

# HUMANITIES

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Dorothea Lange  
DOCUMENTING THE DEPRESSION

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Dorothea Lange  
DOCUMENTING THE DEPRESSION

*Dorothea Lange, 1934*

—Photo by Paul S. Taylor. Courtesy of the Dorothea Lange Collection, The Oakland Museum. Gift of Paul S. Taylor.

#### Humanities

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## EDITOR'S NOTE

### *America in the Thirties*

*Okies buffeted by the Dust Bowl...field hands despairing of drought...potato camp squatters waiting for work...The faces of the Great Depression haunt us still.*

They were called by photographer Edward Steichen "the most remarkable human documents that were ever rendered in pictures." The times brought a fusing of talents: novelist Erskine Caldwell and photographer Margaret Bourke-White; James Agee and Walker Evans. In the outpouring of images, one was to become an icon: a photograph of a worn-to-the-bone woman and her young children. The photographer was Dorothea Lange.

In this issue, Therese Thau Heyman writes about the work of Lange, who left her photographic studio in San Francisco for the open road. Traveling with her was labor economist Paul Taylor, her collaborator and eventually her husband.

"March 1936," reads a Lange note from the field. "*Migrant agricultural worker's family. Seven hungry children. Mother age 32. Father is native Californian. Destitute in pea pickers' camp, Nipomo, California, because of the failure of the early pea crop. These people had just sold their tires in order to buy food.*"

Taylor describes how he and Lange coped: "Very early we got a station wagon...We saw that we could put Dorothea's equipment, a ladder and everything and she could climb up on top. When she was on top of the car, she just stood up...You see, she wasn't very tall, and if she took photographs down here, that's a pretty low level...But with the ladder, she could climb up several steps and photograph above her head level."

Conditions, by all accounts, were difficult. Lange was on the road for six to eight weeks at a time as a "photographer-investigator" for the federal government earning \$191.66 a month. Getting film to final print was daunting; Lange was swamped, and for a time her negatives were developed by a not-yet-famous Ansel Adams. "She sent the film packs to me in Yosemite," Adams recalls. "They'd still come smelling of mildew. You have no idea of the heat. August in the South on the farms and all that damp. You opened the packet, smelled the marshes and whew! Even then some of them were damaged by the humidity."

Between 1935 and 1939, Lange and her colleagues documented the hard times in 270,000 photographs. They were not alone. In New York City, nearly three hundred writers were working for the Federal Writers' Project, producing histories and guidebooks of peoples and places. Novelists Richard Wright and Ralph Ellison contributed to *The Negro in New York*; John Cheever was an editor on the *New York City Guide*.

As for Lange, by 1939 she had put together enough material for a book, *An American Exodus*. But by that time attention was turning from economic hard times to the far-off rumblings of war. Few copies were sold, Heyman tells us, and the book was remaindered.

Today 23,000 of Lange's prints reside in the Oakland Museum, together with private letters and memorabilia given by her husband Paul. "Documentary photography," she writes, "records the social scene of our time. It mirrors the present and documents for the future. Its focus is man in his relation to mankind. It records his customs at work, at war, at play, or his round of activities through twenty-four hours of the day, the cycle of the seasons, or the span of a life."

—Mary Lou Beatty

# HUMANITIES

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# THE ENDOWMENT'S NEW CHAIRMAN:



## SHELDON HACKNEY

UNIVERSITIES EXIST to create new knowledge and to preserve and communicate knowledge. The NEH, as a sort of university without walls, through its research, education, and public programs, is engaged in the same effort. I am dedicated to the proposition that we can improve the human condition through knowledge and that our hope for tomorrow in this troubled world depends on the sort of understanding that can come through learning.

I have great respect for the NEH. It is the single most important institution in American life promoting the humanities, and it has a long record of accomplishment. I believe there are things that can be done to extend and broaden the impact of the NEH as it fulfills its statutory task of stimulating the humanities.

I like to think of the humanities as human beings recording and thinking about human experience and the human condition, preserving the best of the past and deriving new insights in the present. One of the things that the NEH can do is to conduct a national conversation around the big

As a scholar, author, teacher and university administrator, Sheldon Hackney has compiled a distinguished record during a career that has spanned more than three decades.

Hackney, who becomes the sixth chairman of the National Endowment for the Humanities, has been president of the University of Pennsylvania for the past twelve years. Before joining Penn, Hackney had been president of Tulane University for five years. Hackney began his academic career at Princeton University,

joining the faculty in 1965 and serving as provost from 1972 to 1975.

An award-winning author on the history of the South, Hackney regularly taught undergraduate courses at Penn. He is the author of *Populism to Progressivism in Alabama* (1969), which won the year's Albert J. Beveridge prize for the best book on American history and the Southern Historical Association's 1970 Charles Sydnor award. He also wrote *Populism: The Critical Issues* (1971), co-authored *Understanding the American Experience*:



questions: what is the meaning of life, what is a just society, what is the nature of duty, and so on. In this big conversation, it is not the function of the NEH to provide answers but to insure a discussion, to create a forum in which all voices can be heard.

Because they are not just for the few but for everyone, no single approach to the NEH mandate is adequate. There is a need for balance among research aimed at creating new knowledge, educational programs to insure that the humanities are creatively and invitingly represented in the curricula of our schools and colleges, and public programs to draw everyone into the big conversation. Those three activities should be related to each other and should be mutually supportive.

The country has never needed the humanities more. We not only face the challenges of a new geopolitical situation and the problems of adjusting to economic competition in a new global marketplace, but we face a crisis of values at home. What is happening to family and community? Who are we as a nation and where are we going?

What holds us together as a nation and what do citizens owe to each other?

What is the relationship of the individual to the group in a society whose political order is based upon individual rights and in which group membership is still a powerful social influence?

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Even more importantly, the humanities have the capacity to deepen and extend to new dimensions the meaning of life for each and every one of us. They have the capacity to transform individual lives, not necessarily in the

external circumstances of those lives, but in their internal meaning.

Every human experience is enhanced by higher levels of knowledge. When I listen to a piece of music, I may like it and think it beautiful, but the person who knows the historical context of its composition understands what the composer was trying to accomplish technically and can compare the composition and the performance to others will get infinitely more out of the experience than I will. That is why I enjoy talking about common experiences with people who will see it through a lens different from mine. The task of the NEH is to enrich the conversation and bring more people to it.

The premise of my approach to the tasks of the National Endowment for the Humanities is simple but profound. The more you know, the more you hear and see and feel. The more you know, the more you can know. The more you know, the more meaningful life is. Such can be the gift of the NEH to the American people. □

*Taken from Sheldon Hackney's statement at his Senate confirmation hearing, June 25.*

*Recent Interpretations* (1973), and co-edited *Partners in the Research Enterprise: University-Corporate Relations in Science and Technology* (1983).

He has served on several boards, among them the American Council on Education, the Carnegie Foundation for the Advancement of Teaching, and the Educational Testing Service. From 1986 to 1988, Dr. Hackney chaired the board of the Consortium on Financing Higher Education, and from 1991 to 1992, the Council of Ivy Group Presidents.

Born in Birmingham, Alabama, in 1933, Hackney earned his B.A. degree at Vanderbilt University and his M.A. and Ph.D. degrees at Yale University. He served in the U.S. Navy from 1956 to 1961, spending three years at sea and two years teaching at the U.S. Naval Academy.

Sheldon Hackney is married to Lucy Durr Hackney, an attorney. She is founder and president of Pennsylvania Partnerships for Children, an independent advocacy research and resource center. The Hackneys have three grown children: Virginia, Fain, and Elizabeth. □



# AMERICAN ICONS: Images of Dorothea Lange

BY THERESE THAU HEYMAN

**P**HOTOGRAPHY HAS BEEN an instrument of historical record and visual memory in this country since the Civil War. But broadly speaking, it is a man named Roy Stryker, his staff, and his men and women in the field with their cameras who can claim the achievement of deploying the power of photography to implement social policy.

In 1935 Roy Stryker headed the Farm Security Administration (FSA), a federal program that was part of Franklin Roosevelt's plan to revitalize the nation's economy and to communicate its human and social dimensions. Stryker's task was to assemble nothing less than a "pictorial encyclopedia of American agriculture."

That effort resulted in 270,000 photographs by Dorothea Lange and others of the farmers and migrant workers who were a large portion of America's "one third poor" during the Great Depression. The FSA workers had to make visible these struggling, uprooted farm workers to arouse public compassion and support for programs to alleviate their plight.

Today many of the FSA images are familiar, even iconic, a part of our history, if not our first-hand experience. They remain a legacy of the era without parallel.

Dorothea Lange (1895-1965) was perhaps the most notable of these photographers. Her finest images are of people who appear indomitable, unvanquished by their reverses. Born in Hoboken, New Jersey, she was a child of the working class. Abandoned by Lange's father, her mother supported the family as a librarian and a social worker, a career which exposed Lange to the tenements and poverty of New York's immigrant population and to social reform. Growing up on the Lower East Side prepared her for street photography. Lange said she became a photographer simply because the work would offer her "a way to maintain myself on the planet."

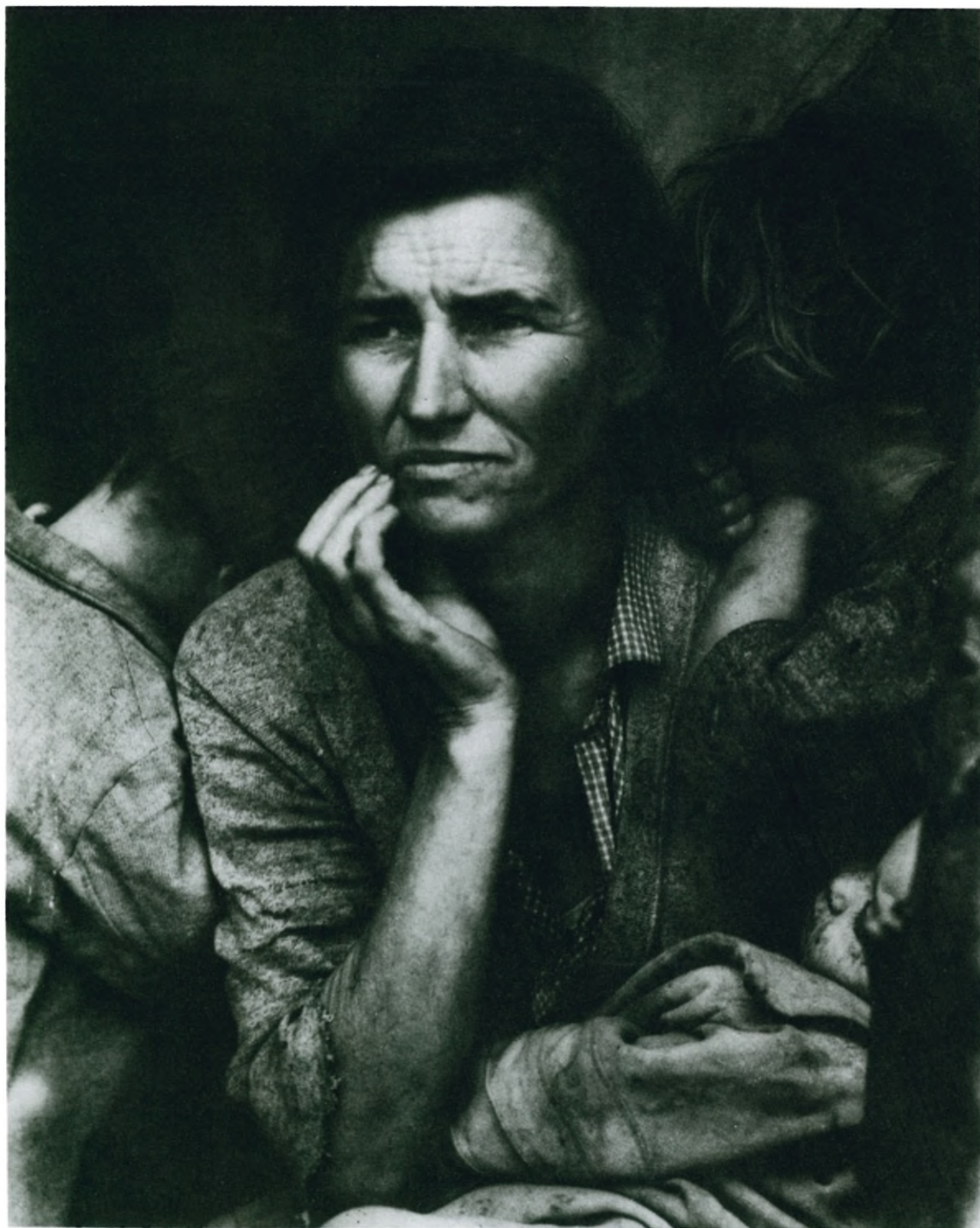
She learned commercial studio photography by working in portrait salons in New York. Seasoned by her work in portraiture and in the street photography she had pursued and exhibited, in 1918, at the age of twenty-two, Lange left New York to travel westward. Her previous experi-



White Angel  
Breadline  
San Francisco,  
1933

—All photos courtesy of the Dorothea Lange Collection, The Oakland Museum. Gift of Paul S. Taylor.





Migrant Mother  
Nipomo,  
California, 1936

ence as a darkroom assistant enabled her to find a job shortly after reaching San Francisco. Remarkably, within months of her arrival, she received two offers to underwrite her own portrait business, one of which she accepted. Her Sutter Street studio was in a fashionable building, her clients were "the cream of the trade. I was the person to whom you went if you could afford it," she said. In that location for about six years, she saw herself then not as an artist but as a "tradesman" who "tried with every person I photographed to reveal them as closely as I could."

Lange married the artist Maynard Dixon in 1920. Throughout the marriage Lange's small but successful business sustained the family, which included their two sons and Dixon's daughter. By the 1930s the location of her studio required her to walk past breadlines and strikers, so she took her camera out of the studio and into the streets. In 1933, her photograph "White Angel Breadline" depicted San Francisco's Depression victims, when nearly 20 percent of California's population was on state or county relief programs. Even before she worked for the FSA, Lange was well equipped to

take photos of people living with loss and deprivation.

Lange's first showing of Depression-era photographs was organized in 1934 in Oakland. It included her early street pictures and photographs of San Francisco's General Strike in May 1934. The show received mixed support, but drew the attention of University of California labor economist Paul Taylor, a social reformer who recognized the worth and power of these images. Taylor had used photographs to document his work on farm labor, and Lange was looking for a use for her new work. Their collaboration



began in 1934 with outdoor field trips that employed social science techniques, such as reports from the field and interviews.

Her husband Dixon continued painting, and according to Lange, never realized his potential, while Taylor, on the other hand, brought political savvy to Lange's photography. Financial instability apparently played a role in the breakup of Lange's marriage and in October 1935, after a then-unusual double divorce, Lange and Taylor were married.

A team from the start, they produced a series of reports for the Cali-

fornia Rural Rehabilitation Administration and the FSA that documented American migrant workers' living conditions for New Deal policy makers. The federal government sought to inform people about the effects of the Depression without causing so much public outrage that the evidence would be denied. Lange understood this balance.

In her most memorable photographs, the image accords with conditions of poverty that prompted political response. "Migrant Mother" (March 1936), portrays a sense of the innocent victim, of perseverance, of destitution

as a temporary aberration calling for compassion, solutions, and politics to alter life for the better. The power of that photograph, which became the symbol of the photographic file of over 200,000 photos, endures today.

Documentary work, Lange and Taylor explained in 1939, "rested upon a tripod of photographs, captions, and text," the single intention of which was to let the subjects, the living participants of a social reality, "speak to you face to face."

The documentary book, using words and pictures to describe a social condition, was a natural genre







Melon Fields  
Nipomo,  
California, 1935

(opposite page)  
Oklahoma  
Drought  
Refugees, 1935

for Lange and Taylor, whose narrative accompanied Lange's FSA photographs. Together they produced *An American Exodus*, which was published in 1939. A sense of her subjects' despair is heightened by the captions, which quote the migrants, forming a powerful synthesis of image and voice. The book shows Dust Bowl migrants traveling through agricultural counties, finding work where they could and living in fields without adequate shelter, water, or sanitation. The pictures' subjects suggest character, nearly all are handsome, but few are

simple. Lange's people communicate an emotional complexity that breaks stereotypes and makes us look again.

The pictures in *An American Exodus*, like so many photographic studies by Lange, were made over time with many purposes—for a book, for the government on a part-time, per-negative basis, and "for my file." But they represent a point of view that conveyed a clear message to the people who had to take action. Taken from 1935 to 1940 during a period of almost constant travel and hardship, these pictures became the accepted vision of

the migration of Dust Bowl farm workers into California.

Since the description of the Depression was still forming in the cameras of the FSA, however, the images did not reveal what they could not report: that most of the migrants were doomed to economic failure until the war effort succeeded in making employment available on a large scale.

Lange thought about her images as having "not exactly a style, but a tonality that I recognize as my own." She considered that she had a talent for pictures "of people wandering." Describing her working method, she



said, "I have this gray coat that I put on, and I just disappear and don't even look anybody in the eye, and am just concerned with the camera and not with the people and they let me go ahead and I do what I want."

Lange's manner of approaching her subjects on their own terms pervades the commentary of people who knew her and discerned her "special way of watching people." According to documentary filmmaker Pare Lorentz:

It was new, never been done before, going out to get human beings in their own habitat....The idea of going to people where they were actually living and working took great craft—Dorothea had it above all.

Her FSA work in the autumn and winter of 1939 led her across the country. Hours and conditions were arduous, and family arrangements were complicated by the need to find homes and camps for her children. Government orders often arrived late and pay was slow, but Lange persevered in developing and placing pictorial information where she thought it would be most effective. Her insistent concern for bringing her negatives under her control, the standard in photography today, was finally the cause of her release from FSA work in 1939.

By 1940 public interest was turning to war and mobilization. The shift in national policy affected Lange's plan for a Guggenheim grant she received in 1941 to study cooperative societies—Amana, Hutterites, and Shakers. In 1942 Lange and Taylor were among the first to speak out on behalf of the relocated Japanese-Americans in California, and the United States War Relocation Agency hired her to photograph internment and prison-like conditions. Lange's strong political protest, visible in her pictures, limited public access to her work, for many of her images were marked for censorship.

She photographed the mass recruitment of black workers from the South to work in shipyards as well as an altered wartime society that employed women in jobs outside the home. In 1943 the Office of War Information hired her to record American diversity for illustrations in overseas reports. Called "Signs of the Times," they appeared in *Victory* magazine, but there her work was not attributed.

In 1945 she covered the birth of the United Nations in San Francisco. By then years of high-pressured work and family strains led to Lange's collapse with a serious case of stomach ulcers. Too ill to do field work for the next eight years, she channelled her drive into rearranging her work, sorting, sifting, and evolving her view of photography as a language.

In 1954 and 1955 Lange was back in the field. She completed two essays for *Life* magazine: "Utah: Three Mormon Towns" with Ansel Adams, and "Irish Country People" with her son Dan. At this time she also made hundreds of exposures for her series on the criminal courts in Alameda County, California, from the perspective of the poor—those represented by the public defender.

From 1959 to 1962 she accompanied Taylor on trips to Asia, Venezuela, Ecuador, and Egypt. The photos she took abroad focus on commanding compositions, her love of gesture, and her feeling for exotic details.

Photography was not then the academic attraction it is today. Although Lange did some teaching at San Francisco Art Institute and participated in an Aspen Conference, her most effective teaching was probably the individual training she gave to her many assistants.

She learned she had terminal cancer in 1964. With characteristic courage and Taylor's support, she accepted the condition as yet one more challenge, time enough to put together an exhibition, participate in a film, and edit interviews. She died in Berkeley in October 1965.

The value of Lange's photographs as documents for social history is enhanced by her technical and artistic mastery of the medium. Her well-composed, sharp-focus images reveal a wealth of information about her subjects and show historical evidence that would scarcely be known but for her camera. She defined her view in these words:

Documentary photography records the social scene of our time. It mirrors the present and documents for the future. Its focus is man in his relation to mankind. It records his customs at work, at war, at play, or his round of activities through twenty-four hours of the day, the cycle of the seasons, or the span of a

life. It portrays his institutions—family, church, government, political organizations, social clubs, labor unions. It shows not merely their facades, but seeks to reveal the manner in which they function, absorb the life, hold the loyalty, and influence the behavior of human beings. It is concerned with the methods of work and the dependence of workmen on each other and on their employer. It is pre-eminently suited to build a record of change....

