyama; Japanese American Citizens League, San Francisco, CA: \$35,000. Supports script development of a television program on the Japanese-American experience from 1869 to the present. PN

Kate Houston; COMPAS, St. Paul, MN: \$16,000. Supports the development of theater and radio productions on local history of the St. Paul area as a means of involving local residents in studying their own history. AP

J. Craig Jenkins; Center for Policy Research, New York, NY: \$49,365. Supports a study of the role of "support organizations," such as churches, unions and corporations, in shaping the social movements of the 1960s. RS

Mead Jones; Valley Forge Historical Society, Valley Forge, PA: \$13,900. Supports planning for cooperation with the National Park Service to interpret the story of Valley Forge. PM

Richard N. Juliani; The Balch Institute for Ethnic Studies, Philadelphia, PA: \$11,678. Supports the development of a training program in

family history for senior citizens. AP

Patricia King & Eva S. Moseley; Radcliffe College, Cambridge, MA: \$99,945. Supports the development of archival resources in the Schlesinger Library on women's issues in health and education. RC

Carol A. Krawczyk, age 21; Saint Joseph College, West Hartford, CT: \$2,375. *Youthgrant* supports a historical study of Connecticut's changing landscape. AY

Ann J. Lane; Radcliffe College, Cambridge, MA: \$80,000. Supports a biography of Charlotte Perkins Gilman (1860-1935). RO

Andra Lupardus; University of Tulsa, Tulsa, OK: \$100,000. Supports cataloging of the University's American Indian book collection. RC

Christopher M. Lyman, age 24; Stanford, CA: \$8,222. *Youthgrant* supports a critical review of the photographs of North American Indians taken by Edward Curtis between 1900 and 1930. AY

Lisa Mack, age 21; Monroe, NY: \$1,691. *Youthgrant* supports a study of the stories and legends told by contemporary Hasidic Jewish women, and of the significance of these stories in maintaining the Hasidic way of life. AY

Terry A. McNealy; The Spruance Library of the Bucks County Historical Society, Doylestown, PA: \$29,851. Supports the preservation and organizations of the personal papers of Henry C. Mercer (1856-1930) of Doylestown, Pennsylvania. RC

Philip Martin, age 25; Dodgeville, WI: \$2,500. *Youthgrant* supports a study of the role of folk music in the Norwegian-American community of Westby, Wisconsin. AY

H. Brett Melendy; University of Hawaii, Honolulu, HI: \$91,346. Supports a history of the territory of Hawaii, 1900-1959. RS

Mitch Menzer, age 23 & Mike Williams, age 24; Washington, DC: \$9,950. *Youthgrant* supports a study of the early development of the textile industry in and around Prattville, Alabama. AY

Joyce D. Miller; Amalgamated Clothing & Textile Workers Union, NY: \$317,316. Supports continuation and expansion of a program of humanities seminars for ACTWU members. Seminars and accompanying discussion materials are designed to help members see their own life and work experiences in a broader historical and cultural context. AP

Mary T. Murphy, age 25 & Helen Bresler, age 24; University of North Carolina, Chapel Hill, NC: \$8,513. *Youthgrant* supports an oral and photographic history of Butte, Montana. AY

Benjamin Nadel; Bund Archives of the Jewish Labor Movement, New York, NY: \$96,381. Supports the development of finding aids for the Bund Archives. RC

James Newcomer; Texas Christian University Press, Fort Worth, TX: \$10,000. Supports publication of a collection of Kiowa Indian history, folklore, myths and legends. RP

Orest Ohar, age 17, Father Gabriel Richard High School, Ann Arbor, MI: \$1,811. *Youthgrant* supports a biography, designed for Detroit high school students, of Father Richard, (1767-1832), co-founder of the University of Michigan and U.S. Congressman. AY

Peter J. Parker; The Historical Society of Pennsylvania, Philadelphia, PA: \$80,660. Supports processing of the society's extensive manuscript collections. RC

J. Rupert Picott; Association for the Study of Afro-American Life and History, Inc., Washington, DC: \$140,664. Supports a history of the migration of 2,000,000 black Americans from the south to the North and West between 1915 and 1940. AP

Intercultural Studies

Jan Demarest; University of Colorado, Boulder, CO: \$29,993. Supports an exhibit of French novelist George Sand's letters, manuscripts, drawings, photographs, paintings, and objects from Sand's puppet theater borrowed from France. *PM*

George R. Ellis; Museum of Cultural History, University of California at Los Angeles, CA: \$223,625. Supports an interpretive exhibit of the arts of the Surinam Maroons, African plantation slaves who escaped to South America and established societies that are still flourishing. The exhibit will bring together 359 objects from all the major collections of Maroon art in the world. *PM*

Sarah Faunce; The Brooklyn Museum, NY: \$149,620. Supports an exhibit which is part of the *Belgium Today* International Symposium, on Belgian art between 1880-1914, focusing on Belgium's international role in the development of early modern art. *PM*

Gerald H. Grosso; Pacific Northwest Conservation Laboratory, Fort Orchard, WA: \$1,500. Supports hiring a consultant to plan cataloging and preservation of the Harry Ward Photographic Collection. *RC*

Abraham P. Ho; Chung-Cheng Art Gallery, Jamaica, NY: \$10,000. Supports planning for programs on Chinese performing arts, including an exhibit and catalog, classical Chinese music concerts, shadow and marionette dramas, workshops, and lecture demonstrations. *PM*

Ellen S. Jacobowitz; Philadelphia Museum of Art, Philadelphia, PA: \$87,175. Supports the first major American exhibition of engravings and woodcuts by Lucas van Leyden, a leading graphic artist working in the Netherlands during the 16th century. *PM*

Interdisciplinary

Clay Boland; Colorado Mountain College, Glenwood Springs, CO: \$50,000. Supports the development of a two-year humanities program for community college students who expect to transfer to four-year institutions. *EP*

Michael K. Buckland; University of California-Berkeley, Berkeley, CA: \$8,494. Supports planning for a program of bibliographic instruction for the adult public to encourage use of public library resources in the humanities. *PL*

Ellen M. Campbell; Marymount College, Tarrytown, NY: \$11,000. Supports a project to open the Marymount College Library on three Sundays during the academic year to local residents for their private research projects. *PL*

Catherine Conn; The Hudson River Museum, Yonkers, NY: \$40,000. Supports an exhibit on the accomplishments of the nineteenth-century American artist, inventor, and journalist Rufus Porter using his engravings, inventions, books, journals, and photographs to provide insights into the art, science, and economic enterprise of 19th-century New England. *PM*

Joyce Crawford; The New York Historical Society, New York, NY: \$27,440. Supports the development of an interdisciplinary American history curriculum for elementary and junior high schools. *ES*

Ann Curtis, age 23; East Lansing, MI: \$5,222. *Youthgrant* for the development of a series of

audio tapes, designed specifically for the visually impaired, interpreting the collections and exhibits of the Michigan State University Museum. *AY*

Jack Delaini; Washington Park Zoo, Portland, OR: \$9,600. Supports planning for a series of exhibits that will explore the cultural and historic relationships which have existed between humans and elephants and will show how man has used elephants in war, work, entertainment, conservation, and symbol. *PM*

The following grants support humanities seminars for medical and health care teachers:

Saul Benison; University of Cincinnati, Cincinnati, OH: \$41,425. *FP*

H. Tristram Englehardt, Jr.; Kennedy Institute of Ethics, Washington, DC: \$35,893. *FP*

Edmund L. Erde & James B. Speer, Jr.; University of Texas Medical Branch, Galveston, TX: \$38,535. *FP*

Samuel Gorovitz; University of Maryland, College Park, MD: \$30,348. *FP*

Karen A. Lebacqz; Pacific School of Religion, Berkeley, CA: \$25,434. *FP*

The following grants support academic year-long programs of fellowships for working journalists:

Lyle M. Nelson; Stanford University, Stanford, CA: \$263,736. *FP*

Ben Yablonky; University of Michigan, Ann Arbor, MI: \$382,500. *FP*

Jurisprudence

The following grants support humanities seminars for teachers in law schools:

Hugo A. Bedau; Tufts University, Medford, MA: \$39,943. *FP*

Derrick A. Bell; Harvard University, Cambridge, MA: \$49,675. *FP*

Robert M. Cover; Yale University, New Haven, CT: \$47,401. *FP*

Leonard W. Levy; Claremont Graduate School, Claremont, CA: \$59,864. Supports the preparation of a one-volume encyclopedia on American constitutional history and law. *RT*

M. Ridge & B.L. Merrell; Huntington Library, San Marino, CAL: \$40,000. Supports publication of a study of the concepts of property law in the early American West. *RP*

Joel Sucher; Pacific Street Films, Brooklyn, NY: \$20,000. Supports the planning of a film series entitled, "The Law, the Courts, and the People." *PN*