The year after Lange's death, Taylor donated her extensive personal collection of negatives, papers, and her library to the Oakland Museum. The Lange Collection includes 23,000 images, both negatives and prints, ranging from studio through documentary work, field notes, and manuscripts. Until recently, public access to the Lange Collection has been largely through examining binders and contact prints, a cumbersome and time-consuming process. An NEH grant has enabled the Oakland Museum to link the archive to the ARGUS database. This computerized collections management system could make these materials available to the public and to scholars anywhere in the country where there is an ARGUS terminal. The program includes subject indexing of the photographs and a videodisc image of each photograph.

Although the Oakland Museum staff is still engaged in completing this project, a number of breakthroughs have already occurred. For example, one aspect of searching the collection is the ability to follow Lange's photographic path in the order that she exposed her film. Moving rapidly through a series of images on the screen allows us to perceive her work in a way that has not been possible before. □

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*This article was adapted from the exhibition catalogue, Celebrating a Collection: The Work of Dorothea Lange, by Therese Thau Heyman, the Oakland Museum, 1978.*

*To support this project, the Oakland Museum received a grant of \$40,858 from the Division of Preservation and Access.*

*Therese Thau Heyman is senior curator of art at the Oakland Museum.*



# HARD TIMES

"Give a man a dole," Harry L. Hopkins asserted in 1935, "and you save his body and destroy his spirit. Give him a job and pay him an assured wage, and you save both the body and the spirit." Hopkins was to become director of one of the boldest of President Franklin Roosevelt's initiatives, the Works Progress Administration (WPA), which was designed to alleviate the massive Depression, unemployment that had overwhelmed the resources of private charities and state and local governments alike. Before it was disbanded in 1943, the WPA had found employment for 8.5 million persons and had spent \$11 billion in the construction and improvement of thousands of public facilities throughout the United States. In New York City alone, more than 700,000 people were employed, making the city's WPA program, by 1943, the largest undertaking of the sort in recorded history.

## in New York

BY KENNETH R. COBB



—All photos courtesy of the WPA Federal Writers' Project Collection, New York City Municipal Archives.

Bootblacks in Brownsville, 1938.



## Federal Project One

The WPA did not just build playgrounds and improve airport runways. A portion of the funding was set aside to preserve the skills of white-collar professionals in the arts. As Harry Hopkins pointed out, "They have to eat like other people." It was called Federal Project One and encompassed art, theater, music, and writing programs. Artists were put to work creating murals and paintings for United States government buildings at home and abroad. Musicians and vocalists performed in concerts, operas, and radio broadcasts and took part in teaching programs for Americans of all ages. The Federal Theater program staged plays, dance performances, vaudeville and puppet shows, and circuses.

Out-of-work writers, journalists, and historians in like manner, were employed to write about America. The WPA organized the Federal Writers' Project (FWP) in the autumn of 1935. It was the only one of the arts projects which operated in every state, the territories of Alaska and Hawai'i, as well as the District of Columbia, Puerto Rico, the Virgin Islands, and New York City. At its peak in 1936, the FWP employed about 6,000 people. Under the direction of Henry Alsberg, FWP writers were put to work accumulating research materials on matters of local, historical, artistic, and scientific interest in the United States for preparation of *American Guide* and other "special studies."

The Survey of State and Local Archives, more commonly known as the Historical Records Survey, was one of the special projects. The survey was an attempt to inventory state and local government records as well as the records of schools, churches, and similar institutions. It operated under the Writers' Project for one year until 1936, when it became an independent, nationwide unit administered as part of Federal Project One. New Deal historian George Wolfskill observed that the survey, though not completed, "has become an indispensable tool of the historian and researcher."

Without question, the most permanent achievement of the Federal Writers' Project was the publication of numerous state and local guides. The guides have long been acknowledged as imaginatively written, highly literate, and in some instances, still the best local

OH YEAH?  
In the case  
of the uni-  
versal oh

yeah? we have an expression wherein the logical content is no less powerful for being somewhat subtle. It reflects an attitude toward the city's life-processes—the good-humored cynical reproach, the brief signal of frank disbelief, the useful beats of stalling in the rhythm of a situation, the projection of the speaker's hope, dis-

OH YEAH?

gust, anger, love, philosophy, politics or unqualified withdrawal. In his routine chatter, the New

Yorker cannot get along without his oh yeah? It is his most valuable buffer, knout, pacifier, and bubble-pipe, a necessary protective lubricant in the daily wear and tear.

—New York Panorama, 1938,  
*The Guilds Committee for the  
Federal Writers' Publications, Inc.*



Times Square, 1938.

histories available. The guides explored what was special about every town and village in the country and, as historian William Leuchtenburg wrote, they "reflected the fascination of the thirties with the rediscovery of regional lore." The Project writers, as author and participant Jerre Mangione concluded, "simply told their countrymen what their country was like." The result was fifty-one state and territorial guides, some thirty city guides, twenty regional ones, numerous special studies, 150 volumes in the *Life in America*, and a notable set of ethnic studies, all done in lucid prose that reads well today.

The New York City Unit of the Federal Writers' Project began operating in September 1935. With nearly three hundred people on its payroll, it was the largest in the country and reflected the heterogeneity of the city's population. Men and women of different races, cultures, and nationalities, rang-

ing from the established author to the fledgling aspirant, wrote for the Project. Among the prominent literary figures who worked on the Project were novelists Richard Wright and Ralph Ellison, who contributed to *The Negro in New York*, translator Ralph Manheim, who wrote for the *New York City Guide* and *Natural History of the United States*, and novelist and poet Max Bodenheimer, who wrote for the *Almanac*. John Cheever's career was given a boost with his work as an editor on the *New York City Guide*. Individual authors were not, however, credited to particular works; the "author" was always simply the Federal Writers' Project.

The New York City Unit was prolific. It produced the *New York City Guide*, *New York Panorama*, *Almanac for New Yorkers*, and assorted studies including: *American Wild Life*, *Birds of the World*, *The Italians of New York* (in



both Italian and English versions), *The Film Index: A Bibliography*, *The Jewish Landsmanschaften of New York*, (in Yiddish), *Jewish Families and Family Circles of New York*, (in Yiddish), *A Maritime History of New York*, *New York Learns*, *Reptiles and Amphibians: An Illustrated Natural History*, and *Who's Who in the Zoo*. *The New York City Guide* and *New York Panorama* proved so durable and popular that they were republished in 1982 and 1984.

The New York City Unit's output was not achieved without problems and staff controversy. Continuing strife between union and nonunion employees, between Stalinists and

Trotskyites, and between the administrators and the writers mirrored the turbulence of the thirties. It was, indeed, "a maelstrom of conflicting personalities and ideologies which often got out of hand," according to Jerre Mangione. Sit-ins, protests, union grievances, and hunger strikes were commonplace throughout the Unit's existence and gave it a reputation as a hotbed of Communists.

The dissension in the New York City Unit influenced the entire WPA arts program. Beginning in 1938, congressional opponents of the New Deal pointed to the disruptive activities of leftist radicals on the city's Writers'

Project and branded both the Theater and Writers' programs as "rife with Red activists." By accusing New York's staff of Communist infiltration, Texas Congressman Martin Dies and his newly formed House Committee on Un-American Activities were able to reap sensational front-page headlines across the country.

Long-standing congressional opposition to Roosevelt's New Deal legislation spurred the Committee's investigation. Using tactics that would be copied a decade later by Senator Joseph McCarthy, the Dies Committee conducted the hearings to attack the WPA in general and the arts program in par-



Sidewalk markets on Bleeker Street in Lower Manhattan, 1937.



ticular. Disaffected former Project employees who had been Communist Party members testified and claimed that the Writers' Projects, both in New York City and throughout the nation, were dominated by Communists. Personally subjected to criticism for radical sympathies, FWP Director Alsberg resigned in 1939.

Federal Project One finally succumbed to the attacks in 1939 when Congress eliminated the Federal Theater Project and allowed the others to continue only if they found local sponsors who would bear 25 percent of the cost. The Writers' Projects, to the surprise of critics and supporters alike, continued because every state chose to sponsor its own Writers' Project.

Even after federal funding was reduced in 1939, the FWP faced continuing charges that it was wasteful of government funds and slow to publish. Projects such as *America Eats*, a culinary history of the United States, was pilloried in the press as a "boondoggle." A redirection of WPA efforts, including those of the Writers' Projects, towards national defense preparedness in 1940 helped allay this criticism. When the United States entered the war in 1941, all publications not related to defense were drastically cut back.

The more persistent charge was that the Federal Writers' Project was slow to publish. According to national WPA policy, Writers' Project local administrators were compelled to seek private publishers for all their proposed

books. Initially this worked quite satisfactorily when the state and local guide books were published. After 1940, publishers began to refuse books that did not have broadly appealing subjects. Much of the unpublished material in the New York City Unit, for example, dealt with consumer advocacy and access to information about social issues such as health care and education. The administrative records of the New York City Writers' Project reveal that proposed books such as *Feeding the City* and *Let the Buyer Beware* were repeatedly rejected as being unmarketable by the commercial houses, at least without a subsidy.

Sponsors were solicited in some of these instances to provide subsidies, as in the case of *The Negro in New York*. A tentative commitment was achieved for subsidy but not in time to see the publication through. No less a figure than H. L. Mencken endorsed for publication a proposed book entitled *The Foreign Language Press*. This comprehensive survey would have been the first book of its kind on the subject ever published. But it too went unpublished due to its monographic content. Its value for World War II intelligence work saw limited circulation in mimeograph form within the federal government. Drastic revisions were recommended and undertaken for some manuscripts to make them more marketable, but publication was ended by reorganization of the project towards defense work in 1941-42.

Counter to the portrayal fostered by the Dies Committee, the Federal Writers became deeply involved in the job of recording the America around them. They left behind a vast amount of unpublished source material and manuscripts, much of it of potential value to scholars. In 1940 the Washington editorial staff foresaw the need to preserve whatever was not in published form. Two copies of all notes, interviews, records, charts, and unpublished materials were to be sent to them, but the sheer bulk of the files kept material of chiefly local interest in state depositories.

The manuscript and research materials created by the New York City Unit of the Federal Writers' Project were transferred to the City's Municipal Reference Library in 1943. When the Municipal Archives were established in 1952, the WPA records became one of its first major accessions. The collection comprises the files assembled by Writers' Project staff for sixty books and other writing projects, only some of which ever reached publication. Material in the collection includes articles, bibliographies, notes, reports, pamphlets, newsclippings, maps, charts, interview transcripts, and magazine articles and photographs. The writers' draft manuscripts, galleys, and book mock-ups can be found also. The files are accompanied by an elaborate index card system which identifies where information can be found on specific topics. The cards were pre-



Caravan Theater, Manhattan, ca. 1937.



# The Town the Depression Missed

**O**N OCTOBER 23, 1929, when investors on the New York Stock Exchange were losing \$50 million a minute and jumping from tall buildings, nothing extraordinary occurred in Galveston. What became known to the rest of the world as the Great Depression was scarcely more than a dip in the road to Islanders. There were no food riots in Galveston, no massive demonstrations. Not a single bank closed. Quite the contrary.

Because of the demand for cotton in Europe, millions of dollars from banks in Switzerland, Germany, England, France, and other European countries flowed to Galveston.

There was one other reason, however, that the Great Depression went almost unnoticed, and it was the biggest

**W.L. MOODY & Co.,**  
BANKERS  
AND COTTON FACTORS



An advertisement for W. L. Moody & Co.

reason of all: the rackets. Gambling and prostitution had always thrived, but the event that jump-started

Galveston's economy and kept it at full throttle for years was Prohibition. In its fifteen-year run, from 1919 to 1933, Prohibition altered the city's power structure and changed its character. Galveston was like Chicago in that there was already a good supply of gangsters. Prohibition was a jackpot waiting to pay up.

*Adapted from Galveston: A History of the Island, by Gary Cartwright. Reprinted by permission. (Atheneum, copyright © 1991).*

*Gary Cartwright, senior editor for Texas Monthly, spoke at a series funded by the Texas Committee for the Humanities.*

pared partly as a service to the writers and also to help project staff avoid duplication of effort.

The photograph files assembled by the New York City Unit staff to illustrate their publications also survived intact. Most of the photographs were taken by staff photographers on the Writers' Project. Others were obtained from the Federal Art Project and some were acquired from private sources. The Archives have maintained their original arrangement scheme according to subject areas such as "People," "Street Scenes," "Industry and Trade," and "Waterfront." Totalling approximately 5,000 images, the photographs were microfilmed in 1985 to facilitate research and preserve the originals. New prints can be purchased at a nominal cost.

As the collective product of a large number of individuals who were committed to a variety of conflicting ideologies, the records provide valuable insight into the political, economic, and social history of the era. Unfortunately, an incomplete finding aid hampered scholarly use of the material, and as the years passed, the poor

quality of the paper that comprises much of this collection presented a more serious threat to its availability for research.

Despite these limitations, the mass of data gathered by the Writers' Project staff has been an important research source for a number of areas of scholarship. The collection has proved especially notable in ethnic studies, which arose from the particular interest the FWP staff had in the diverse immigrant populations in New York. Significant reference information is also found concerning colonial history, journalism, education, crime, sports, zoology, and architectural history as well as more esoteric subjects such as food distribution systems and psychic phenomena.

Recognizing its importance for research, the National Endowment for the Humanities, Division of Preservation and Access, approved a grant request from the Municipal Archives to preserve on microfilm a portion of this collection. Totalling some 335,000 images on 312 rolls of microfilm, the project is expected to be completed in 1994. The microfilm and a new finding

guide will be available in the Archives' facility in the landmark Surrogate's Court in Manhattan or via interlibrary loan or purchase.

The mass of data gathered by the Writers' Project was an example of an unprecedented effort to document the American experience, probably never to be repeated. From Jerre Mangione's perspective in 1972, this "storehouse of facts" had not been organized enough to be available to scholars, students, and the general public and constituted a "shocking waste of a precious national resource." The completion of this project will preserve at least a portion of these matchless records for future generations. □

*Kenneth R. Cobb is director of the New York City Department of Records and Information Services.*

*The New York City Department of Records and Information Services received a grant of \$47,851 from the Division of Preservation and Access to support microfilming the New York City Unit of the WPA Federal Writers' Project.*





Henry Hampton

# FROM A FILMMAKER'S PERSPECTIVE

BY LAURA RANDALL

SOMETHING EXTRAORDINARY happened in the rural South in the 1930s. Poor black and white tenant farmers in Arkansas joined together to form an interracial union to fight for economic justice. The Southern Tenant Farmers' Union never triumphed over the landowners against whom they were struggling, but the fact that the farmers bypassed the traditional rules of segregation to work toward a common goal was a breakthrough in itself.

"They fought and struggled and lost, but just the idea of them coming together and fighting with dignity: That's what freedom is all about," the daughter of one of these farmers said in a segment of *Blackside, Inc.*'s upcoming television documentary series on the Great Depression.

The independent production company's seven-part series on the Depression, which was funded in part by NEH and will air on PBS this fall, interweaves archival footage, live interviews, narration, and music to help viewers rediscover an era largely relegated to textbooks and economic analysis.

"What we're trying to say with the Depression series is that race has been a continued and troubling thing since long before the sixties and the civil rights movement," says *Blackside's* founder and president Henry Hampton, producer of the Emmy-winning series, *Eyes on the Prize*. "You are skewing history if you don't show what happened prior to that."

*The Great Depression* takes viewers from "Perilous Journey," the first segment, which examines the problems that led to the 1929 stock market crash and the reasons for the elevation of automobile magnate Henry Ford to the status of American hero, to "To Be Somebody." This episode weaves together the struggles of heavyweight champion Joe Louis and opera diva Marian Anderson with the plight of Europe's Jewish refugees and America's unsuccessful effort to pass a federal anti-lynch law.

"The common perception when you hear someone talking about the Depression is grainy black-and-white footage and people standing in breadlines," says producer Dante James. "Our series is so much more. It's stories and characters. It's how this country came together to create a new America."

Other events that the series explores include the election of Franklin Delano Roosevelt in 1932 and his subsequent New Deal legislation, the labor strikes of 1935 and the passage of labor rights laws, and the arts movement in America, which continued to thrive despite hard times. The seventh segment, "Promises to Keep," completes the series with a look at the individual hardships of minorities and the country's reluctant entry into World War II.

"One of the great wins is to have a parent sit down with his child after watching the series and talk about the notion of nonviolence in history," he says. Hampton regards his young audiences as important as adult audiences. "Children are subject to gunfights and gangs every day on television," he says. Through *Blackside's* live footage and storytelling "they can also see that a marvelous morality does and did exist in this country," he says.

Challenges are nothing new to *Blackside*, which in its twenty-five years has tackled topics such as the aftermath of the school-busing crisis in Boston, the role of Malcolm X in the civil rights movement, and teenage pregnancy.

"As Americans, we just don't know our past at all. *Blackside* has a willingness to take on subject matter that is extra difficult to do on film," says filmmaker Ken Burns, director of the award-winning Civil War series aired in 1990 on PBS. He praises Henry Hampton and *Blackside* for "producing with a conscience."

"*Blackside* has a real mission to constantly challenge our stereotypes about history," says Terry Rockefeller, senior producer of the *Great Depression* series.

Invaluable to *Blackside's* research techniques are the historians recruited to provide background and insight on the topic—and the way these historians are used.

"We never interview historians on tape. *Blackside* interviews people who either lived through the events or are direct descendants of people who lived through them," Rockefeller says. "That's *Blackside's* choice—to do this through the voices of the witnesses."

The witnesses-only standard is "one of our operating rules," affirms Hampton. "You can believe a witness who was there more than a 'Let-me-tell-you-how-it-went' historian," he says.

Indeed, the famous appearance of Marian Anderson at the Lincoln Memorial is described by actor Ossie Davis, an undergraduate student at Howard University at the time. "I remember standing there," recalls Davis, who was one of 75,000 people there to hear Anderson sing after she was not allowed to perform at Constitution Hall because she was black. "She was reminding the country 'This is who you truly are, and what has happened to me is a measure of how far you've strayed from that. But this moment has the impact of who you truly are—America.'"





—Moorland-Spingarn Research Center, Howard University

Marian Anderson singing at the Lincoln Memorial Concert on Easter Sunday, 1939.

The preference for an eyewitness to a historian on the videotape by no means signifies the exclusion of scholars from behind-the-scenes research. Advisers are carefully sought out and brought in before production has begun.

"They hold the secret to the success of the film," Hampton says.

Before embarking on the production of the *Great Depression*, the Blackside staff of producers, editors, researchers, production assistants, and the "presenters"—scholars, historians, journalists, and people who lived through the time—were brought together to spend up to a dozen hours a day examining the history, issues, personalities and archives of the events of the Depression that the programs would depict. Dubbed "school" by Blackside, these two intensive weeks built upon a similar model of preparation used to produce *Eyes on the Prize*.

"School is an intense process. It gives us a broad overview and understanding of the era," says Dante James, who has worked as a producer for Blackside since the fall of 1991. "You form relationships with academics and scholars and journalists that you'll continue to draw from throughout the entire production."

Prepared story ideas for the series are introduced, while other ideas evolve out of the discussions and arguments, Hampton says. "It's a chance to create a base line," he explains. "Everything is laid out on the table. People argue."

Once "school" is finished, the production team has a month or so to ponder everything that was discussed and embark on any additional research deemed necessary. "Then we hit the ground running," Hampton says.

For the Depression series, the producers sorted through millions of feet of stock footage, choosing and discarding countless story ideas, and following the tiniest of leads to track down witnesses. Finding the witnesses, however, does not mean they will immediately agree to appear in front of a camera to talk about a time that was often far from happy for them.

Producers of the *Great Depression*, however, used a reasoning that convinced more than a few camera-shy people to tell their stories to Blackside. "We pointed out that this might be the final chance to retell that history through the eyes of witnesses," says James. "We're losing that generation who lived through the Depression."

The films that Blackside makes reflect a variety of visions and experiences from all staff members, Hampton says. But he himself describes the prevailing theme as an unabashed patriotism.

"I am a believer in the idea of America—the idea, not the model we have chosen to put forth—because I think that idea has the power to create a nation—diverse, multi-historied, rich in its accomplishment and humanity, ready with a true world vision," he has written.

The power of this vision has remained with Hampton since Blackside, Inc., opened its doors in Boston in 1968. Focusing on pre-med and English literature, Hampton received a degree from Washington University in St. Louis, then worked in



Boston as an editor for the Unitarian Universalist Association. It was there that he made his first foray into filmmaking, when he taught himself to use a movie camera and produced an hour-long documentary on several liberal churches in the South and their role in desegregation.

Following the assassinations of Martin Luther King, Jr., and Robert F. Kennedy and the burgeoning black civil rights movement, Hampton decided to start his own company. "I wanted to be on the edge of it," he says, tracing his inspiration to his participation in King's march to Selma, Alabama, in 1968.

"In retrospect, I was probably crazy to do it," says Hampton of his filmmaking venture. "But I found a couple of kindred spirits. We decided the critical point of Blackside was to reflect the black perspective on issues. As we grew, we established a reputation for sensitivity."

The company's first film was for Harvard Business School and treated racial problems in Cleveland. But the film that would garner Blackside national attention was an examination of the recruitment of minorities into health professions in 1972, a film funded by the National Institutes of Health. *Code Blue* won several awards and led to a string of government-funded projects for Blackside, including the production of all educational and media materials for the 1980 U.S. Census.

"We did an awful lot of films but, as we entered the eighties, we realized not many of them were our own," says Hampton. His memories of Selma, Alabama, and the civil rights movement stayed with him. "Once I began to think about it, it was inevitable," he said.

In 1978, Hampton was approached by Capital Cities Communications to produce a film about the civil rights movement. Nine laborious years of gathering ideas, materials, and money culminated in the successful debut of *Eyes on the Prize*, which for six weeks in the winter of 1987 drew nearly twenty million viewers. The series won the prestigious

DuPont-Columbia Gold Baton and Peabody awards for excellence in broadcast journalism, two Emmys, and an Academy Award nomination for best documentary. Hampton himself has won numerous awards for his achievements in filmmaking. In 1990 NEH named Hampton as one of five Americans who have made outstanding contributions to the humanities by awarding him the Charles Frankel Prize. In 1992, he received the Tribute to a Black American award from the National Conference of Black Mayors. And this year, he received the Massachusetts Cultural Council's Commonwealth Award in the Humanist category.

In addition to the *Great Depression* series, Blackside's future projects include a two-hour special on Malcolm X for PBS and a six-hour series titled *America's War on Poverty*. The production company is also developing educational programs to accompany the *Great Depression* and *America's War on Poverty*. Through teacher training and user's guides, Blackside aims to help teachers understand how they can use documentary films to make history come alive and to help students seek out ways to bring together racial and ethnic groups.

"The film is an extraordinary way of delivering emotion, but books provide a marvelous other side of information," Hampton says of the accompanying guides, whose release will coincide with the series's broadcasts. "It's an important kind of support."

Hampton told a recent meeting of PBS producers and filmmakers, "We must help rebuild the public trust. By that I mean the faith that most Americans have always had in their future and their ability to share in the American dream." □

To support this documentary film series, Civil Rights Project, Inc., received a total of \$1,474,910 from the Humanities Projects in Media program of the Division of Public Programs.

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

## State Projects on the Great Depression

From forgotten faces to changing occupations, many NEH State projects have dealt with the devastating effects of the Depression that scarred the economy and the morale of the American people. Here is a sampling:

■ **D.C. Community Humanities Council:** The Labor Heritage Foundation is sponsoring an hour-long documentary film on the history, iconography, and legacy of the New Deal mural programs and the events and issues surrounding them.

■ **Iowa Humanities Board:** "Henry A. Wallace and Price vs. Parity," an exhibition chronicling Wallace's lifelong work in botany and plant genetics, explains his influence on the farming practices and New Deal price support.

■ **Massachusetts Foundation for the Humanities:** Two thirty-minute radio documentaries delineating the African-American experience in the Depression through folk song and story.

■ **Nebraska Humanities Council:** Photographer Bill Ganzel provides the stories behind the photographs of forgotten Nebraskans who survived the Depression.

■ **New Hampshire Humanities Council:** By juxtaposing southwestern New Hampshire during the late

1920s and 30s with modern footage of the same locales in the 80s, filmmakers Lawrence Benaquist and David Leinster document the staggering effect of the Depression on rural economy and autonomy and the changes in population, education, transportation, and leisure over the years.

■ **South Dakota Committee on the Humanities:** A thirteen-part public radio series entitled "In the Oral Tradition: South Dakota and the Depression Years" reveals the cultural, historic, and ethnic backgrounds of farmers, ranchers, bankers, and urban dwellers enduring the hardships of the Depression. □



# HUMANITIES ONLINE

by  
JANE A. ROSENBERG

**F**OR A LONG TIME—at least twenty years—the Endowment has supported projects that include computer use. However, most early computer users turned their word-processed manuscripts into printed books. When the Thesaurus Linguae Graecae project (TLG), received a grant to plan a machine-readable corpus of ancient Greek texts in 1972, scholars were a bit skeptical. Some welcomed the idea of electronic texts, but thought the venture risky. Others frankly wondered whether such a corpus would ever be used.

Last year, the NEH awarded its eighth grant to the TLG—this time, a Challenge Grant. Now considering the TLG's computerized Greek and Byzantine texts as "indispensable" and "a treasure," classicists want to make sure that the completed textbase has an endowment to support future updating and maintenance. They are also eagerly awaiting another NEH-funded electronic product: a compact disc version of *L'Année Philologique*, the annual bibliography for classical studies, archaeology, ancient history, and art history.

The Endowment does not award grants on the basis of computer use: Applications are evaluated primarily on the value of a project for advancing knowledge and appreciation of the humanities. Anyone may propose the use of a computer in a project, but no NEH program requires applicants to use them. However, as successful projects reveal the benefits of electronic tools, researchers are proposing more computerized products. Sometimes grant results appear in both printed and electronic formats.

In the Division of Research Programs, the Reference Materials programs accept proposals to create databases, textbases, compact or laser discs, hypertext or hypermedia tools, and other computerized products. One of the largest current projects is the Women Writers project at Brown University, which is developing a textbase of women's works written in English from the fourteenth through the early nineteenth centuries. Similarly, at the University of Chicago, the American and French Research on the Treasury of the French Language (ARTFL) project staff is working to make available texts of French works from the seventeenth century forward. The English Short-Title Catalogue at the University of California, Riverside, lists English

language publications from the beginning of printing to 1801, including the names of libraries that have the volumes.

Projects for dictionaries and grammars, from the *Dictionary of American Regional English* to Chadic, Maya, Tamil, Newari, Albanian, and Sanskrit employ computers for information storage, composition, and editing. There are large textbases of the works of authors such as Dante and Faulkner. Projects such as the *Domesday Book* data base, the Historical Atlas of County Boundaries, CANTUS: A Data Base of Gregorian Chant, the Historical Statistics of Puerto Rico, and the Biographical Data Base for the Soviet Bureaucracy, 1917-1941, illustrate the range and variety of computerized reference works.

The development of microcomputers made the floppy disk a medium of data exchange for computer owners, but floppies are too fragile for long-term storage. Although not yet a permanent storage medium, the compact disc (CD ROM) can hold large bodies of text. In response to the appearance of CD-ROM and other new publication formats, the Research Division's Subventions program has expanded its focus to include electronic publications. The Papers of Henry Laurens project at the University of South Carolina is considering an electronic component after printed volumes are produced, and the Correspondence of Robert and Elizabeth Browning project will issue material in both print and electronic formats. By using an electronic version, scholars can search text down to individual words and phrases. The project staff can select material for print publication, with the complete papers available in electronic format.

Adding visual material to text has produced some of the most exciting humanities computing projects to date. The Division of Education Programs has funded projects from the Athena Language Learning project at the Massachusetts Institute of Technology. "No Recuerdo," set in Bogota, Colombia, is a videodisc on Spanish and Hispanic culture in story form for teaching intermediate classes in college Spanish. Students listen to native speakers, write in Spanish, and read historical and cultural material while viewing local scenes. The disc is "interactive": Students respond to programmed questions and their answers determine the outcome of the plot.



Moving images as well as still photos can be captured as electronic products. The Research and Education Divisions both support MIT's project for a Shakespeare Demonstration Archive, which will allow users to read reference material, interpretive essays, and the texts of different editions of Shakespeare's works and view actual performances. Beginning with several filmed performances of Hamlet and Romeo and Juliet, the staff has juxtaposed text and film to enable users to compare the choices directors make when abridging texts and staging performances.

At the University of Wisconsin at Milwaukee an electronic archive is being made of North American Indian and Inuit maps. The originals are scattered among many institutions, but the electronic tool will unite the images with related material: modern maps for comparison, drawings, photographs, and descriptive information.

Museums too are recording their treasures in formats that combine visuals with print, and many feature screens that respond at a touch of an exhibit-goer's finger. Supported by NEH's Public Programs, the Oakland Museum has produced an interactive videodisc featuring its important California history collection. "California, A Place, A People, A Dream," combines the "voices" of the people who are connected with individual artifacts, and conversations with scholars who relate the artifacts to important issues in California history. With funds from the Division of Preservation and Access, the George Eastman House and the Ransom Humanities Research Center at the University of Texas are collaborating on a data base that will describe their extensive photography collections, with accompanying images on videodisc. And at the American Museum of Natural History, the project staff is constructing an image data base of artifacts from the museum's extensive northwest coast Indian and Eskimo ethnographic collections.

Academic and public libraries pioneered the use of computers in the 1970s as a substitute for the card catalogue. Today, many library catalogues can be consulted by using communication networks such as Internet. A computer user needs a modem and only a modicum of training to tap these resources. To further the electronic recording of library holdings, the Division of Preservation and Access is supporting projects such as the Latin American retrospective conversion project administered by Stanford University. Librarians there are recording item by item the rich collections of Hispanic materials in major research libraries throughout the United States in electronic format.

The Latin American project owes its success to the availability of an agreed-on method of recording library holdings electronically. In other areas of humanities computing, methods to ensure uniformity and compatibility with different computer systems are just being developed. The idea of a standard format for describing books, for example,

is being adapted to different needs: The College Art Association is working on a system for describing art objects that will both fulfill humanities research needs and allow electronic communication. At the Minnesota Historical Society, the staff is using NEH funds to test data interchange for records of historical artifacts. On the preservation front, technology has matured sufficiently that NEH's Division of Preservation and Access is ready to accept applications for work that will explore and resolve issues relating to the use of electronic technologies for actually preserving materials for future generations.

Another important area of development is software. Scholars in most humanities disciplines work with texts, but the development of software for text transmission and analysis has been slow. Several years ago, the Division of Research Programs funded the Text Encoding Initiative, an international project in which computer scientists and the makers of electronic dictionaries, textbases, concordances, and other language-based tools are designing a method for coding computerized texts. Codes are assigned to elements of text—for example, to identify subheadings and divisions between paragraphs—to facilitate the exchange of textual material among computer systems. The resulting system is expected to serve as a standard for textual markup both in the U.S. and abroad.

With so many humanities computing projects ongoing, keeping up with new developments poses a real challenge. However, two national efforts to address the use of technology are under way. First, the NEH-supported Center for Electronic Texts in the Humanities, a joint venture of Princeton and Rutgers Universities, has assumed a coordinating role in humanities computing. Current activities include cataloguing all electronic texts so researchers can learn of their existence, preparing texts for dissemination over nationwide computer networks, and developing summer institutes to train humanities faculty and researchers in computer methods. Second, the Division of State Programs supports the Texas Committee for the Humanities' initiative to evaluate the use of new media for local and regional humanities programming. The merits of laser discs, compact discs, cable television, and video teleconferencing for serving various audiences will be assessed.

Each year is likely to bring new projects to broaden the focus of humanities computing and the uses of electronic technologies to create, preserve, and provide intellectual access to humanities resources. We face an exciting future: Floppies, compact discs, laser discs, and online services are well established, but no one knows what new formats for electronic information will appear tomorrow, next month, or next year. □

*Jane A. Rosenberg is assistant director of Reference Materials in the Division of Research Programs.*





Photos courtesy of Atlanta History Center.

*Railroad terminal in Atlanta.*

B Y E L L E N M A R S H

ALTHOUGH ATLANTA was less than twenty years old when General William Tecumseh Sherman's troops stopped on their march through Georgia to lay siege to the town, it was already an important transportation center. Atlanta was a creation of the Industrial Revolution—more specifically, the Iron Horse. That recent invention, the steam locomotive, provided a much-needed link between the seacoast towns of Savannah and Charleston and the Mississippi, Tennessee, and Ohio River valleys. By a happenstance of geography, the engineers who were laying out the Western and Atlantic Railroad from Chattanooga chose a terminus in the wilderness, on land that had only recently been taken by the state from its native inhabitants. The practice of the time was to lay railroad tracks along ridges; here in the high piedmont of northwest Georgia two ridges met, seven miles east of the Chattahoochee River. Construction of the railroad began in 1838. By 1846 the Georgia Railroad and the Macon and Western Railroad joined the W&A at the terminus, and a thriving, if somewhat rough-and-ready, town was born.

As a prelude to the 1996 Olympics, which will be held in Atlanta, the Atlanta History Center opens a permanent exhibition this October that portrays a city that few of its residents know. Darlene Roth, director of programs and

collections at the history center, says that Atlantans have little grounding in their own history. She recently conducted a series of classes on local history in various cities around the state, and discovered that of all the participants, Atlantans had the least sense of the story of their city. "It was not surprising; probably two-thirds of the metropolitan area population is not native to Atlanta," Roth remarks. "Not that they are all Yankees," she is quick to add. "Many come from other parts of the state and from all over the United States."

The Western and Atlantic Railroad originally gave the site at the end of its line the utilitarian name Terminus, which then was changed, only slightly less prosaically, to Marthasville, in honor of Martha Lumpkin, daughter of the governor who sponsored the railroad survey. Apparently this designation, too, was less than satisfactory, because in 1845 the town became Atlanta. Roth says there are two explanations for the origin of the name. "The story I prefer is that it was suggested by the name of the railroad, 'Western and Atlantic,' and was chosen by the superintendent of the railroad. The apocryphal story says that Martha Lumpkin's middle name, Atalanta, was the source of the name."

The exhibition begins with a display of the current population statistics of the metropoli-



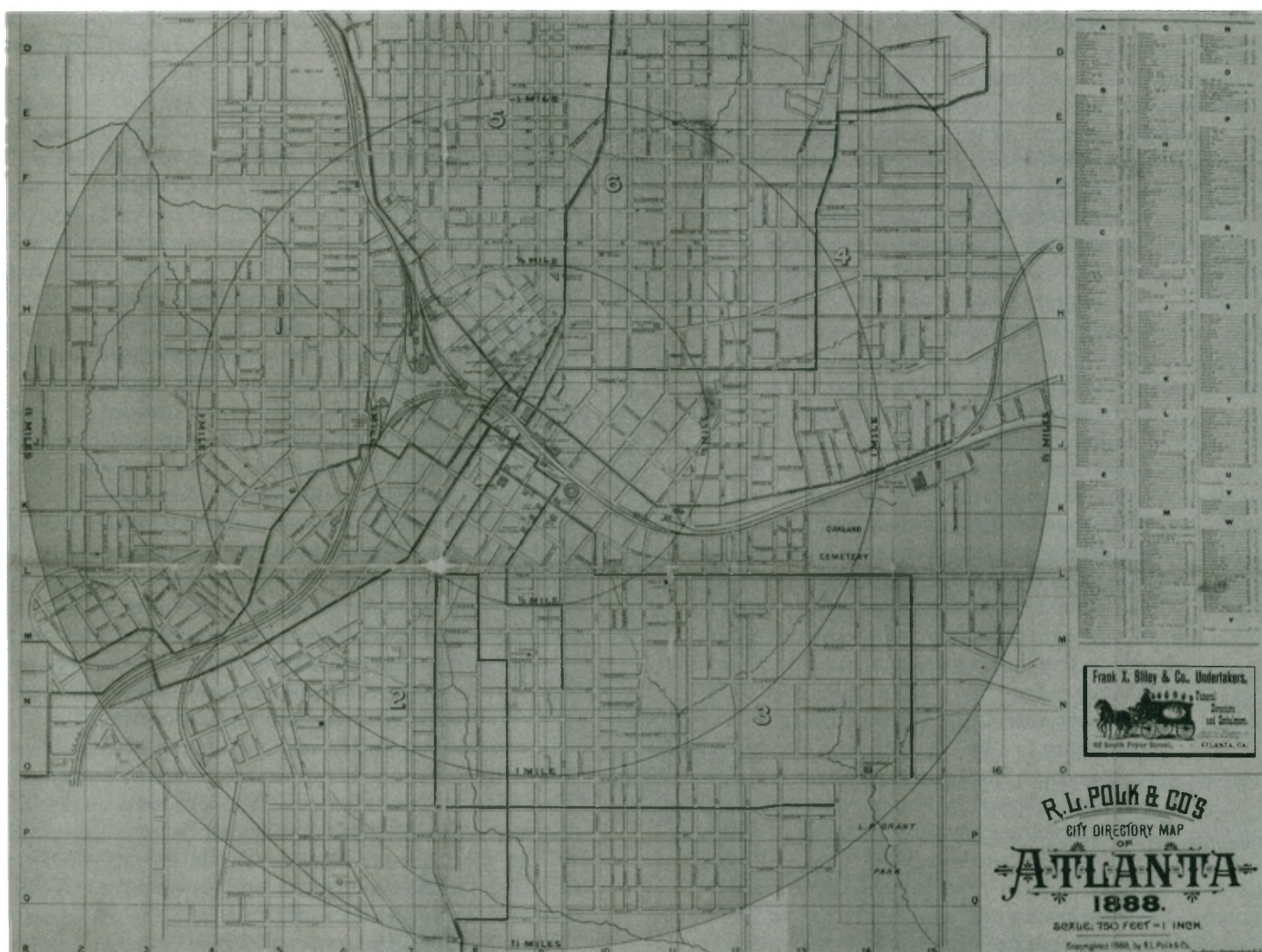
tan region; the time, day, date, and temperature readings; and Atlanta business statistics and stock prices. Television monitors will be tuned to Atlanta-based CNN and its affiliated stations. Atlantans tend to be concerned with the here and now, with business and progress: This room takes them from contemporary Atlanta to various galleries that reveal the past.

In its early years, Atlanta was more redolent of the Wild West than the stately plantation houses and magnolias of a romanticized Old South. Antebellum Atlanta council minutes describe a rough frontier environment, preoccupied, as Roth tells it, with "incidents of disorderly conduct; the presence of 'lewd' houses inside the city limits; pigs roaming free on muddy, unpaved, and largely unsanitary streets; insufficient local services, especially the overworked marshal; and the conduct and trading of slaves." Like other frontier towns, the female to male ratio was low. One historian, Roth says, described the local amusements as "drinking, wenching, and gambling—spiced by dog-fights, cockfights, and fistfights." Eventually, in the 1850s, a city government began to enforce law and order.

Atlanta's rural roots have never been far from the surface, but they bear no resemblance to white-columned Tara in *Gone With the Wind*. On the grounds of the Atlanta History Center, visitors can see a gray clapboard farmhouse, ca. 1840, with its outbuildings, moved there from DeKalb County. "The Tullie Smith Farm is the reality, disillusioning as it may be," Roth says.

After the destruction of the city's commercial and transportation center during the Civil War, Atlantans, always go-getters, rebuilt their city. In 1867 the city became the state capital, the population grew, and cultural opportunities increased. Railroads continued to dominate the city's life—by 1890 Atlanta had twelve railroad lines, and by 1910, forty. Every day 150 passenger trains passed through town; the passenger terminal, which was in the exact center of the city, was the bustling locus for hotels, banks, restaurants, livery stables, and the first retail district.

Although the days of railroad dominance are long past, at least one Atlanta product of the late nineteenth century has retained its popularity and commercial eminence—Coca Cola, invented in 1886 as a headache remedy.



Atlanta City Street Guide, 1888.



It is Atlanta's best-known manufactured product.

In the late nineteenth century, Henry Grady, the editor of the *Atlanta Constitution* and indefatigable booster of the city, popularized the concept of the "New South." Grady was involved in many projects to aggrandize Atlanta and the South—the Southern Baseball League, the Georgia Institute of Technology, the Cotton Expositions of 1881 and 1887, the Southern Chautauqua, Grady Hospital (now the largest in the state), and more. Roth says that Grady, an accomplished orator as well as a newspaperman, was persuasive in his insistence that "the South was coming up again."