Language & Linguistics

Robert W. Allison; The University of Chicago, Chicago, IL: \$25,129. Supports the preparation of a guide to the description and cataloging of Greek manuscripts and monastic manuscript libraries on Mt. Athos. *RC*

Aziz S. Atiya; University of Utah, Salt Lake City, UT: \$100,000. Supports an encyclopedia of Coptic faith and culture. *RT*

Germaine Bree; Wake Forest University, Winston-Salem, NC: \$56,185. Supports a summer seminar for college teachers in the field of French. *FS*

William E. Coles, Jr.; University of Pittsburgh, Pittsburgh, PA: \$48,171. Supports a summer seminar for college teachers in the fields of composition and rhetoric. *FS*

John B. Davenport; College of St. Thomas, St. Paul, MN: \$22,794. Supports cataloging of nearly 5,000 titles in the College's Celtic library. *RC*

Albert E. Dien; Stanford University, Stanford, CA: \$90,622. Supports the preparation of a catalog of abstracts of archaeological and humanistic research in the Peoples Republic of China in the past 25 years. *RT*

Emile J. Dion, Jr.; Phillips Exeter Academy, Exeter, NH: \$24,675. Supports a series of workshops for New Hampshire high school teachers of French and Spanish who will explore ways of teaching foreign cultures through French and Spanish literature. *ES*

Charles B. Faulhaber; Hispanic Society of America, New York, NY: \$19,678. Supports the development of a catalog of Medieval Spanish letters and documents. *RC*

James Gray; University of California-Berkeley, Berkeley, CA: \$180,000. Supports the nationwide expansion of the Bay Area/National Writing Project. Through a series of institutes, publications, courses and inservice programs, the Project will develop a cadre of teachers informed about teaching composition from kindergarten through graduate school. *ES*

Elizabeth Hadas; University of New Mexico, Albuquerque, NM: \$9,000. Supports publication of a dictionary of the Navajo language. *RP*

Mrs. Yoshino Hasegawa; San Joaquin Valley Library System, Fresno, CA: \$83,161. Supports a program to increase the involvement of the Japanese-American community with the libraries in the area through a series of lectures, videotape presentations, demonstrations and workshops and by increasing the libraries' Japanese language materials. *PL*

A. Huyssen; University of Wisconsin-Milwaukee, Milwaukee, WI: \$8,336. Supports a conference on the rhetorics of technology. *RD*

Rudolph Masciantonio & Eleanor L. Sandstrom; The School District of Philadelphia, Philadelphia, PA: \$50,249. Supports development of Latin courses designed for elementary and secondary schools. *ES*

Janis L. Pallister; Bowling Green State University, Huron, OH: \$15,748. Supports the translation into English of a scientific work by Renaissance French surgeon, Ambroise Pare. *RL*

Bernard Spolsky; University of New Mexico, Albuquerque, NM: \$45,811. Supports a summer seminar for college teachers in the field of linguistics. *FS*

Allan R. Taylor; University of Colorado, Boulder, CO: \$76,195. Supports the preparation of a dictionary of the Gros Ventre dialect of the Arapahoe Indian language. *RT*

Barbara Boyer Walter; Western Public Radio, San Francisco, CA: \$18,500. Supports the production of a one-hour radio documentary on the state of language communications. *PN*

Lindsay Waters; University of Minnesota Press, Minneapolis, MN: \$6,500. Supports publication of a linguistic study of the Scandinavian languages. *RP*

Ensan Yarshater; New York, NY: \$17,500. Supports the planning for an encyclopedia of Iranian culture. *RT*

Literature

Robert M. Bender; The University of Missouri, Columbia, MO: \$160,000. Supports an interpretive program to explain and enhance the Folger Library Shakespeare Exhibit at the Nelson Gallery and Shakespeare's relation to the lives of

people in the Midwest. *PM*

Fred E. Carlisle; Michigan State University, East Lansing, MI: \$48,970. Supports a summer seminar for college teachers in the field of English. *FS*

Allen Fitchen; University of Chicago Press, Chicago, IL: \$4,476. Supports publication of volume three of an English translation of the 16th-century Chinese epic, *The Journey to the West*. *RP*

Paul H. Gebhard; Indiana University, Bloomington, IN: \$100,000. Supports the cataloging of a literary collection. *RC*

Robert Geller; Learning In Focus, New York, NY: \$50,000. Supports the development of scripts for a television adaptation of James Baldwin's *Go Tell It On The Mountain*. *PN*