Grady's Cotton Expositions were the precursors of the 1895 Cotton States and International Exposition, which was intended to rival the 1893 World's Columbian Exposition in Chicago. Just as Chicago was "The Gate City of the West," Atlanta called itself "The Gate City of the South." Atlantans wanted the world to know that there were progressive and financially appealing possibilities in the South, and that Southerners could put on just as good a show as Yankees. The fair organizers asked Frederick Law Olmsted, who did the landscape design for Chicago, to advise them on creating an imitation of the Columbian Exposition. "When Olmsted told them they should do something different," says Roth, "they let him go."

The 1895 exposition did have something new and important—a Negro Building, which assured federal funding for the fair. A national Negro committee, including Booker T. Washington and local black businessmen, worked with the fair committee on this project. It was in the Negro Building that Booker T. Washington delivered his famous Atlanta Compromise speech, in which he acquiesced in the policies of segregation.

Race relations were deteriorating, however. W. E. B. DuBois, who was teaching at Atlanta University, disagreed with Booker T. Washington on the best course for African Americans to follow, while U.S. Representative Tom Watson and Governor Hoke Smith tried to disenfranchise blacks. In 1906 Atlanta had a race riot in which twelve people were killed. "The causes were not clear," Roth remarks, "but there was a lot of hatemongering in the newspapers." She continues, "Whites attacked blacks. In the aftermath, a lot of black people left Atlanta, although it continued to attract rural blacks. The black population retrenched, separating themselves entirely from the white population." Black businesses, which had been scattered throughout the business dis-



Booker T. Washington

trict, now clustered on Auburn Avenue (where the family home of Martin Luther King, Jr., is located), and residential areas became more racially separate.

The 1895 exposition, like the Chicago exposition, had a Women's Building. Just as women in other parts of the country were doing in that era, Atlanta women founded kindergartens, charities, and libraries, and engaged in other good works, including advocating votes for women. But Georgia was a conservative state.

The legislature did not ratify the Nineteenth Amendment, granting women suffrage, until 1970. Atlanta, however, was somewhat more progressive and passed a measure in the summer of 1920, just before the Nineteenth Amendment took effect (without Georgia's approval), that permitted women to vote in municipal elections.

In the 1920s the railroad terminal in the heart of downtown Atlanta was moved to the city's western edge, and trolley cars and automobiles took over the city. Lacking a distinctive geographical boundary—no rivers, mountains, canyons, or large bodies of water define its borders—Atlanta and its suburbs spread into the countryside. The current census tract for the Atlanta metropolitan region encompasses eighteen counties, with five counties comprising the most densely populated portion, making Atlanta a case study of the suburbanization of American cities.

World War II irrevocably altered the city's physical and social fabric. Federal presence increased, and immediately after the war, black voter participation rose "quickly and powerfully," Roth notes. Since the early 1970s, black politicians have governed the city.

Atlanta is more complex than its popular image blending *Gone with the Wind*, Coca Cola, and CNN would suggest. "Metropolitan Frontiers," the title of the exhibition, conveys the idea of a progressive, bustling city always on the cutting edge—of transportation, of business, of social change, of geographical expansion. Yet paradoxically, "the frontier for Atlanta is rural Georgia," Roth says. "The experience of an agrarian culture is right under the surface." □

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*The Atlanta Historical Society, which operates the Atlanta History Center, received a grant from the Museums and Historical Organizations program of the Division of Public Programs for \$250,000 in outright funds and \$75,000 in matching funds to support "Metropolitan Frontiers: Atlanta, 1835-2000," publications, and public programs on the history of Atlanta.*

*Ellen Marsh is an assistant editor of Humanities.*



# THE HERNDON



*Alonzo and Adrienne Herndon  
with their son Norris in 1910.*

—Photos courtesy of the Herndon Home.



# NS : THE BLACK UPPER CLASS AT THE TURN OF THE CENTURY

*F*orty years after the abolition of slavery, Alonzo Franklin Herndon, himself born a slave, founded the Atlanta Life Insurance Company, becoming the wealthiest and foremost black businessman in Atlanta. The story of his rise from slave to leader of the black upper class in the early part of the twentieth century reflects both the struggles and achievements of African Americans within their own community and the city of Atlanta in the years following the Civil War.

BY MAGGIE RIECHERS

Against a backdrop of a defeated South and the spawning of Jim Crow laws, a small but significant group of black entrepreneurs developed into an elite class. Such was the case of Alonzo Herndon, whose business savvy brought him wealth and status.

"The general public has usually perceived the black community as an undifferentiated social mass," says Carole Merritt, director of the Herndon Home, the fifteen-room Beaux Arts mansion Herndon built in 1910 as his home, and which is now operated as a museum.

"Most people assume that the history of blacks as a deprived community captures the full essence of black experience," says Merritt. "The black upper class, however, represents important aspects of the community's self-sufficiency and key elements of its leadership."

To highlight the role of the black upper class and its impact in Atlanta, the Herndon Home, with support from NEH, has organized an exhibition titled, "The Herndons: Style and Substance of the Black Upper Class in Atlanta, 1880-1930," which will be featured at the Atlanta History Center from October 1993 through December 1994. The exhibition will focus on the Herndons, the city's wealthiest black family at the time, to trace the evolution of the black elite during this period, to assess the Herndons' role within the African-American community, and to interpret the family's significance within the broad patterns of the city's development.

"An exhibition of the upper class can begin to explore more fully the range of opportunity, talent, and achievement that shaped black life during Atlanta's early development," says Merritt.



Alonzo Herndon's story begins with his birth in 1858 in Social Circle, Georgia. His father was a white slave owner who never publicly recognized his son or his son's mother, a field slave. When emancipation came, seven-year-old Alonzo, his mother, and brother were thrown off the plantation, but allowed by their former master to live in a one-room log cabin with four other families. Herndon stayed in Social Circle until his twenties, working as a farm laborer and sharecropper. But he realized he was not going to advance beyond these jobs. Taking the small amount of money he had saved, he left Social Circle and made his way to Jonesboro, Georgia, where he stayed for five years and learned to cut hair.

"I had in mind going into business for myself, so I went to Jonesboro and hired myself to a barber for six dollars a month and learned the barber's trade," Herndon wrote in an article he prepared for the book, *Century of Progress*, published in 1910.

Herndon arrived in Atlanta in 1882 and worked as a journeyman for a prominent black barber, Dougherty Hutchins. By 1890, Herndon owned his own five-chair barbershop in the Atlanta hotel, Markham House, and was on his way to financial success.

The route Herndon took to escape poverty—using his skills in a service trade catering to a white market—was the way freed blacks could earn economic freedom in post-Civil War Atlanta.

"Anybody who had skills was more highly valued," says Merritt. "Skills generated money. The early black elite was comprised largely of barbers like Alonzo Herndon, draymen, grocers, blacksmiths, shoemakers, and other small entrepreneurs who generally had little education, but who managed to accumulate a little capital for independent business ventures.

"Most of these late-nineteenth-century businesses catered to a white market," says Merritt. "As part of the slave legacy, black wealth and status derived generally from the opportunity to professionalize and capitalize on personal services and labor considered too menial for whites."

By 1910, when Herndon built his mansion, he was the wealthiest black man in Atlanta. His barbershop at 66 Peachtree Street was considered one of the most elegant in the country. The shop contained crystal chandeliers,

*Herndon Barbershop at 66 Peachtree Street, ca. 1920.*

marble walls and floors, beveled mirrors, and twenty-five porcelain barber chairs. Over the course of his career Herndon owned a total of nine barbershops in Atlanta, but the Peachtree Street shop was the centerpiece of his enterprise. In 1933, six years after Herndon's death, his heirs gave the Peachtree Street shop to its employees.

Barbering and other black service trades in the white community declined as segregation became the law of the land in the South. From 1890 to 1910 the proportion of black barbers in Atlanta dropped from 92 percent to 48 percent.

As Jim Crow laws increased in the South, Herndon and other black entrepreneurs saw a new field of opportunity in their own community and turned their business ventures to serving African Americans cut off from white Atlanta. Herndon's first expansion outside the barber trade was in 1905 when for \$140 he purchased a small burial association. At that time burial associations, operated by churches or private civic groups, provided a form of life insurance to cover members' needs in cases of death or illness. A new state regulation required these associations to have a minimum endowment of \$5000.

Herndon saw an opportunity and soon bought other mutual aid associations that could not fund themselves under the new law. He organized them into the Atlanta Mutual Insurance Association, which later became the Atlanta Life Insurance Company. Atlanta Life provided insurance primarily to low-income black families and mortgages to blacks who were often refused financing by banks. Today, the company is the second largest black-owned insurance

company in the nation, operating in fifteen states.

At the same time, Herndon ventured into real estate, buying property in Atlanta and Florida. He built the Herndon building on Auburn Avenue in Atlanta, an office building for black businesses and professionals.

He was the consummate entrepreneur, whose success was rooted in the old-fashioned American values of hard work and taking advantage of opportunities.

In a speech he gave in 1924 at an Atlanta Life Insurance Company conference, Herndon told his audience, "Some of us sit around and wait for opportunity, when it is always with us. Nothing can keep a man down if he is fair to himself and others."

His wealth afforded him and his family an upper class lifestyle. In 1893 Herndon had married Adrienne McNeil of Savannah, a graduate of Atlanta University Normal School and director of the college's drama and speech department from 1895 until her death in 1910. She directed Shakespearean productions and oratorical programs at Atlanta







the second panel, recalling his slave origin, depicts Herndon as a boy with his mother cutting wood in front of a log house; the third panel shows him as a young man laboring in a field; and the fourth panel, recognizing his wealth and success, is a simple rendering of the mansion.

The same year the house was completed Adrienne Herndon died of Addison's disease. Before her death she noted to her husband, "We have only just got ready to live and now I must die." Two years later, Herndon married Jessie Gillespie, of a prominent black family in Milwaukee, Wisconsin. She became vice president of Atlanta Life following the death of her husband.

Herndon's stature within the black community was undisputed, but if he crossed the line into white Atlanta neither wealth, education, profession, nor social status

could transcend race. University and wrote several plays. The Herndons had one son, Norris, who became president of Atlanta Life in 1928 following the death of his father and remained in that position until 1973.

Together Alonzo and Adrienne Herndon designed their mansion on land Alonzo had purchased on the edge of the Atlanta University campus. They drew up the plans without the aid of an architect and hired African-American craftsmen to build it.

The Herndons's many trips abroad and, particularly, their trip to the Columbia Exposition of 1893 in Chicago, seems to have influenced their design of the exterior of the house in the Beaux Arts style.

The interior of the 6,000-square-foot home is a mix of styles popular among the upper class of the period, including Renaissance, French Rococo, and the American Arts and Crafts movement.

A noteworthy piece of art is a painted frieze consisting of ten panels hung near the ceiling of the living room. Four of the panels depict Herndon's own life: the first shows the Sphinx and Pyramids of Giza, acknowledging his African ancestry;

could transcend race.

"Although Alonzo Herndon had far more than most whites in the city, he was subordinate to them because of the racial hierarchy of the city," says Merritt.

As such, Merritt notes, he could only build his mansion in a black neighborhood, he owned and operated barber-shops where by law and custom no one of his race, including himself, could have gotten a haircut, and if seriously ill, he would have been sent to a deteriorated building reserved for blacks at Grady Municipal Hospital.

These racial distinctions shaped virtually every aspect of black life and forced Herndon and those of his social class to identify with the black struggle. The upper class of educators, ministers, doctors, lawyers, and businessmen took the role of community leaders in intellectual and cultural matters, philanthropy, politics, and education.

It was in the living rooms of families such as the Herndons that African Americans debated Booker T. Washington's and W. E. B. Du Bois's ideas on black advancement. It was the upper class who supported the black educational institutions in the city.

And it was the upper-class philanthropic efforts which funded social services for low-income families.

The DuBois versus Washington debate, says Merritt, was really no debate at all. Most upper-class blacks supported both DuBois's political activism and Washington's accommodationist stance seeking economic improvement. Herndon attended the founding meeting of DuBois's Niagara Movement and also supported Washington's Tuskegee Institute and its education program, giving an address there in 1913.

In less than two decades after the Civil War, Atlanta had six black colleges: Atlanta University, Clark University, Gammon Theological Seminary, Morehouse College, Morris Brown College, and Spelman College. Although they were all founded and supported by mission societies or religious denominations, they served and were supported by the black upper class.

The leadership of the black upper class extended to social causes. The Herndons, like other members of their class, were at the forefront of black philanthropy, helping to organize and fund programs in childcare, health, and education.

But the overriding issue for all African Americans was racial equality, and that struggle crossed class lines.

"The black elite, unlike the white aristocracy, shared with the lower classes of its community the burden of race," notes Merritt. "To improve the condition of blacks became the entire community's guiding purpose. The black upper class assumed the institutional leadership of this effort."

Alonzo Herndon was at the forefront of this effort, not in the political arena, but in the business world. As he told his colleagues at Atlanta Life in 1924, "I know what it takes to make one succeed in business because I started right down with the under man and have worked with him all the way up to where I am now." □

*To support this exhibition and educational programs, the Herndon Home received \$247,250 in outright and matching funds from the Humanities Projects in Museums and Historical Organizations program of the Division of Public Programs.*

*Maggie Riechers is a free-lance writer based in the Washington, D.C. area.*



# The Age of RUBENS

BY JANIS JOHNSON

**H**E WAS ONE OF THE MOST accomplished masters in the history of art—rich, worldly, erudite—and the best-known painter of the Flemish Baroque style of the late sixteenth and early seventeenth centuries. But it has taken more than 350 years for Peter Paul Rubens to have his own major exhibition in the United States. The Age of Rubens opens September 22 at the Museum of Fine Arts, Boston, and travels to the Toledo Museum of Art in February.

According to the museum curator, Peter C. Sutton, Rubens (1577-1640) “dominated, indeed epitomized the age.” But why such longstanding neglect of the man once eulogized as “the most learned painter in the world”? Even in Europe, it has been forty years since the subject of Flemish Baroque painting was addressed by an English-speaking institution, the Royal Academy in London.

The answer, Sutton suggests, lies in the content of Flemish Baroque art, which he calls “the most militantly religious art in Europe,” and in more contemporary attitudes of art audiences. “Most of the history of art has been establishment art, but we pride ourselves on our populism,” Sutton says. “Rubens worked for noble, elite, grand patrons and believed in what he was doing—the right of kings, the church. He was a devout man, deferential, a man of his time who realized the foibles of the monarchs he worked for, but nevertheless believed in the system of the establishment.”

Perhaps even more fundamental, Sutton adds in the preface to the catalogue, “is the skepticism and unease felt by viewers in our highly secularized, egalitarian age when presented with devout and hieratic art, spiritually informed and proselytizing painting, art at the service of organized religion and the state.”

As the first major survey of Flemish Baroque art ever in the United States, The Age of Rubens (1577-1640) is, according to Sutton, dedicated to making this rhetorical language “intelligible once more.” The show presents thirty works by Rubens as well as paintings by approximately forty other artists, including Anthony van Dyck, Jacob Jordaens, and Jan Brueghel the Elder. More than fifty museums and private collectors from around the world have loaned works for the exhibition, whose monumental scale required a major reinstallation of the MFA’s galleries.

The exhibition features such masterpieces as *Queen Tomyris with the Head of Cyrus* (MFA, Boston), *Prometheus Bound* (Philadelphia Museum of Art), and *The Garden of Love*, which is traveling for the first time from the Prado in Madrid. Additional galleries are devoted to specialties of the Flemish painters, such as hunt scenes featuring animals, still lifes, and scenes of everyday life. Because of the sheer size of the paintings, many of the best-known Flemish works could not be moved and are treated in an audiovisual presentation instead.

Together, these paintings explore diverse artistic, social, and political issues, including painting’s role in the Counter-Reformation in the southern Netherlands (now Belgium) and its relation to religion and the humanist and classical traditions.



—Rubens Kunsthistorisches Museum, Vienna. Courtesy of the Museum of Fine Arts, Boston.

“The official spiritual charge to Rubens and his colleagues was to fashion a new art that would at once edify, convert, and arouse ever greater religious fervor,” writes Sutton. Rubens and his colleagues created new Counter-Reformation iconography of great drama illustrating such Roman Catholic doctrines as the Passion, the Immaculate Conception, and the Assumption of the Virgin.

Rubens’s father was a Protestant who fled from Antwerp to Cologne to escape Spanish prosecution, but in Germany he converted to Catholicism. After his death, the family returned to Antwerp and Peter Paul grew up a devout Catholic who also was trained by local artists. In 1600 he set off for Italy and found employment easily at the court of Vincenzo Gonzaga, Duke of Mantua. Young Rubens made the most of his Italian adventure and traveled widely. He made meticulous copies of famous antique sculpture, absorbed the art of the past, and began supplying royal commissions. By 1605, at the age of 28, Rubens was well established and fully competitive with the best Italian painters around.

Rubens left for Antwerp in 1608 to visit his dying mother, intending to return to Italy. But in Antwerp he was appointed court painter. He painted the portraits of Archdukes Albert and Isabella and became their confidant. He married, bought a large house, which he redecored in classical and Renaissance tastes, added an Italianate studio, and poured his energy into his work.





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



—Suermondt-Ludwig Museum, Aachen. Courtesy of the Museum of Fine Arts, Boston.

(Opposite page)

HEAD OF MEDUSA *By Peter Paul Rubens*

(Above)

THE BIRD TRAP *By Frans Snyders and Jan Wildens*

(Left)

PORTRAIT OF MARCHESA BRIGIDA SPINOLA DORIA, 1612.

*By Peter Paul Rubens*

There was plenty to do. During the Reformation, the rise of Protestantism, the Iconoclastic riots across Northern Europe, and the revolt of the Netherlands against Spain in 1566, thousands of art works of every description had been lost in the sacking of institutions. In 1585 the southern provinces were regained for the Spanish crown, and within twenty years the greatest phase in Antwerp painting was fully under way. "An immense program of ecclesiastical building and rebuilding began," writes David Freedberg of Columbia University. As many as three hundred new churches were built and decorated.

In part to accommodate the demand, in part following the cooperative fashion of the day, Rubens employed a large group of artists in his studio. Virtually all of the major Flemish painters of the day, including Brueghel, Jordaens, van Dyck, and Frans Snyders, collaborated with or were taught by Rubens. Rubens, with the assistance of his studio, painted more than sixty altar pieces.

To this circle of artists, the classical tradition was also an "immediate, living presence," says Sutton. "He painted subjects from mythology and Roman history almost as often as religious themes." Rubens's collection of antique sculpture grew to be "the most extensive and renowned in Northern Europe"; his library, including Latin and Greek classics, was vast.

Following Archduke Albert's death in 1623, Rubens increased his diplomatic activities around Europe. The catalogue recounts how, on one of his sojourns, he met the Duke of Buckingham, who was serving as an escort for Maria de Medici's daughter Henrietta Maria, soon to marry King Charles I of England. Buckingham became a patron. The sale of a large number of antiques, paintings, and other art works to Buckingham provided money enough for Rubens to buy seven houses back home. His standing in Britain, as elsewhere, continued to soar. In 1630 he was knighted by Charles I.

"It is a testament to Rubens's fame," says the catalogue, "that both the Kings of Spain and England requested bulletins on his health when he retired to his death bed, finally expiring on 27 May 1640." Soon after, Flemish painters, like their Dutch counterparts, were assimilated by or succumbed to foreign influences. The great age of Flemish painting was ending. □

*To support this exhibition, the Museum of Fine Arts, Boston, received \$250,000 from the Humanities Projects in Museums and Historical Organizations program of the Division of Public Programs.*

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



# Thomas McClanahan

## *Bringing Idaho History to the People*

BY MICHAEL GILL



*Thomas McClanahan*

**A**BOUT 80 PERCENT OF Idaho's people live in towns like Bonner's Ferry—a community of 2,193 residents on the Kootenai River, twenty-five miles south of Canada. Three-fourths of the state's schools have student bodies numbering fewer than four hundred. To this setting Thomas McClanahan came nine years ago to spread the humanities across the state. His particular emphasis has been history.

Improving the teaching of history in a state with limited resources and one of the smallest populations spread over one of the largest geographical areas has been Thomas McClanahan's greatest professional challenge to date. As executive director of the Idaho Humanities Council and administrator of the Idaho History Project, his work led Idaho to win one of the nineteen State Humanities Exemplary Awards granted in 1992.

McClanahan recognized that the design of the Idaho History Project would have to serve the residents of the state's vast areas and provide a means of reaching its population economically.

Travel to such remote areas is expensive. Bringing a scholar or museum exhibit from Boise, the capital, to Bonner's Ferry, for example, means flying hundreds of miles over mountains and can cost as much as a

flight from Boise to Washington, D.C. Funding to sustain that kind of educational outreach is simply not available from local sources.

The Idaho Humanities Council's solution is a many-faceted project. Awarded by the Endowment, the project is centered on a nine-part, traveling exhibition which spans the state's history, from prehistoric times through the twentieth century. Themes include the native American experience, European migration and settlement, industry, agriculture, government, family culture, and Idaho history in literature and art. Sent in huge boxes via UPS, the exhibition is designed for ease of mobility as a whole, but also to ensure that its components can travel separately—thereby accommodating museums that lack space or funds to host the entire exhibition at once.

"The Idaho History Project," McClanahan says, "ties the educational needs of the schools to the interests of the state's many local museums and historical societies. The abundance of these cultural institutions shows that despite limited funds, Idaho invests considerable enthusiasm and scholarly effort in its regional history. Much of the activity, however, goes on outside the school community. One of the project's goals is to bring the schools and museums closer together through teacher institutes, lectures, and seminars." The museums benefit by broadening their audience as the schools take advantage of the concrete, multimedia resources in their own backyards.

The project, which takes place over a thirty-month period that began in March 1993, is aimed at fourteen rural museums and historical societies as well as 140 teachers of history. All history teachers in the state receive the curriculum guide. The relationships that are formed as teachers, scholars,

and curators work together on the project help increase contacts and cooperation between those institutions.

"The hands-on quality of local history is important, especially for young students, not only because it brings history closer to home and shows how their community fits into the history of the country, but also because it involves them directly in the methods of historical research." The exhibition includes meeting local historians, visiting historical sites, and seeing documents and artifacts up close.

Teaching the history of Idaho isn't an end in itself. McClanahan maintains that "a student's understanding of the town's or the state's history are fundamental to understanding his or her connection to the country."

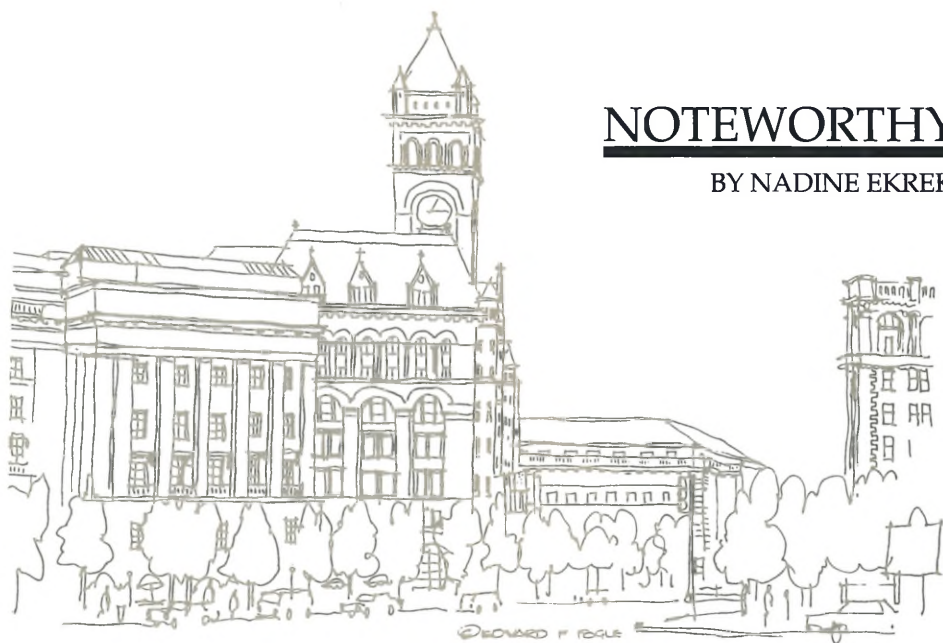
Not only has much of Idaho's history proven to be significant to the nation as a whole, but many themes and historical events can be viewed as microcosms of broader regional, national, or even international experience. The work of the Belgian missionary Pierre De Smet in the Bitterroot Valley, for example, provides an excellent narrative thread for studying the broader patterns of migration, native American contact with Europeans, and European settlement. Similarly, a student cannot understand the significance of Lewis and Clark's explorations in Idaho without knowledge of the Louisiana Purchase and the interaction of the United States with foreign powers.

But even the link between Idaho and United States history is not an end in itself for McClanahan. "Studying history," he says, "or any humanities subject, goes beyond the facts retained. Interdisciplinary learning helps people create networks that build mental strength—much like exercise builds physical strength—strength that is valuable no matter what career the person pursues."

Born in Lafayette, Indiana, McClanahan lived in several states while he was growing up, moving across the country with his father's Marine Corps assignments. He has studied broadly and has master's degrees in philosophy and English and a doctorate in American literature from the University of South Carolina. □

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





## NOTEWORTHY

BY NADINE EKREK

### "The Blues Is Good News"

With music that heals and entertains, blues musicians and scholars are finding harmony in an ambitious eight-month-long program heralding the slogan "The Blues Is Good News... Pass It On."

The program, which began in April and continues through November at Prince George's Community College in Largo, Maryland, comprises fourteen lecture/demonstrations dedicated to the evolution and cultural impact of the blues.

"It's reaching three-generation families and it's bringing the community to us," said Isa Engleberg, project codirector and academic assistant to the vice president for instruction.

"What's also nice," she added, "is the mix of scholars and musicians. You have an ethnomusicologist who is the head of the music department at Brown sitting down with a Delta blues man, and the two of them develop this incredible rapport."

September kicks off with the First Annual Blues Festival, complete with music, food, and workshops, followed by a lecture at the end of the month on poetry and the blues.

In October, Amira Baraka, author of *The Blues People*, will explain the influence of the blues on other art forms, while author Daphne Duval Harrison will conduct a lecture focusing on women and the blues. Two discussions led by local radio personalities about the blues will also be held this fall.

### Devil's Advocate

Beelzebub, Lucifer, the Prince of Darkness. When studying the origins of Satan, many scholars have explored the cultural and literary background of this enigmatic figure. "What nobody, so far as I've seen, has talked about is how the social history of Satan correlates with the kind of cosmology people develop," said Elaine Pagels, professor of religion at Princeton University and author of *Adam, Eve, and the Serpent*.

Pagels is taking a sabbatical to investigate how various mythological forms of the devil and of cosmic warfare in late Jewish and early Christian texts correspond with specific instances of social conflict.

"Within the early Christian movement, which forms the primary focus of my research," said Pagels, "the image of Satan and of cosmic war came to articulate how first-century Christians saw themselves in relation to those whom they regarded as their enemies—a fact that has had enormous social and political consequences, to say nothing of the psychological ones."

Pagels cited the dissident Jews from the New Testament who believed the majority of their community had rejected Christ as the Messiah. They then split off from these people, who they came to believe were somehow allied with the powers of darkness. "This becomes particularly acute and painful in a time of war, out of which the New Testament gospels are written," said Pagels. "Satan, then, becomes a vehicle for talking about hostility."

Pitting the forces of good against evil is a tradition so endemic to human culture, Pagels noted, that we must try to examine and understand the language that polarizes people. "The New Testament writings are deeply connected with the time in which they were forged. If one takes them out of historical context, they could be used for very different and sometimes pernicious purposes." □



Lucifer, detail from an engraving by John Milton in *Paradise Lost*, 1688.



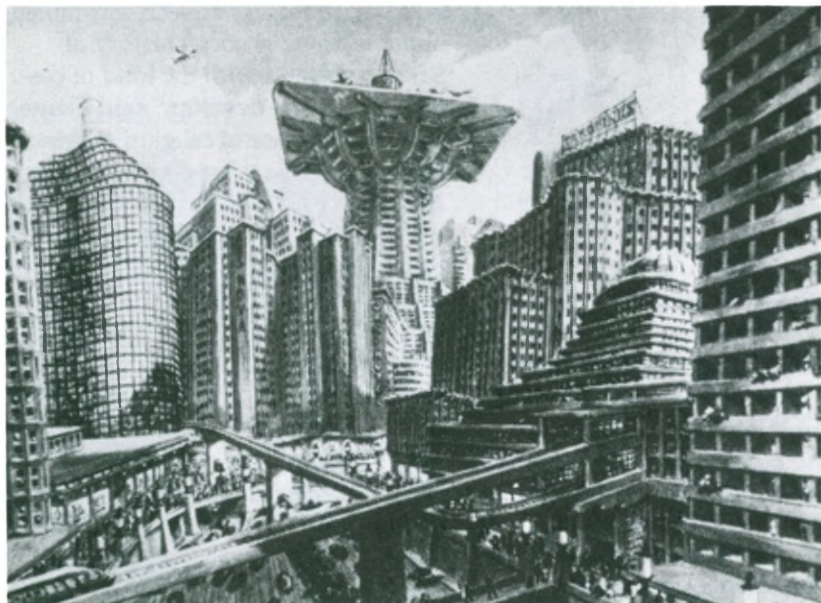
Jeff Titon and John Jackson playing the blues at Prince George's Community College in Maryland.



# Calendar

SEPTEMBER ♦ OCTOBER

BY AMY LIFSON



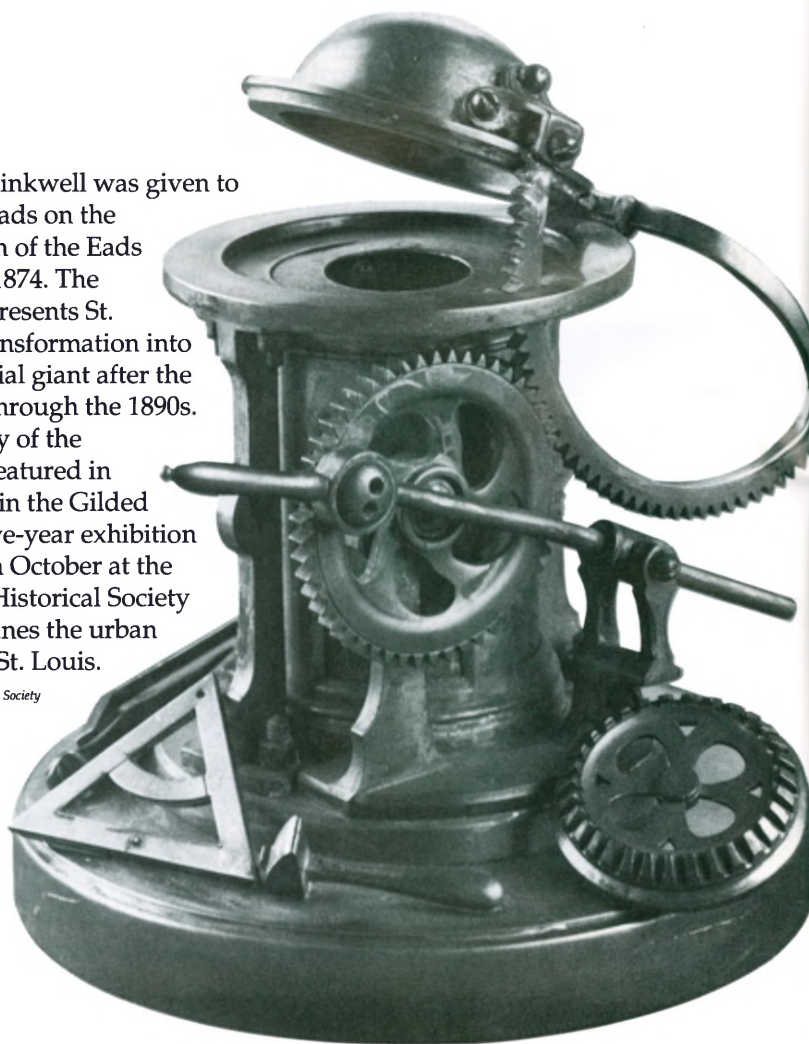
This drawing by Erich Kettelhut for Fritz Lang's film *Metropolis* appears in the exhibition "Expressionist Utopias: Paradise, Metropolis and Fantasy in German Art and Architecture, 1905-30," at the Los Angeles County Museum of Art, October 24 through January 2, 1994.



"The Arts and Crafts Movement in California: Living the Good Life," organized by the Oakland Museum, appears at the Renwick Gallery of the National Museum of American Art, in Washington, D.C., October 8 through January 9, 1994. The exhibition examines California's contributions to the arts and crafts movement at the turn of the century, which stemmed from the state's particular landscape and natural resources.

This brass inkwell was given to James B. Eads on the completion of the Eads Bridge in 1874. The bridge represents St. Louis's transformation into an industrial giant after the civil war through the 1890s. The history of the bridge is featured in "St. Louis in the Gilded Age," a five-year exhibition opening in October at the Missouri Historical Society that examines the urban origins of St. Louis.

—Missouri Historical Society



♦ "Jubilation! African-American Celebrations in the Southeast," at the McKissick Museum of the University of South Carolina from September 12 through May 1, 1994, examines the role of celebration in shaping African-American community and culture. A school curriculum guide, workshops, film series, and symposium accompany the exhibition.

♦ "Face of the Gods: Art and Altars of Africa and the African Americas" explores four African visual traditions—Yoruba, Fon, Ejagham, and Kongo—and their influence on African-American art, from September 24 through January 7, 1994, at the Museum for African Art in New York City.

♦ A conference on causal structures in the social sciences will be held October 15 through 17, at the University of Notre Dame, in Indiana.



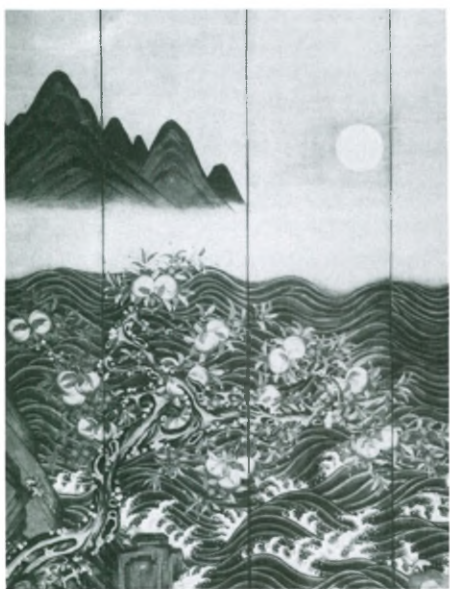
## ENDOWMENT EXHIBITIONS



—Portland Art Museum

An exhibition at the Portland Art Museum looks at the culture that surrounded the ukiyo-e movement in Japan, 1781-1801. "The Floating World Revisited" appears from October 26 through December 30, 1993.

"Korean Arts of the Eighteenth Century: Splendor and Simplicity" opens at the Asia Society in New York City on October 3. The exhibition looks at a period of national awakening in Korea, and runs through January 2, 1994.

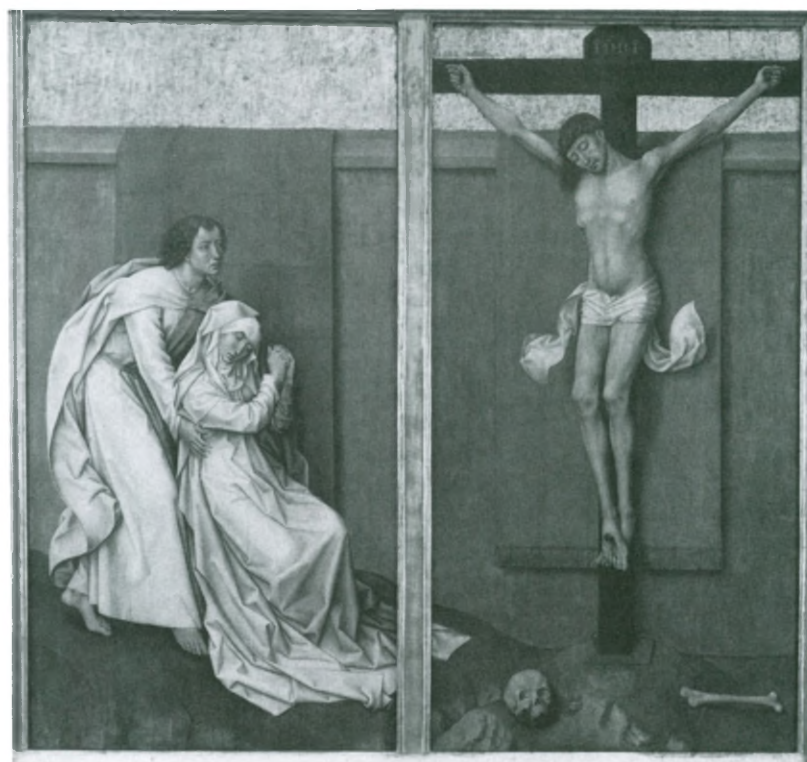


—The Royal Museum, Seoul



Thieves of time—tomb robbers—led archaeologists in Sipan, Peru, to what has been called the richest tombs excavated in the western hemisphere. Moche artifacts from "The Royal Tombs of Sipan" are at the Fowler Museum of Cultural History at UCLA from September 12 through January 2, 1994.

—Photo by Christopher Donnan



—Philadelphia Museum of Art

The Flemish masterpiece by Rogier van der Weyden, *Crucifixion with the Virgin and St. John*, occupies a cathedral-like space in the newly installed medieval and Renaissance collection of the Philadelphia Museum of Art. This first of four phases of reinstallation opens October 14.