Bruce Harkness; Kent State University, Kent, OH: \$83,456. Supports an edition of the works of Joseph Conrad. *RE*

Geoffrey H. Hartmen; Yale University, New Haven CT: \$52,464. Supports a summer seminar for college teachers in the field of criticism and literary theory. *FS*

Carolyn Heilbrun; Columbia University, New York, NY: \$52,923. Supports a summer seminar for college teachers in the field of English. *FS*

Robert Kotlowitz; Educational Broadcasting Corporation, New York, NY: \$330,000. Supports the production of a 90-minute film on the life and work of American poet, Carl Sandburg. *PN*

J.A. Miles, Jr.; University of California Press, Los Angeles, CA: \$8,500. Supports publication of a complete facsimile edition of the twenty-two Shakespeare Quartos. *RP*

Naomi Pascal; University of Washington Press, Seattle, WA: \$5,000. Supports publication of a critical study of the Polish playwright, painter and novelist Witkacy. *RP*

Yuri Rasovsky; National Radio Theatre of Chicago, Chicago, IL: \$299,960. Supports the production of twelve 60-minute radio programs dramatizing Homer's *Odyssey*. *PN*

Richard D. Rust; University of North Carolina, Chapel Hill, NC: \$35,328. Supports the preparation of a complete edition of the works of Washington Irving. *RE*

Grace Martin Smith; Berkeley, CA: \$35,862. Supports the translation into English of the work of Yunus Emre, an early 14th-century Turkish poet. *RL*

Henry L. Snyder; Louisiana State University, Baton Rouge, LA: \$105,316. Supports the preparation of a short title catalog of 18th-century North American printed material. *RT*

Philosophy

E. Bahr; University of California at Los Angeles, Los Angeles, CA: \$9,989. Supports an international conference of Lessing-Mendelssohn scholars. *RD*

Laurence Cohen; MIT Press, Cambridge, MA: \$5,898. Supports publication of a book on the philosophy of science by Isaac Levi. *RP*

G. Fay Dickerson; American Theological Library Association, Philadelphia, PA: \$97,922. Supports the development of an index of books in the field of religion published between 1970 and 1975. *RT*

William W. Hallo; Yale University, New Haven CT: \$50,192. Supports a summer seminar for college teachers in the field of religious studies. *FS*

Albert R. Jonsen; University of California at San Francisco, San Francisco, CA: \$78,000.

Supports a study of the relationship between formal moral philosophy and the practices of common law. *RO*

William Lee Miller; Indiana University, Bloomington, IN: \$9,271. Supports the planning of a series of radio programs on ethics in medicine. *PN*

Herman J. Saatkamp, Jr.; University of Tampa, Tampa, FL: \$75,000. Supports editing of the works of American Philosopher George Santayana. *RE*

Leone Stein; University of Massachusetts Press, Amherst, MA: \$6,500. Supports publication of a study of Taoism and Chinese religion. *RP*

Social Science

Gordon E. Baker; University of California, Santa Barbara, CA: \$45,246. Supports a summer seminar for college teachers in the field of political science. *FS*

Joan Wells Coward; Rutgers University, New Brunswick, NJ: \$77,432. Supports a study of the development of the political process in three states between 1790 and 1840. *RS*

Daniel J. Elazar; Center for the Study of Federalism, Temple University, Philadelphia, PA: \$79,918. Supports a study of the influence of the idea of the covenant on Western political behavior. *RO*

Joel Kugelmass; Pacifica Foundation, Los Angeles, CA: \$8,356. Supports planning for a documentary radio series on national unity and social conflict in post-World War II America. *PN*

Sheilah K. Mann; American Political Science Association, Washington, DC: \$99,303. Supports a series of seminars for political science college faculties on the subject of citizenship and political education. *EH*

Wilson C. McWilliams; Livingston College, Rutgers, University, New Brunswick, NJ: \$57,007. Supports a summer seminar for college teachers in the field of political science. *FS*

Mulford Sibley; University of Minnesota, Minneapolis, MN: \$53,321. Supports a summer seminar for college teachers in the field of political science. *FS*

Henry Tom; Johns Hopkins University Press, Baltimore, MD: \$8,985. Supports publication of the *History of Economic Reasoning* by the late Karl Pribram. *RP*

Taketsugu Tsurutani; Washington State University, Pullman, WA: \$59,824. Supports a research project on the relative roles of academics in the political affairs of the United States. *RO*

State Programs

The following grants support the statewide humanities programs. The state organization funds humanities projects designed by and responsive to the interest of the state's citizens.

Alabama Committee for the Humanities and Public Policy, Birmingham-Southern College, AL: James Pate, Chairman, Jack Geren, Executive Director: up to \$373,000 Outright, plus an offer of up to \$15,000 Gifts and Matching.

Colorado Humanities Program, Boulder, CO: Pat Schlatter, Chairman, Kathlene Lemmon, Executive Director: an offer of up to \$40,000 Gifts and Matching (the grant supplements the previous G & M offer).

Iowa Board for Public Programs in the Humanities, University of Iowa, IA: Carol Guardo,

Chairman, Philip L. Shively, Executive Director: up to \$323,000 Outright, plus an offer of up to \$20,000 Gifts and Matching.

Kansas Committee for the Humanities, Topeka, KS: John Peterson, Chairman, Marion Cott, Executive Director: up to \$345,000 Outright, plus an offer of up to \$15,000 Gifts and Matching.

Maryland Committee for the Humanities Inc., Baltimore, MD: Joseph W. Cox, Chairman, Judith O'Sullivan, Executive Director: up to \$383,000 Outright, plus an offer of up to \$100,000 Gifts and Matching.

New Jersey Committee for the Humanities, Rutgers, NJ: Leah Slosberg, Chairman, Miriam L. Murphy, Executive Director: up to \$461,500 Outright, plus an offer of up to \$122,500 Gifts and Matching.

New York Council for the Humanities, New York, NY: Helene L. Kaplan, Chairman, Carol Groneman, Executive Director: up to \$716,800 outright.

North Carolina Humanities Committee, Greensboro, NC: E. Maynard Adams, Chairman, Rollyn Oakley Winters, Executive Director: an offer of up to \$10,000 Gifts and Matching (the grant supplements the previous G & M offer).

Oregon Committee for the Humanities, Portland, OR: Mary Tobin Winch, Chairman, Richard Lewis, Executive Director: up to \$353,000 outright.

The Humanities Foundation of **West Virginia**, Institute, WV: Betsy K. McCreight, Chairman, Charles Daugherty, Executive Director: up to \$335,200 Outright, plus an offer of up to \$30,000 Gifts and Matching.

The capital letters at the end of each grant description designate the division or office and the program through which the grant was made (see complete program descriptions on page 16-17)

Special Programs

AD Special Projects

AP Program Development

AV Science, Technology and Human Values

AY Youthgrants

AZ Youth Projects

Education Programs

EC Consultants

ED Implementation

EH Higher Education

EP Pilot

ES Elementary and Secondary

Fellowship Programs

FA Independent Study

FB Young Humanists

FC Centers for Advanced Study

FF Special Fellowships Programs

FP Professions

FR Residential Fellowships

FS Summer Seminars

FT Summer Stipends

Planning & Policy Assessment

OP

Public Programs

PL Library Humanities Projects

PM Museums

PN Media

Research Programs

RC Research Resources

RD Conferences

RE Editions

RL Translations

TC Basic Research

RP Publications

RS State, Local and Regional History

RT Tools

State Programs

SA, SD, SO

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Jay Ruby, anthropologist and editor of *Visual Anthropology* on The Scholar and the Film Producer

Arthur Unger, television critic for *The Christian Science Monitor* on *American Short Story II* and *Odyssey*

Frances Fitzgerald discusses *America Revised* with John W. Blassingame, Jay Featherstone, Dan Lacy and Kathryn Kish Sklar

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BIBLIOGRAPHY

With the hope that some of the articles have stimulated your appetite for further reading, we have selected a limited bibliography, as follows:

Bioethics

GOROVITZ, SAMUEL, ed. **Moral Problems in Medicine.** Englewood Cliffs, N.J.: Prentice-Hall, 1976. A collection of readings on moral issues in medicine from a philosophical point of view. Result of a project at Case Western Reserve which was partially supported by NEH.

KOREIN, JULIUS, ed. **Brain Death: Interrelated Medical and Social Issues.** *Annals of the New York Academy of Sciences*, vol. 315. New York: New York Academy of Sciences, 1978. Delineates criteria which will allow the physician to make the diagnosis of death of an individual whose brain is dead.

REICH, WARREN T., ed. **Encyclopedia of Bioethics.** New York: Free Press, 1978.

UTKE, ALLEN R. **Bio-babel: Can We Survive the New Biology?** Atlanta, Ga.: John Knox Press, 1978. Discusses recent progress in biological science and its application to human life. Asserts that humankind is not yet ready to apply the new discoveries and knowledge wisely.