## Archaeology & Anthropology

### COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

**Brian S. Bauer:** Independent Scholar, *The Cuzco Ceque System: A Study of Shrines in the Inca Empire*

**David B. Edwards:** Williams College, Williamstown, Massachusetts, *Afghan Jihad: Political Leadership and Religious Authority in a Tribal Society, 1897-1992*

**Stuart A. Marks:** Independent Scholar, *Cultural and Environmental Conflicts in Zambia's Luangwa Valley, 1890-1990*

**Mark S. Mosko:** Hartwick College, Oneonta, New York, *The Implications of Hierarchical Relationships and Thought for Melanesian Structural History*

### DISSERTATION GRANTS

**Margaret J. McLagan:** New York University, New York, *Constructing a Transnational Tibetan Identity*

**Gabrielle Vail:** Tulane University of Louisiana, New Orleans, *Understanding the Pre-Columbian Maya: The Gods in the Madrid Codex*

### STUDY GRANTS

**Catherine L. Leone:** University of Wisconsin Centers, Manitowoc, *Native American Autobiography*

### SUMMER SEMINARS FOR COLLEGE TEACHERS

**Geoffrey M. White:** East-West Center, Honolulu, Hawaii, *The Politics of Culture and Identity: Pacific Island Perspectives*

### SUMMER SEMINARS FOR SCHOOL TEACHERS

**Robert B. Cochran:** University of Arkansas, Fayetteville, *Brer Rabbit and His Brothers: Southern Folktale Traditions and the Stories of Joel Chandler Harris*

**John W. Connor:** California State University, Sacramento Foundation, *Four Texts and Japanese Culture*

### SUMMER STIPENDS

**Stanley H. Brandes:** University of California, Berkeley, *The History and Symbolism of Mexico's Day of the Dead*

**John S. Burdick:** Syracuse University, New York, *Religion and Black Ethnic Identity in Brazil*

**James A. Higginbotham:** Georgetown College, Washington, D.C., *Cross-Cultural Contact and Urban Development at Paestum, Southern Italy*

**Maria A. Lepowsky:** University of Wisconsin, Madison, *The H.M.S. Rattlesnake, Islanders, and Europeans on the Coral Sea Frontier*

**Kathleen M. Stokker:** Luther College, Decorah, Iowa, *Norwegian Anti-Nazi Humor*

**Barbara Tsakirgis:** Vanderbilt University, Nashville, Tennessee, *Ancient Houses around the Athenian Agora, 3000 B.C.-A.D. 700*

**Gary Urton:** Colgate University, Hamilton, New York, *Deciphering the Quipus: Museum and Archival Studies of Inca Recording Devices*

### UNIVERSITY TEACHERS

**Susan F. Harding:** University of California, Santa Cruz, *An Anthropological Study of an American Religious Community*

**Judith T. Irvine:** Brandeis University, Waltham, Massachusetts, *The Discourse and Politics of Language Study in 19th-Century Africa*

# Current NEH Fellowships & Seminars

**E. Webb Keane:** University of Pennsylvania, Philadelphia, *A Study of Poetic Speech Performance and Material Culture in Eastern Indonesia*

**Edward L. Schieffelin:** University College of London, United Kingdom, *An Ethnographic Study of the Spirit World in a New Guinea Tribe*

**Ann L. Stoler:** University of Michigan, Ann Arbor, *Bourgeois Civility and the Cultures of Whiteness*

### YOUNGER SCHOLARS

**Loreen J. Myerson:** Cleveland State University, Ohio, *Stereotypes and Perceptions in Literature of Disabled Women: An Anthropological Perspective*

## Arts—History & Criticism

### COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

**James J. Boyce:** Felician College, Lodi, New Jersey, *The Medieval Liturgy of Salamanca: Sources, Saints, and History*

**Petra T. Chu:** Seton Hall University, South Orange, New Jersey, *Gustave Courbet and the Heroism of Modern Life*

**Peter M. Engel:** Independent Scholar, *The Vernacular Architecture of India*

**Lynn Garafola:** Independent Scholar, *Biography of Theatrical Producer/Performer Ida Rubinstein*

**Rebecca L. Gerber:** Colby College, Waterville, Maine, *The Music Manuscript Trent, Castello Del Buon Consiglio, MS 1375 (olim 88): An Edition*

**Jeffrey F. Hamburger:** Oberlin College, Ohio, *The Art and Architecture of Female Monasticism in Germany, 1200-1525*

**Joan G. Hart:** Independent Scholar, *Erwin Panofsky: Essays on a 20th-Century Humanist*

**Paul H. Kaplan:** SUNY Research Foundation/College at Purchase, New York, *The Paintings of Giorgione: Political Content and Political Context*

**Scott M. MacDonald:** Utica College of Syracuse University, New York, *A Critical Cinema: Interviews with Independent Filmmakers*

**Michelle I. Marcus:** Metropolitan Museum of Art, New York, New York, *Ancient Culture and Society among the Hasanlu Elite of Northwestern Iran*

**Ardal K. Powell:** Independent Scholar, *The Keyed Flute: Technology and Musical Style in the Late 18th Century*

**Eloise Quiñones-Keber:** CUNY Research Foundation/Bernard Baruch College, New York, New York, *The Conquest of Mexico in 16th-Century Illustrations*

**Nancy B. N. Rash:** Connecticut College, New London, *The Image of the Black in Popular Culture in 19th-Century America*

**W. Jackson Rushing:** University of Missouri, Saint Louis, *Transformations in Native American Art Since 1960*

**Steven E. Saunders:** Colby College, Waterville, Maine, *Music and Culture in 17th-Century Vienna*

**Marie C. Tanner:** Independent Scholar, *Titian and Mythological Art: The Poésie for Philip II*

**Mary E. Wolinski:** University of Rhode Island, Kingston, *The Origin and Music of the Medieval Manuscript*

### DISSERTATION GRANTS

**Ellen A. Christensen:** Northwestern University, Evanston, Illinois, *Government Architecture and British Imperialism: Patronage and Imperial Policy in London, Pretoria, and New Delhi*

**Dirk W. Eitzen:** University of Iowa, Iowa City, *Documentary as History*

**Wendy B. Heller:** Brandeis University, Waltham, Massachusetts, *Representation of Women in the Opera of 17th-Century Venice*

**Erika Naginski:** University of California, Berkeley, *Sculpture, Memory, and the French Revolution*

**Lynne E. Spriggs:** Columbia University, New York, New York, *Images of the Blackfeet: Visual Statements of Identity and Power*

**Mary-Ann Winkelman:** Harvard University, Cambridge, Massachusetts, *Habitual Orders: How Benedictine Monks and Nuns Influenced the Stylistic Development of Religious Architecture*

### STUDY GRANTS

**Marlene C. Browne:** United States Naval Academy, Annapolis, Maryland, *The History and Features of the Baroque in Literature, Art, and Music*

**Ann M. Fey:** Rockland Community College, Suffern, New York, *Background Music in American Narrative Film*

**V. Louise Katainen:** Auburn University, Alabama, *Postwar Italian Culture as Seen through Film*

**Lana H. Landon:** Bethany College, West Virginia, *Reading Paintings*

**James E. Morrison:** North Carolina State University, Raleigh, *Formalism and Film Theory*

**Stephen J. Town:** Northwest Missouri State University, Maryville, *The Changing Concept of Musical Form*

### SUMMER SEMINARS FOR COLLEGE TEACHERS

**Robert G. Calkins:** Cornell University, Ithaca, New York, *Narrative and Synthesis in Medieval Book Illumination*

**Jonathan D. Kramer:** Columbia University, New York, New York, *The Temporal Art of Music*

**Lewis Lockwood:** Harvard University, Cambridge, Massachusetts, *The Beethoven String Quartets*

**Stephen Murray:** Columbia University, New York, New York, *Gothic in the Ile-de-France*

### SUMMER SEMINARS FOR SCHOOL TEACHERS

**David F. Tatham:** Syracuse University, New York, *Major Paintings of Winslow Homer*

**Alan L. Woods:** Ohio State University, Main Campus, Columbus, *Major American Theater Texts on Page and Stage*



## SUMMER STIPENDS

**Poonam Arora:** University of Michigan, Dearborn, *Gender and Cultural Politics in Indian Cinema*

**Elizabeth J. W. Barber:** Occidental College, Los Angeles, California, *Costume Survivals of Ancient Slavic Wedding Rituals*

**Sarah J. Blackstone:** Southern Illinois University, Carbondale, *Plays for the People: A History of the Chicago Manuscript Company*

**M. Christine Boyer:** Princeton University, New Jersey, *The City Plans of Modernism*

**Robert L. Brown:** University of California, Los Angeles, *Early Indian-Related Sculpture of Southeast Asia*

**Sherry A. Buckberrough:** University of Hartford, West Hartford, Connecticut, *Sonia Delaunay and the Migration of Modern Design in the 1920s*

**Camilla Cai:** Kenyon College, Gambier, Ohio, *Johannes Brahms's New Collected Works Edition: The Piano Works*

**Willene B. Clark:** Marlboro College, Vermont, *The Manuscripts of the Latin Bestiary*

**Maureen N. Costonis:** Vanderbilt University, Nashville, Tennessee, *The Emergence of the Ballerina in the Time of Louis XIV*

**Paul B. Crapo:** University of Michigan, Dearborn, *Gustave Courbet's Artistic and Political Activities in 1870-71*

**Barry V. Daniels:** Kent State University Main Campus, Ohio, *Study of Scene Design at the Comédie-Française, 1800-48*

**Joan O. Epstein:** Eckerd College, St. Petersburg, Florida, *American Composer Carrie Jacobs Bond and Her World*

**Christine S. Getz:** Baylor University, Waco, Texas, *Music, Patronage, and Politics in Milan during the Reign of Carlo V*

**Magdalena Gilewicz:** California State University, Fresno Foundation, *Anthology of Early Polish Plays in English Translation*

**Alden R. Gordon:** Trinity College, Hartford, Connecticut, *Marquis de Marigny and Madame de Pompadour: Estate Inventories Compared*

**Anne D. Hedeman:** University of Illinois, Urbana, Champaign, *Pierre Salmon's Réponses à Charles VI: Illuminated Texts in Medieval France*

**Andrew S. Horton:** Loyola University, New Orleans, Louisiana, *The Cinema of Greek Director Theo Angelopoulos*

**Susan J. Koslow:** CUNY Research Foundation/Brooklyn College, New York, *Seventeenth-Century Account Books in Antwerp: Art Patronage, Commerce, and Taste*

**Claudia S. Macdonald:** Oberlin College, Ohio, *Robert Schumann and the Piano Concerto, 1810-53*

**Joseph P. Manca:** Rice University, Houston, Texas, *Cosme Tura, Court Painter of the Este*

**Roberta M. Marvin:** Boston University, Massachusetts, *Verdi the Student—Verdi the Teacher*

**Anita F. Moskowitz:** SUNY Research Foundation/Stony Brook Main Campus, New York, *Italian Sculpture, ca. 1260-1400*

**Rena C. Mueller:** New York University, New York, *Liszt's Les Préludes: An Edition*

**Linda Nochlin:** New York University, New York, *Representation and Practices of Bathing in 19th-Century France*

**Robert G. Ousterhout:** University of Illinois, Urbana, Champaign, *Canli Kilise: A Church and Monastery in Cappadocia*

**John S. Powell:** University of Tulsa, Oklahoma, *Music in French Theater from Jodelle to Molière*

**Sally M. Promey:** University of Maryland, College Park, *John Singer Sargent's Boston Public Library Murals*

**Marian E. Smith:** University of Oregon, Eugene, *Ballet and Opera in Paris*

**Mark D. Stansbury-O'Donnell:** College of Saint Thomas, St. Paul, Minnesota, *Pictorial Narration in Orientalizing and Archaic Periods of Greek Art*

**Amy K. Stillman:** University of California, Santa Barbara, *the Hula Ku'i: A Tradition in Hawaiian Music and Dance*

**JoAnn Taricani:** University of Washington, Seattle, *The Library of a Renaissance Merchant: Musical Life in 16th-Century Augsburg*

**Oscar E. Vázquez:** SUNY Research Foundation/Binghamton, New York, *Collections and Cultural Identity in 19th-Century Spain*

**Adam N. Versenyi:** University of North Carolina, Chapel Hill, *Theater under Dictatorship and After: Argentina, Chile, Uruguay*

**Carl E. Woideck:** Lane Community College, Eugene, Oregon, *Jazz Master Charlie Parker: Final Style Period*

**Diane B. Wolfthal:** Manhattanville College, Purchase, New York, *The "Heroic" Tradition of Ravishment and Its Alternatives*

**Esther C. M. Yau:** Occidental College, Los Angeles, California, *Chinese Women Film Directors and Western Feminisms*

## UNIVERSITY TEACHERS

**H. Perry Chapman:** University of Delaware, Newark, *The Art and Life of Jan Steen*

**Stephen A. Crist:** Emory University, Atlanta, Georgia, *Aria Forms in the Vocal Works of J. S. Bach*

**Bernadette L. Fort:** Northwestern University, Evanston, Illinois, *Charles-Nicolas Cochin and Art Criticism in 18th-Century France*

**S. E. Gontarski:** Florida State University, Tallahassee, *Samuel Beckett's Theatrical Notebooks and Revised Texts*

**Thomas S. Grey:** Stanford University, California, *Richard Wagner and the Aesthetics of 19th-Century Musical Form*

**John W. Hill:** University of Illinois, Urbana, *Cardinal Montalto and Roman Monody*

**Robert S. Nelson:** University of Chicago, Illinois, *The Reception of Byzantine Art, 1750-1950*

**Anthony A. Newcomb:** University of California, Berkeley, *Instrumental Music as Nonverbal Narrative*

**Gerald L. O'Grady:** SUNY Research Foundation/Buffalo Main Campus, New York, *Films of the Civil Rights Movement with Historical and Interpretive Commentary*

**Stephen K. Orgel:** Stanford University, California, *England's All-Male Public Theater*

**Sandra G. Shannon:** Howard University, Silver Spring, Maryland, *The Dramatic Vision of August Wilson*

**Michael S. Tenzer:** Yale University, New Haven, Connecticut, *The History and Contemporary Cultural Interactions of Balinese Music*

**Gretchen A. Wheelock:** University of Rochester, New York, *Eighteenth-Century Constructions of the "Feminine" Minor Mode*

## YOUNGER SCHOLARS

**Elizabeth K. Bergman:** Columbia University, New York, New York, *Aaron Copland and the Identity of American Music, 1920-30*

**Robert K. Brosnan:** Clemson University, South Carolina, *The Influence of Henri Bergson on the Italian Futurists: Ideas of Consciousness in Motion*

**Matthew S. Durrington:** University of Texas at Austin, *Analysis of the Black Image in Independent Black Cinema, 1930-50*

**Olen Hsu:** Boise High School, Idaho, *Kahn and Bartok: In Search of a Universal Perceptual Structure between Architecture and Music*

**Mark C. Jones:** Princeton University, New Jersey, *Anti-Urban Visionaries: Berlin Expressionist Architects and Their Work, 1918-23*

**Demetrios V. Kapetanakis:** Bronx High School of Science, New York, *The Horrors of War in Goya's Third of May, 1808 and Picasso's Guernica*

**Austin T. Patty:** University of Oregon, Eugene, *Moravian Folk Music and Other Influences in Janacek's Second String Quartet*

**Kristin A. Schwain:** Valparaiso University, Indiana, *The Reception of German Art at the 1893 World Columbian Exposition*



## Classics

### COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

**John D. Morgan:** University of Delaware, Newark, *Literary Quarrels in Alexandria and Rome Involving Callimachus, Lucilius, Valerius Cato, and Horace*

**Paul A. Rahe:** University of Tulsa, Oklahoma, *The Modern Concept of Virtue: An Intellectual History*

**John T. Ramsey:** University of Illinois, Chicago, *A Commentary on Cicero's Philippics I and II*

**Garth E. Tissol:** Emory University, Atlanta, Georgia, *Ovid's Metamorphoses: Narrative and the Creation of the Cosmos*

### DISSERTATION GRANTS

**Margaret R. Graver:** Brown University, Providence, Rhode Island, *Therapeutic Reading and Seneca's Moral Epistles*

**Nancy B. Worman:** Princeton University, New Jersey, *The Effect of Style on the Ethics of Persuasion*

### STUDY GRANTS

**Dora C. Pozzi:** University of Houston, University Park, Texas, *Marginality and the Construction of Ethnicity in Ancient Greek Drama*

### SUMMER SEMINARS FOR SCHOOL TEACHERS

**Stewart G. Flory:** Gustavus Adolphus College, St. Peter, Minnesota, *The Tragic Voice of Thucydides's History of the Peloponnesian War*

**Hubert M. Martin, Jr.:** University of Kentucky, Lexington, *Plutarch and Athens*

**Mark P. O. Morford:** University of Virginia, Charlottesville, *Tacitus: Historian of the Early Roman Emperors*

**Matthew S. Santirocco:** University of Pennsylvania, Philadelphia, *Virgil's Aeneid in Its Augustan Context*

### SUMMER STIPENDS

**Peter E. Knox:** University of Colorado, Boulder, *The Manuscripts of Ovid's Heroides*

### UNIVERSITY TEACHERS

**Andrew L. Ford:** Princeton University, New Jersey, *Origins of Literary Criticism in 5th-Century Greece*

**Karl Galinsky:** University of Texas at Austin, *An Interpretive Study of the Augustan Age*

**Duane W. Roller:** Ohio State University, Lima Branch, *The Building Program of Herod the Great*

### YOUNGER SCHOLARS

**John C. Dewis:** The Haverford School, Pennsylvania, *The Concept of Justice in Greek Tragedy*



**Chong-Min Hong:** Harvard University, Cambridge, Massachusetts, *The Heroic Ideals in Sophocles's Electra and the Evolution of the Hero Concept in Greek Civilization*

**Patricia L. Larash:** William Allen High School, Allentown, Pennsylvania, *"Dux femina facti": The Portrayal of Strong Women in the Epic Poetry of Homer and Virgil*

**Amanda T. Oberg:** Williams College, Williamstown, Massachusetts, *Depreciated Speech: The Greek Lallworter*

**Brian D. Sebastian:** Xavier University, Cincinnati, Ohio, *Platonic and Aristotelian Undertones in Cicero's Laelius: De Amicitia*



## History—Non-U.S.

### COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

**Mark C. Bartusis:** Northern State University, Aberdeen, South Dakota, *Pronoia: The History of a Byzantine Agrarian and Fiscal Institution, 1200-1500*

**Gayle K. Brunelle:** California State University, Fullerton Foundation, *Commerce and Culture: Spanish Merchant Communities in Rouen, Nantes, and La Rochelle, 1480-1650*

**Paul A. Cohen:** Wellesley College, Massachusetts, *The Uprising of the Boxers in China as History, Myth, and Experience*

**Gary S. De Krey:** Saint Olaf College, Northfield, Minnesota, *Rethinking Radical Ideas in the English Revolution, 1646-56*

**Leslie C. Dunn:** Vassar College, Poughkeepsie, New York, *Music, Gender, and Representation in the English Renaissance*

**Daniel S. Goffman:** Ball State University, Muncie, Indiana, *Relations between the Ottoman Empire and the Rest of Europe, 1389-1699*

**Julie Hardwick:** Gettysburg College, Pennsylvania, *The Practice of Patriarchy: Notaries and Their Families in Nantes, 1560-1660*

**Lyman L. Johnson:** University of North Carolina, Charlotte, *Wealth Distribution and Material Culture in Buenos Aires Province, 1829-55*

**Peter Krentz:** Davidson College, North Carolina, *A Commentary on Xenophon, Hellenika II.3.11-IV.3*

**Anthony J. LaVopa:** North Carolina State University, Raleigh, *A Biography of J. G. Fichte, 1762-1814*

**Jeffrey H. Lesser:** Connecticut College, New London, *Immigration and the Formation of Brazilian National Identity, 1820-1950*

**Stella P. Revard:** Southern Illinois University, Edwardsville, *The Tangles of Neaera's Hair: Milton and Neo-Latin Poetry*

**Paul M. Romney:** Independent Scholar, *The Interplay of English-Canadian Political and Historical Consciousness: A Study in the History of Political Thought*

**Rosalie Schwartz:** California State University, San Marcos Foundation, *Manufactured Traditions: Cuban Tourism and Cultural Change*

**Leonard V. Smith:** Oberlin College, Ohio, *War in Time of Peace: The Book and the Construction of Civilian Memory of World War I in France, 1915-40*

**David E. Vassberg:** University of Texas-Pan American, Edinburg, *The Rural Household in Early-Modern Castile*

**Peter G. Wallace:** Hartwick College, Oneonta, New York, *Regional Identity and the Emerging Nation State in the Upper Rhine Valley, 1500-1800*

### DISSERTATION GRANTS

**Peter M. Beattie:** University of Miami, Coral Gables, Florida, *Penal Servitudes and Brazilian Army Service, 1870-1930*

**Mark P. Bradley:** Harvard University, Cambridge, Massachusetts, *Origins of the Cold War in Vietnam: Vietnamese and American Views*

**Barbara A. Ganson:** University of Texas at Austin, *Life after the Jesuits: Adaptation and Accommodations of the Guarani Mission Indians in the Rio de la Plata, 1750-1800*

**Elizabeth J. Gubser:** Washington University, St. Louis, Missouri, *The Politics of Memory in Restoration England*

**Anne G. Hanley:** Stanford University, California, *The Historical Role of Financial Institutions in the Economic Development of Brazil*

**Laura E. Hostettler:** University of Pennsylvania, Philadelphia, *Chinese Ethnography in the 18th Century: Miao Albums of Guizhou Province*

**Shoshana E. Keller:** Indiana University, Bloomington, *The Struggle against Islam in Soviet Uzbekistan, 1925-41: Policy, Bureaucracy, and Reality*

**Jeremy R. N. King:** Columbia University, New York, New York, *From Empire to Nation-States: Nationhood and Democracy in East Central Europe, 1848-1948*

**Eve R. Sanders:** University of California, Berkeley, *Reforming Selves: Gender and Censorship in Early Modern England*

**Suzanne J. Wolk:** University of Rochester, New York, *The Forgotten Legacy of Mary Wollstonecraft in Modern Feminism*

### HBCU GRADUATE FELLOWSHIPS

**Philip R. Mueller:** Xavier University of Louisiana, New Orleans, *Ph.D. in History*

### STUDY GRANTS

**Douglas R. Bisson:** Belmont College, Nashville, Tennessee, *History of the Family*

**Lisa P. Crafton:** West Georgia College, Carrollton, *Cultural Contexts of Democracy in Britain and America in the 18th and 19th Centuries*

**Nona P. Fienberg:** Keene State College, New Hampshire, *Words and Music in the English Renaissance*

**Steven W. Guerrier:** James Madison University, Harrisonburg, Virginia, *Writings on Soviet History from Stalin to the Present*

**Anthony P. Gythiel:** Wichita State University, Kansas, *The Letters of Alcuin, Architect of the Carolingian Renaissance*