VEATCH, ROBERT M. **Death, Dying, and the Biological Revolution: Our Last Quest for Responsibility.** New Haven: Yale University Press, 1976. Compares the relationship between the public commitment to use all available technology in an effort to extend life vs. the individual patient's right to make decisions about dying.

Biography

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About the authors. . .

Robert Jay Lifton

holds the Foundations' Fund for Research in Psychiatry professorship at Yale. Dr. Lifton studied at Cornell University and New York Medical College, where he obtained his M.D. in 1948. While serving as a psychiatrist in the U.S. Air Force, he became interested in exploring the impact of extreme historical circumstances on human behavior, an interest which has since dominated his life and work. A critic for the *New York Review of Books* remarked that, "Lifton brings to scholarship a passion and moral intelligence that links psychiatry to ethics." His most recent book, *The Broken Connection*, was published in November, 1979 by Simon & Schuster. He is presently completing research, under an NEH grant, for a volume about the *Doctors of the Holocaust*. **Page 1.**



Eugene Dominick

Genovese, immediate past-president of the Organization of American Historians, has won international acclaim for his extensive studies in slavery. Brooklyn born, Professor Genovese earned his degrees at Brooklyn College and Columbia University where he was one of Professor Dumas Malone's last graduate students. Since 1969 he has chaired the history department at the University of Rochester. A Fellow of the American Academy of Arts and Sciences and of the Center of the Behavioral Sciences, Professor Genovese also serves as a member of the editorial boards of *The Journal of Social History*, *Dialectical Anthropology* and as the editor of *Marxist Perspectives*. Mr. Genovese pays tribute to Mr. Malone's teaching, both in the classroom and in his monumental Jefferson biography. **Page 5.**



George Barnard Forgie is an assistant professor of history at the University of Texas at Austin. Mr. Forgie was educated at Amherst College and Stanford University. He holds three degrees from the latter institution, including an LL.B from the School of Law, and a Ph.D in history. Professor Forgie's doctoral dissertation in history won the Allan Nevins Prize of the Society of American Historians, and was published by W.W. Norton & Company in 1979 as *Patricide in the House Divided: A Psychological Interpretation of Lincoln and His Age*. Mr. Forgie brings the insights of the psychohistorian to our section on biography. **Page 6.**



Barbara Haber, Curator of Printed Books at the Schlesinger Library since 1968, was named Radcliffe Scholar at that institution. Ms. Haber, educated at the University of Wisconsin, the University of Chicago and at Simmons College, has guided the development of the Library's printed collection which has doubled in size during the last decade. Her work, *Women in America: A Guide to Books, 1963-1975*—soon to be revised and published in paperback—is an annotated bibliography that documents the growth of the new women's movement. Ms. Haber says, "most biographers overlook gender," explaining that heretofore biographies of women have failed to examine "the conflicts that mark the lives of many women." **Page 7.**



Janice A. Radway is an assistant professor of American Civilization at the University of Pennsylvania. Ms. Radway earned her degrees at Michigan State University and at SUNY, Stonybrook. "A Phenomenological



Theory of Popular and Elite Literature," her doctoral dissertation, was directed by Russell B. Nye, a leading advocate for the study of popular culture. Professor Radway who serves as undergraduate Chair, Department of American Civilization at the University of Pennsylvania, is also a delegate-at-large to the Popular Culture Association. Her contribution to our popular culture/social history dialogue links the Gothic novels of the 50s with the emerging feminist movement. **Page 14.**

Leslie Howard Owens chairs the Program in Africana Studies at SUNY, Stonybrook. A member of three honor societies including Phi Beta Kappa, Professor Owens was educated at the U.S.



International University, San Diego, and at the University of California, Riverside, concentrating in U.S. and Latin American history. Mr. Owens' book *This Species of Property: Slave Life and Culture in the Old South* was published by Oxford University Press in 1975 and reprinted in paperback in 1977. Professor Owens argues that popular culture as social history is only as good as the questions an investigator asks in his contribution to the dialogue on **Page 15.**

Gerald George, director of the American Association for State and Local History, was educated at the University of Wichita and Yale, where he did graduate work in history as a Woodrow Wilson Fellow. He has been a



journalist and was a special assistant to the first chairman of the National Endowment for the Humanities. Mr. George spent nearly five years as managing editor of AASLH's "The States and the Nation," a series of short histories of each state in the union. He often reviews NEH grant applications and is an occasional member of the Endowment's grant evaluation panels. **Page 21.**

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