**Irwin Halfond:** McKendree College, Lebanon, Illinois, *The Strength of the Democratic and Free Enterprise Oriented Reformist Tradition in Russia, 1815-1917*

**Dana P. Howell:** Marlboro College, Vermont, *Cultural Choices and National Identity in Contemporary Russia*

**Eugene W. Miller, Jr.:** Pennsylvania State University Hazleton Campus, *The Role of Women in the Western Tradition*

**Jeremiah J. Ring:** Metropolitan State College, Denver, Colorado, *A Journalistic Interpretation of British Reform in the 19th Century*

**Larry J. Simon:** Catholic University of America, Washington, D.C., *Nationalism and Cultural Identity in the Catalan Grand Chronicles*

### SUMMER SEMINARS FOR COLLEGE TEACHERS

**Alan Cameron:** Columbia University, New York, New York, *Pagans and Christians in the Fourth Century*

**Phillip D. Curtin:** Johns Hopkins University, Baltimore, Maryland, *Social and Economic History of the Plantation Complex, 1450-1890*

**Gregory L. Freeze:** Brandeis University, Waltham, Massachusetts, *Church and Society in Modern Russia, 1860-1930*

**Joseph C. Harris:** Harvard University, Cambridge, Massachusetts, *Beowulf and the Reception of Germanic Antiquity*

**Tony R. Judt:** New York University, New York, *Re-Thinking European History: 1945-89*

**Dale Kinney:** American Academy in Rome, New York, New York, *Spolia: Ancient Artifacts in Medieval Re-Use*

**James J. O'Donnell:** Bryn Mawr College, Pennsylvania, *Augustine and His Influence*

**Michael F. Stanislawski:** Columbia University, New York, New York, *History of Zionism, 1870-1948*

**David J. Weber:** Southern Methodist University, Dallas, Texas, *Colonial North America: New Approaches to Its Hispanic Past*

### SUMMER SEMINARS FOR SCHOOL TEACHERS

**Heather M. Arden:** University of Cincinnati, Ohio, *The Romance of the Rose: Love, Reason, and Nature in Medieval Literature*

**Michael J. Curley:** University of Puget Sound, Tacoma, Washington, *Arthurian Literature of the Middle Ages*

**Thomas J. Heffernan:** University of Tennessee, Knoxville, *Representative Lives: Medieval Biography and the Idea of the Self*

**Ronald B. Herzman:** SUNY Research Foundation /College at Geneseo, Albany, New York, *Chaucer's Canterbury Tales*

**Hans J. Hillerbrand:** Duke University, Durham, North Carolina, *Martin Luther: Religion and Society in the 16th Century*

**Gerard M. Koot:** University of Massachusetts, Dartmouth, North Dartmouth, *Historical Interpretation of the Industrial Revolution in England*

**Ronald G. Witt:** Duke University, Durham, North Carolina, *The Humanist as Reformer: Petrarch, Machiavelli, and Erasmus*

### SUMMER STIPENDS

**Jeffrey Abt:** Wayne State University, Detroit, Michigan, *James H. Breasted and Chicago's Oriental Institute, 1894-1935*

**Margaret L. Anderson:** University of California, Berkeley, *German Voters and Their Elections, 1867-1914*

**James A. Baer:** Northern Virginia Community College, Annandale, *Housing, Class Identity, and Populism in Argentina, 1870-1930*

**Beth A. Baron:** CUNY Research Foundation/ City College, New York, New York, *Honor and Gender in Modern Egypt*

**Elaine V. Beilin:** Framingham State College, Massachusetts, *The Reading and Writing of History in Anne Dowriche's French History*

**Constance B. Bouchard:** University of Akron, Main Campus, Ohio, *Nobility, Knighthood, and Chivalry in Medieval France*

**Barbara E. Clements:** University of Akron, Main Campus, Ohio, *First Generation of Women in the Soviet Communist Party: Collective Biography*

**Theodore F. Cook, Jr.:** William Paterson College, Wayne, New Jersey, *The Common Soldier in the Japanese Army and Society, 1920-45*

**Clifton C. Crais:** Kenyon College, Gambier, Ohio, *Popular Justice in South Africa: A Historical Approach*

**Todd A. Diacon:** University of Tennessee, Knoxville, *Expansion of Central State Authority in the Brazilian Countryside, 1889-1930*

**Helen Dunstan:** Massachusetts Institute of Technology, Cambridge, *The Salt Industry of Xiezhou, China, and its Environmental Impact, 1649-1900*



**Laird M. Easton:** California State University-Chico Foundation, *Harry Graf Kessler and the Search for an Aesthetic State*

**Richard K. Emmerson:** Western Washington University, Bellingham, *Medieval Literacies: Toward a Theory of Reading Complex Medieval Texts*

**Alan W. Fisher:** Michigan State University, East Lansing, *Ottoman Sultan Suleyman I: A Biography*

**Dale T. Graden:** University of Idaho, Moscow, *From Slavery to Freedom in Bahia, Brazil, 1791-1900*

**Mack P. Holt:** George Mason University, Fairfax, Virginia, *Civil War, Culture, and Society in 16th-Century Burgundy*

**James A. Jaffe:** University of Wisconsin, White-water, *Industrial Relations and the Transformation of England*

**Nancy S. Kollmann:** Stanford University, California, *Honor, Nobility, and Social Stability in Early Modern Russia*

**Sheryl T. Kroen:** Pomona College, Claremont, California, *The Evangelical Missions of the Bourbon Restoration, 1815-30*

**Hsi-Huey Liang:** Vassar College, Poughkeepsie, New York, *Twentieth-Century Prague: A Social History*

**Richard Lim:** Smith College, Northampton, Massachusetts, *Public Spectacles and the Moral Order in Late Antiquity*

**Mary Lindemann:** Carnegie-Mellon University, Pittsburgh, Pennsylvania, *Medicine and Society in Early Modern Europe*

**Iona D. Man-Cheong:** SUNY Research Foundation/Stony Brook Main Campus, New York, *Education, Ideology, and Policy in Late Imperial China*

**Roberta T. Manning:** Boston College, Chestnut Hill, Massachusetts, *A Case Study of Stalinist Terror*

**Stuart S. Miller:** University of Connecticut, Storrs, *Roman Sephoris: People and Society in Imperial Galilee*

**Xavier O. Monasterio:** University of Dayton, Ohio, *The 13th Century and the Eclipse of the Humanities*

**John Monfasani:** SUNY Research Foundation/Albany, New York, *George of Trebizond's Neo-Aristotelian Comparatio and Protectio: An Edition*

**Harold L. Smith:** University of Houston, Victoria, Texas, *The Equal Pay Issue in Great Britain since 1888*

**Philip M. Soergel:** Arizona State University, Tempe, *Prodigies in Reformation Germany, 1520-1670*

**Ronald G. Suny:** University of Michigan, Ann Arbor, *Stalin and the Formation of the Soviet Union*

**Michael M. Swann:** University of Kansas, Lawrence, *New World Towns: Reconstructing Landscape Images from Historical Records*

**Richard F. Wetzell:** University of Maryland, College Park, *Criminal Law Reform in Modern Germany*

**Thomas E. Wheatley:** Hamilton College, Clinton, New York, *Rereading Medieval Fables: The Fabulae of Walter of England*

**Larry W. Yarak:** Texas A&M University, Main Campus, College Station, *Dutch Military Recruitment in West Africa: Slavery and Cultural Change on the 19th-Century Gold Coast*

#### UNIVERSITY TEACHERS

**Richard M. Andrews:** University of Oregon, Eugene, *Criminal Justice in Old Regime Paris, 1735-89*

**Herrick E. Chapman:** Carnegie-Mellon University, Pittsburgh, Pennsylvania, *Citizens and the State after the Second World War*

**Susan M. Deeds:** Northern Arizona University, Flagstaff, *A Study of Indians under Spanish Rule in Nueva Vizcaya*

**Julia H. Gaisser:** Bryn Mawr College, Pennsylvania, *De Litteratorum Infelicitate by Pierio Valeriano: An Edition and Translation*

**David H. Glassberg:** University of Massachusetts, Amherst, *Public History as a Field of Research*

**Timothy Hampton:** University of California, Berkeley, *Literature and Diplomacy in the Renaissance*

**Robert S. Haskett:** University of Oregon, Eugene, *Indigenous Society and the Silver Mines of Taxco, 1534-1810*

**Lynn A. Hunt:** University of Pennsylvania, Philadelphia, *The Novel and the French Revolution*

**Peter Jelavich:** University of Texas at Austin, *Consumerism, Media Culture, and Politics in Berlin, 1918-33*

**Ruth M. Karras:** University of Pennsylvania, Philadelphia, *A History of Prostitution in Late Medieval England*

**Samuel C. Kinser:** Northern Illinois University, Dekalb, *French Royal Entries in Transition, 1450-1550*

**Asunción A. Lavrin:** Howard University, Washington, D.C., *The Role of Nunneries in the Colonial Society of Mexico*

**Nelson N. Lichtenstein:** University of Virginia, Charlottesville, *Walter Reuther, the U.A.W., and the Postwar Industrial Order*

**Ronald L. Martinez:** University of Minnesota-Twin Cities, Minneapolis, *Poetry and Anthropology in Dante's Purgatorio*

**Robert G. Moeller:** University of California, Irvine, *Everyday Lives and Political Identities in the Adenauer Era*

**Thomas F. X. Noble:** University of Virginia, Charlottesville, *Images and The Carolingians*

**Karen M. Powers:** Northern Arizona University, Flagstaff, *A Comparative Study of Indian Responses to Spanish Colonization*

**Miriam R. Silverberg:** University of California, Los Angeles, *A Cultural History of Pre-War Japan, 1914-41*

**Lynne Viola:** University of Toronto, Canada, *Peasant Rebels under Stalin*

**Lori J. Walters:** Florida State University, Tallahassee, *Gui de Mori's Romance of the Rose: A Study of MS 101*

#### YOUNGER SCHOLARS

**Erik Atlas:** George W. Hewlett High School, New York, *The Icelandic Sagas: Chronicles of Viking Law*

**Jason Carls:** George W. Hewlett High School, New York, *The Humanist as Teacher: Machiavelli's Lessons in Government*

**Sewell Chan:** Hunter College High School, New York, New York, *Early Anglo-Ottoman Diplomatic and Commercial Relations: An Analysis of William Harborne and the Levant Company*

**Alene J. Conant:** Whitman-Hanson Regional H. S., Massachusetts, *The Golden Age of Moorish Spain: A Model of Multicultural Achievement*

**Henry C. Constantine:** Pittsford Sutherland High School, New York, *The Specter of Ethnic Conflict: Events in Yugoslavian History*

**Jeffrey A. Engel:** Cornell University, Ithaca, New York, *The United States and France, Economic Blocs, and the Origins of the Cold War*

**Neal R. Enssle:** Gustavus Adolphus College, St. Peter, Minnesota, *The Ideal Parish Minister in 16th- and 17th-Century English Thought*

**J. David Gunter II:** Pittsford Sutherland H.S., New York, *The Kaiser vs. The Chancellor: Bismarck's Final Diplomatic Challenge*

**David G. Gurley:** Bard College, Annandale, New York, *Travel, Trade, and Progress in Ancient Egypt and Phoenicia*

**Sara B. Horowitz:** Lawrence High School, Cedarhurst, New York, *Friends of Liberty: English Views of the French Revolution*

**Jennifer S. Howard:** University of Arkansas, Fayetteville, *The Miracula of Hildegard von Bingen and Women's Mystical Authority in 12th-Century Germany*

**Kelly S. Jones:** University of Illinois, Urbana, *The Cultural Patronage of Anne, Countess of Warwick*

**Amanda A. Lin:** Cornell University, Ithaca, New York, *The Origins of Democracy in the Philippines*

**Anthony M. Perron:** University of Chicago, Illinois, *Caesar or King? Literary Portrayals of Charlemagne in Einhard and Alcuin*

**Jerry Pritsker:** Benjamin N. Cardozo High School, Bayside, New York, *Gorbachev's Leadership Style and Abilities: A Virtuous Prophet or a Messiah?*

**Robert M. Ripperger:** United States Military Academy, West Point, New York, *The Influence of the Dreyfus Affair on French Military Doctrine*

**Abigail Schade:** Hunter College High School, New York, New York, *Paul Schiemann's Impact on Baltic-German Minority Politics, 1917-33*

**Jennifer S. Van Dijk:** Hawken School, Gates Mills, Ohio, *The Medieval View of Women as Portrayed by the Authors Manuel, Chaucer, and Boccaccio*

**Molly R. Williams:** Greenhill School, Dallas, Texas, *Playwright in Politics: The Rise and Fall of Vaclav Havel*

**Dale A. Zumbroski:** Miss Porter's School, Farmington, Connecticut, *Courtly Women and Courtesans of the Italian and French Renaissance: Cultural Idealizations and Realities*



## History—U.S.

#### COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

**Hal S. Barron:** Harvey Mudd College, Claremont, California, *The Second Great Transformation in the American Countryside: Society and the Rural North, 1880-1930*

**Richard Butsch:** Rider College, Lawrenceville, New Jersey, *Popular Entertainment and American Audiences in the 19th and 20th Centuries*

**Alan C. Dawley:** Trenton State College, New Jersey, *American Democracy and World Affairs, 1917-21*

**Julia M. Greene:** University of Missouri, Kansas City, *The American Federation of Labor and Political Action, 1880-1925*

**Paul A. Kens:** Southwest Texas State University, San Marcos, *Justice Stephen J. Field: Constitutional Law and Social Order, 1863-97*

**Charles H. Martin:** University of Texas, El Paso, *The Integration of Southern College Sports*

**Joseph A. McCartin:** SUNY Research Foundation/College at Geneseo, New York, *American Workers, Unions, and the State, 1916-22*

**Gail W. O'Brien:** North Carolina State University, Raleigh, *Race, Conflict, and Power in the Post-World War II South: A Case Study*



**D. Michael Quinn:** Independent Scholar, Salt Lake City, Utah, *History of Plural Marriage in the American West*

**Kimberly C. Shankman:** Ripon College, Wisconsin, *Compromise and the Constitution: The Political Thought of Henry Clay*

**Thomas M. Truxes:** Independent Scholar, An Irish-American Transatlantic Partnership: An Edition of the Greg and Cunningham Letter-book, 1756-57

**Michael Wallace:** CUNY Research Foundation/John Jay College, New York, New York, *A History of New York City*

#### DISSERTATION GRANTS

**Robert K. Brigham:** University of Kentucky, Lexington, *The Foreign Relations of the National Liberation Front, (NLF), the Communist Vietcong in the Vietnam War*

**Sharia M. Fett:** Rutgers University, New Brunswick, New Jersey, *The Social Relations of African-American Healing on U.S. Southern Plantations, 1800-65*

**Kirsten Fischer:** Duke University, Durham, North Carolina, *Personal Property: Women, Race, and Sexual Regulation in Colonial North Carolina, 1660-1760*

**Steven W. Hackel:** Cornell University, Ithaca, New York, *Indian and Spanish Interactions in Alta California, 1769-1850*

**Alexandra Harmon:** University of Washington, Seattle, *The Creation of Puget Sound's Indian Tribes through 150 Years of Intercultural Dialogue*

**Cynthia L. Lyerly:** Rice University, Houston, Texas, *Methodism and the Southern Mind, 1770-1810*

**Joseph Mosnier:** University of North Carolina, Chapel Hill, *An Integrated Southern Law Firm's Campaign to Shape Civil Rights, 1964-75*

**Marie J. Schwartz:** University of Maryland, College Park, *Born in Bondage: A Comparative Study of Slave Childhood*

**David J. Vaught:** University of California, Davis, *Contested Harvest: The Shaping of Agricultural Labor Relations in California, 1900-1919*

**Wendy L. Wall:** Stanford University, California, *Democracy and the Dilemma of Difference: The Reformulation of American Nationalism, 1935-65*

#### HBCU GRADUATE FELLOWSHIPS

**Marianne J. Bumgarner-Davis:** Johnson C. Smith University, Charlotte, North Carolina, *Ph.D. in History*

#### STUDY GRANTS

**Paul J. Devendittis:** Nassau Community College, Garden City, New York, *The Rise and Growth of White Racial Nationalism in America*

**Thomas M. Gaskin:** Everett Community College, Washington, *Dual Biography and United States History*

**David E. Rison:** Charleston Southern University, South Carolina, *New Perspectives on the Civil Rights Movement*

#### SUMMER SEMINARS FOR COLLEGE TEACHERS

**Don H. Doyle:** Vanderbilt University, Nashville, Tennessee, *Southern History and Faulkner's Fiction*

**Thomas Kessner:** CUNY Research Foundation/Graduate School & University Center, New York, New York, *The Making of Modern America, 1918-1941*

**Roger L. Nichols:** University of Arizona, Tucson, *Current Issues in Native American History*

**Elizabeth Pleck:** Wellesley College, Massachusetts, *Women and American Politics, 1920-88*

**Donald E. Worster:** University of Kansas, Lawrence, *The American West: Environment and History*

#### SUMMER SEMINARS FOR SCHOOL TEACHERS

**Kenneth T. Jackson:** Columbia University, New York, New York, *Classic Studies in American Urban and Social History*

**Jack T. Kirby:** Miami University, Oxford, Ohio, *American Environmental History: Critical Texts*

**Melton A. McLaurin:** University of North Carolina, Wilmington, *Twentieth-Century Southern Autobiography*

#### SUMMER STIPENDS

**Sally H. Clarke:** University of Texas at Austin, *Industrial Research, Corporate Strategy, and the Consumer Durables Revolution*

**Michael H. Ebner:** Lake Forest College, Illinois, *The Rapid Growth of "Edge Cities"*

**Michael L. Goldberg:** Independent Scholar, *Kansas Populism, the Women's Movement, and the Republican Party*

**Elliott J. Gorn:** Miami University, Oxford, Ohio, *Mother Jones: An American Life*

**Brian Greenberg:** Monmouth College, New Jersey, West Long Branch, *The Shaker Vision of an Industrial America*

**Peter L. Hahn:** Ohio State University, Main Campus, Columbus, *United States Policy toward the Arab-Israeli Conflict, 1947-67*

**Alison D. Hirsch:** Pennsylvania State University Capitol Campus, Middletown, *The World of Hannah Penn: The Social and Economic Life of 18th-Century Women*

**Clayton R. Koppes:** Oberlin College, Ohio, *A History of Movie Censorship in America*

**Brendan J. McConville:** SUNY Research Foundation/Binghamton, New York, *Material Origins of Popular Political Radicalism in 18th-Century New Jersey*

**Roger P. Morris:** Independent Scholar, *Discrepancies in the 1956 and 1960 Presidential Elections*

**Simon P. Newman:** Northern Illinois University, DeKalb, *Parades, Festivals, and Politics of the Street in the Early American Republic*

**Donald G. Nieman:** Clemson University, South Carolina, *Black Political Power and Justice: Washington County, Texas, 1865-1900*

**Barney J. Rickman, III:** Valdosta State College, Georgia, *The Ideology of American Cooperation with Japan, 1922-52*

**Sherry L. Smith:** University of Texas, El Paso, *Rethinking the American Indian, 1880-1934*

**Christopher Waldrep:** Eastern Illinois University, Charleston, *Black Participation in Southern Courts, 1800-85*

**John C. Willis:** University of the South, Sewanee, Tennessee, *On the New South Frontier: Life in the Yazoo-Mississippi Delta, 1865-1920*

#### UNIVERSITY TEACHERS

**William J. Bolster:** University of New Hampshire, Durham, *A History of African-American Seamen, 1750-1860*

**Lizabeth A. Cohen:** Carnegie-Mellon University, Pittsburgh, Pennsylvania, *The Politics of Consumption in Postwar America*

**Nancy F. Cott:** Yale University, New Haven, Connecticut, *A History of Marriage and U.S. Public Policy*

**Lawrence J. Friedman:** Bowling Green State University, Ohio, *A Biography of Erik H. Erikson*

**Robert B. Westbrook:** University of Rochester, New York, *World War II and Political Obligation in the United States*

#### YOUNGER SCHOLARS

**Jeffrey B. Andrews:** Trinity University, San Antonio, Texas, *From Merchant to Banker: Stephen Girard and the Making of the Modern American Economy*

**Jakob B. Boritt:** Gettysburg High School, Pennsylvania, *The Immediate Northern Reaction to Lincoln's Gettysburg Address*

**Martin A. Carlson:** Macalester College, St. Paul, Minnesota, *Red Cloud and the Problem of Form in Native American Biography*

**Margaret K. Chalson:** Lawrence High School, Cedarhurst, New York, *A Park for the People of Brooklyn: Class Conflict over Recreational Space in 19th-Century New York*

**M. Erik Gilbert:** University of Puget Sound, Tacoma, Washington, *Women and the Transcendentalist Utopian Community at Brook Farm*

**Eric H. Haas:** Bruton High School, Williamsburg, Virginia, *Boyhood in the Jamestown Colony: The Early Years*

**Adam D. Herbsman:** Lawrence High School, Cedarhurst, New York, *His Majesty's Loyal Subjects: Long Island's Tories and the Division of Hempstead Town*

**David E. Hilton:** Pecos High School, Texas, *Henry Flipper, West Point's First Black Graduate and the Army's First Black Officer*

**Alfred J. Jollon, Jr.:** Columbia University, New York, New York, *Abolitionism in American Politics, 1832-60: The Buffalo Convention and the Birth of the Free Soil Party*

**Khalil S. Khan:** San Diego High School, California, *States' Rights: Ideological Principle or Pragmatic Justification of Slavery in the Confederacy*

**Albert Ko:** Benjamin N. Cardozo High School, Bayside, New York, *The Impact of Soviet-American Relations on the Decision to Use the Atom Bomb on Japan*

**Catherine A. Krumme:** Winchester High School, Massachusetts, *Elizabeth Cady Stanton: The Intellectual Force behind Suffrage*

**Elizabeth L. Landen:** Roanoke College, Salem, Virginia, *The Role of the Freedmen's Bureau in the Reconstruction of Virginia*

**Janet E. Liebl:** Southwest State University, Marshall, Minnesota, *Orphan Trains on the Prairie: The Southwestern Minnesota Experience*

**Andrew Martin:** Lawrence High School, Cedarhurst, New York, *"Where did you go to school, Great-Grandpa?": Educational Options for the 19th-Century Immigrant*

**Mark A. Micchio:** Rutgers University, New Brunswick, New Jersey, *Patriotism or Profit: Motivation for Enlistment during the American Revolution*

**Benjamin A. Oldham:** Casady School, Oklahoma City, Oklahoma, *The History of an African-American Regiment in the American Civil War*

**Eli Rubin:** Evanston Township High School, Illinois, *Madman or Martyr: A Psychohistory of John Brown*

**Julia A. Savacool:** Mt. Greylock Regional High School, Williamstown, Massachusetts, *Assessing the Validity of Four Controversial Theories of Voyages to America before Columbus*

**Christopher M. Sclafani:** Yale University, New Haven, Connecticut, *The 1964 Democratic Convention: The Impact on the Party Coalition*

**Caroline R. Sherman:** Lake Ridge Academy, North Ridgeville, Ohio, *Patriots and Loyalists: Rhetoric and Reality before the American Revolution*

**Jeremy A. Stern:** Brandeis University, Waltham, Massachusetts, *Ideas of Freedom in the American Revolution, 1772-76*



**Seth Stern:** George W. Hewlett High School, New York, "A World Apart": *An Examination of the Philosophies of W. E. B. Du Bois and Booker T. Washington*

**Daniel C. Vitz:** Regis High School, New York, New York, *The New York Draft Riots of 1863: A Confederate Conspiracy?*



## Interdisciplinary

### COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

**James M. Gallman:** Loyola College in Baltimore, Maryland, *Receiving Erin's Children: The Response to Irish Immigrants in Philadelphia and Liverpool*

**David G. Hackett:** University of Florida, Gainesville, *The Construction of Gender in 19th-Century American Religious Culture*

**Francis G. Hutchins:** Independent Scholar, *The Historical Interconnectedness of Native and Other Americans, 17th-19th Centuries*

**Sergei Kan:** Dartmouth College, Hanover, New Hampshire, *Tlingit Culture and Christianity: A Comparative Ethno-history of the Native/Missionary Encounter in Alaska*

**John P. McWilliams, Jr.:** Middlebury College, Vermont, *Historical Literature, 1800-60: New England's Changing Identity*

**Penelope E. Niven:** Independent Scholar, Dallas, Texas, *A Biography of Edward Steichen*

**Bruce A. Ronda:** Colorado State University, Fort Collins, *A Biography of Elizabeth Palmer Peabody*

**John D. Saillant:** Bryant College, Smithfield, Rhode Island, *A Life of Lemuel Haynes: Race, Religion, and Democratic Thought*

**Paul R. Spickard:** Brigham Young University, Hawaii, Laie, *Black Los Angeles: The Worlds of African-American Migrants, 1930-55*

**Tamara P. Thornton:** SUNY Research Foundation/College at Fredonia, New York, *A Cultural History of Handwriting in America*

**Judith F. Zeitlin:** Independent Scholar, Stow, Massachusetts, *Cultural Resistance and Transformation in Colonial Tehuantepec, Mexico*

### DISSERTATION GRANTS

**Michael F. Frampton:** University of Chicago, Illinois, *The Biological Bases of Behavior from Antiquity to the Scientific Revolution*

**Laurie L. Hovell:** Syracuse University, New York, *Horizons Lost and Found: Travel, Writing, and Tibet in the Age of Imperialism*

**Michael P. Kucher:** University of Delaware, Newark, *Urban Infrastructure in Early Renaissance Siena*

**Jeanne C. Lawrence:** Yale University, New Haven, Connecticut, *Merchandising Class: The Department Store and Urban Social Relations in Turn-of-the-Century Chicago and Glasgow*

**Grantland S. Rice:** Brandeis University, Waltham, Massachusetts, *The Transformation of Authorship in Early America*

**William W. Tammone:** Indiana University, Bloomington, *Fermentation and Putrefaction in Early Modern Science and Medicine*

### HBCU GRADUATE FELLOWSHIPS

**Janet L. Sims-Wood:** Howard University, Washington, D.C., *Ph.D. in Women's Studies*

### STUDY GRANTS

**Libby Bay:** Rockland Community College, Suffern, New York, *Female Friendship in Literature: Bonding and Betrayal*

**Jane P. Bowers:** CUNY Research Foundation/John Jay College, New York, New York, *Readings in Law and Literature*

**J. Gill Holland:** Davidson College, North Carolina, *The Traditional Cultural Roots of Demonstrations in China in the Spring of 1989*

**Nathalia King:** Reed College, Portland, Oregon, *Oral Tradition and the Epics of West Africa*

**Joseph L. Klesner:** Kenyon College, Gambier, Ohio, *Europe Meets Asia and Africa: Imperialism in the Eyes of Participants and of Historians*

**Darshan C. Perusek:** University of Wisconsin-Stout, Menomonie, *Native American Autobiography and Oratory*

**George L. Scheper:** Essex Community College, Baltimore County, Maryland, *Navaho and Pueblo Ceremonial Literature*

### SUMMER SEMINARS FOR COLLEGE TEACHERS

**William L. Andrews:** University of Kansas, Lawrence, *The Slave Narrative Tradition in African-American Literature and Culture*

**Jeffrey B. Russell:** University of California, Santa Barbara, *Late Antique and Medieval Conceptions of Heaven*

**George Saliba:** Columbia University, New York, New York, *Islam and the Scientific Tradition*

**Stephen Spector:** SUNY Research Foundation/Stony Brook Main Campus, New York, *Absence and Presence: The Jew in Early English Literature*

**Henry A. Turner:** Yale University, New Haven, Connecticut, *The German Experience of Partition and Reunification*

### SUMMER SEMINARS FOR SCHOOL TEACHERS

**Elizabeth H. Bellmer:** Trinity College, District of Columbia, Washington, D.C., *The Origin of the Species, The Victorian Milieu of Science and Religion*

**Miles Orvell:** Temple University, Philadelphia, Pennsylvania, *The Documentary Movement of the 1930s: Lorentz, Wright, Evans, Agee, Dos Passos, and Steinbeck*

**John Purdy:** Western Washington University, Bellingham, "First": *Four Native American Novels*

**Peter M. Rutkoff:** Kenyon College, Gambier, Ohio, *American Studies: Texts of the Post-War Era*

### SUMMER STIPENDS

**Esther N. Chow:** American University, Washington, D.C., *A Social History of Washington, D.C.'s Chinatown*

**Caroline C. Crawford:** Independent Scholar, Berkeley, California, *Oakland Blues/Jazz Oral History Project*

**James E. Force:** University of Kentucky, Lexington, *Newton's God in Newton's Science*

**Rhonda K. Garelick:** University of Colorado, Boulder, *A Biography of Early Modernist Dancer and Filmmaker Loie Fuller*

**Robert S. Gregg:** University of Pennsylvania, Philadelphia, *Post-1940 African-American Migration*

**Sydney A. Halpern:** University of Illinois at Chicago, *Ethical Disputes in Experimental Medicine: The 1935 Polio Vaccine Controversy*

**Joonok Huh:** University of Northern Colorado, Greeley, *Mothers and Daughters in Asian-American and Asian Women's Literature*

**Richard A. Keiser:** Carleton College, Northfield, Minnesota, *The African-American Struggle for Political Power in Atlanta*

**Yung-Hee Kwon:** Ohio State University, Main Campus, Columbus, *Earliest Feminist Writers of Modern Korea*

**Lary L. May:** University of Minnesota-Twin Cities, Minneapolis, *Hollywood and the Politics of Popular Culture, 1930-55*

**Richard H. Millington:** Smith College, Northampton, Massachusetts, *A Modern Family Emerges: Selections from the Hale Family Papers*

**Laura C. Otis:** Harvard University, Cambridge, Massachusetts, *Science, Literature, and Culture in Late 19th-Century Spain*

**Christopher W. Phillips:** Emporia State University, Kansas, *The African-American Community of Baltimore, 1790-1860*

**Donald K. Pollock:** SUNY Research Foundation/Bufalo Main Campus, New York, *A Social History of Medical Autobiography*

**Elliott P. Skinner:** Columbia University, New York, New York, *Democracy and Political Tradition in Burkina Faso*

**Xiao-Huang Yin:** Occidental College, Los Angeles, California, *Chinese-American Literature and its Socio-historical Context*

**Doris T. Zallen:** Virginia Polytechnic Institute & State University, Blacksburg, *Genetic Linkage Testing: The New Ethical and Societal Issues*

**Heinrich von Staden:** Yale University, New Haven, Connecticut, *A Comprehensive Study of the Hellenistic Scientist, Erasistratus*

### UNIVERSITY TEACHERS

**Robert A. Day:** CUNY Research Foundation/Queens College, New York, New York, *A Biography of William Wotton, 1666-1727*

**Peter R. Dear:** Cornell University, Ithaca, New York, *Changing Approaches to Scientific Experience in the Seventeenth Century*

**Ann Douglas:** Columbia University, New York, New York, *American Modernism in New York City, 1914-34*

**David L. Gollaher:** San Diego State University, California, *Dorothea Lynde Dix and the Origins of the American Asylum*

**Robert A. Gross:** College of William and Mary, Williamsburg, Virginia, *The Transcendentalists and Their World*

**William H. Kenney:** Kent State University Main Campus, Ohio, *The Phonograph in America, 1890-1930*

**Donald S. Lopez:** University of Michigan, Ann Arbor, *A Translation of dGe 'dun Chos 'phel's Nagarjuna's Intention Adorned*

**Naomi Oreskes:** Dartmouth College, Hanover, New Hampshire, *The Rejection of Continental Drift*

**Michael Scammell:** Cornell University, Ithaca, New York, *A Critical Biography of Arthur Koestler*

**Judith L. Sensibar:** Arizona State University, Tempe, *Faulkner and Love: A Family Narrative, 1850-1936*

**Barbara H. Tedlock:** SUNY Research Foundation/Bufalo Main Campus, New York, *A Translation and Interpretation of the Quiche Codex, an 18th-Century Mayan Document*

**Cynthia A. Ward:** University of Hawaii at Manoa, Honolulu, *Vernacular Dynamics in Contemporary English-Language Novels*

### YOUNGER SCHOLARS

**Joshua L. Anderson:** Hillsborough High School, Tampa, Florida, *The Ideals of José Martí in the History of Cuba*

**Christine C. Barton:** University of Texas at Austin, *Frontier Slavery in Microcosm: The Billingsley and Devereux Plantations in Texas*

**Gail S. Bayarin:** George W. Hewlett High School, New York, *In the Struggle Lies the Joy: Reflections of William H. Johnson and Langston Hughes*

**Daniel E. Bender:** Yale University, New Haven, Connecticut, *Social and Labor History of the Farmington Canal*



**Jessica E. Bloom:** Central Bucks West High School, Doylestown, Pennsylvania, *The Cultural Revolution in China: First-Person Narratives*

**Natalya Bolshun:** Edward R. Murrow High School, Brooklyn, New York, *The Role of Women in Traditional and Revolutionary Russian Societies*

**Matthew S. Bothner:** Boston University, Massachusetts, *Charismatic Religion and Race Relations: The Azusa Street Pentacostal Revival*

**Charu A. Chandrasekhar:** Bellaire High School, Houston, Texas, *Influences of Victorian England and the Bloomsbury Group on the Development of Virginia Woolf's Feminism*

**Brian M. Childs:** Jersey Village High School, Houston, Texas, *Lenin and the Bolsheviks, Robespierre and the Jacobins: The Legacy of the French Revolution*

**Josephine D. Coakley:** Cranford High School, New Jersey, *A Feminine Voice in a Cavalier Age: A Study of the Prose and Poetry of Aphra Behn*

**Jessica A. Coughran:** Texas A&M University, Main Campus, College Station, *Albucasis: A Study of the 11th-Century Arab Physician and His Influence on Medicine in the Middle Ages*

**Samuel L. David:** Berkeley Carroll School, Brooklyn, New York, *Native American Traditions and Modern Fiction*

**Walter B. Davis:** University of Kansas, Lawrence, *Mind and the Return in Parmenides: A Prologue to Philosophy*

**Jenny E. Deller:** Illinois Math & Science Academy, Aurora, *A Continent Apart: Visions of Women in Post-World War II Britain and America*

**Kevin R. Dwarka:** Columbia University, New York, New York, *Gay Community Development in New York's West Village after the Stonewall Riot of 1969*

**Ricardo I. Flores:** Santa Clara University, California, *Proposed Philosophical Framework for the Search and Development of Artificial Intelligence*

**Corinne E. Funk:** The Bryn Mawr School, Baltimore, Maryland, *Three 20th-Century Baltimore Writers: Edith Hamilton, H. L. Mencken, and Anne Tyler*

**Mary E. Hull:** Brown University, Providence, Rhode Island, *The Role of African-American Religion in the Politics of Civil Rights, 1954-68*

**Rachel L. Johnson:** San Francisco University High School, California, *A Light in Our Path: The Harlem Renaissance*

**Denna Kahn:** Lawrence High School, Cedarhurst, New York, *My Family, My People: A Micro-history of New York's Lower East Side Jews*

**Shafali Kothari:** George W. Hewlett High School, New York, *The Forgotten Voice: Annie Besant's Contributions to India*

**Gil B. Lahav:** Harvard University, Cambridge, Massachusetts, *Black-Jewish Relations, 1984-92*

**Pia L. Luedtke:** Polytechnic School, Pasadena, California, *Architect Julia Morgan: Blueprint for Social Change*

**Rachel I. Massey:** University of Chicago, Illinois, *The Definition of a Refugee: Philosophical and Practical Implications*

**Anitra A. Menning:** Lawrence High School, Kansas, *Andrei Sakharov and Russian Civil Society*

**Caela R. Miller:** E. L. Vandermeulen High School, Port Jefferson, New York, *Practicing Science: A Comparison of Rosalind Franklin and Barbara McClintock*

**Charles L. Sanders:** University of Texas at Austin, *Unchained Melodies: A Multimedia Approach to the Soviet Free Jazz Movement*

**Rebecca L. Saunders:** Strath Haven High School, Wallingford, Pennsylvania, *An Exploration of the Influence of Men on the Writings of Zora Neale Hurston*

**Julie C. Suk:** Hunter College High School, New York, New York, *Myth and Metaphor in Chinese-American Literature*



## Jurisprudence

### STUDY GRANTS

**Robert C. Figueira:** Lander College, Greenwood, South Carolina, *The Foundations of the Western Legal Tradition*

### SUMMER SEMINARS FOR COLLEGE TEACHERS

**Donald P. Kommers:** University of Notre Dame, Indiana, *American Constitutionalism in Comparative Perspective*

### SUMMER STIPENDS

**Marianne Constable:** University of California, Berkeley, *The Rhetoric of Social Science in Legal Discourse*

**James B. Murphy:** Dartmouth College, Hanover, New Hampshire, *Natural Law and the Laws of Nature*

### UNIVERSITY TEACHERS

**F. Russell Hittinger:** Catholic University of America, Washington, D.C., *A Contemporary Study of Thomas Aquinas's Treatise on Law*

### YOUNGER SCHOLARS

**David W. Dumaresq:** Saint Anselm College, Manchester, New Hampshire, *Ronald Dworkin and the Founding Fathers on How Judges Should Decide Cases*

**Indraneel Sur:** Hunter College High School, New York, New York, *Roman Law and Germanic Law: A Study of Diffusion*

**William S. Wimsatt:** Oberlin College, Ohio, *How Should the Court Resolve Competing Constitutional Values?*



## Language & Linguistics

### COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

**Mark H. Aronoff:** SUNY Research Foundation/Stony Brook Main Campus, New York, *Form in Linguistic Morphology*

**Edwin L. Battistella:** University of Alabama, Birmingham, *The History of Markedness in Generative Grammar*

**Joli K. Jensen:** University of Tulsa, Oklahoma, *Critiques of Cultural Democracy: A Historical Analysis of American Debates*

**Johanna H. Prins:** Oberlin College, Ohio, *Greek Tragedy in 19th-Century England*

### DISSERTATION GRANTS

**John F. Bailyn:** Cornell University, Ithaca, New York, *"Free" Word Order in Russian: A Functional/Generative Account*

**Nelson J. Moe:** Johns Hopkins University, Baltimore, Maryland, *The Representation of Southern Italy and the Making of Modern Italy*

**David D. Testen:** University of Chicago, Illinois, *Asseverative LA- in Arabic and Related Semitic Particles*

### STUDY GRANTS

**Yung-O Biq:** San Francisco State University, California, *Linguistics and English/Mandarin Oral Interpretation*

**Richard A. Courage:** Westchester Community College, Valhalla, New York, *One Literacy or Many*

**Maria O. Marotti:** University of California, Santa Barbara, *Italian Feminism*

**Molly A. Mayhead:** Western Oregon State College, Monmouth, *An Argument Analysis of Thurgood Marshall's Supreme Court Opinions and Dissents*

**Mark H. Wright:** Embry-Riddle Aeronautical University, Daytona Beach, Florida, *Classical Rhetorical Theory and Practice*

### SUMMER SEMINARS FOR COLLEGE TEACHERS

**Russell A. Berman:** Stanford University, California, *Inventing Germany: Cultural Symbols and National Fictions*

**Lloyd F. Bitzer:** University of Wisconsin, Madison, *Invention in Classical and Modern Theories of Rhetoric*

**Randolph D. Pope:** Washington University, St. Louis, Missouri, *Spanish Autobiography in the European Context*

### SUMMER SEMINARS FOR SCHOOL TEACHERS

**Edward J. Ahearn:** Brown University, Providence, Rhode Island, *The Paris of Balzac, Baudelaire, and Flaubert*

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**Susan Carlton:** Pacific Lutheran University, Tacoma, Washington, *Poetic, Rhetoric, and the Writing of History*

**Cheryl Glenn:** Oregon State University, Corvallis, *Women and the Rhetorical Tradition from Antiquity through the Renaissance*

**Karen M. Johnson-Weiner:** Clarkson University, Potsdam, New York, *Language Maintenance and Shift in Amish and Mennonite Communities*

**Michael K. Launer:** Florida State University, Tallahassee, *Chernobyl, Rhetoric, and the Development of Civil Society in the Soviet Union*

**Kathryn M. Olson:** University of Wisconsin, Milwaukee, *Collective Memory and Conservative Campaign Arguments*

**Victoria Purcell-Gates:** Harvard University, Cambridge, Massachusetts, *Functional Written Discourse and Barriers to Full Literacy*

**Martha T. Roth:** University of Chicago, Illinois, *Mesopotamian Law Collections*

**Edward Schiappa:** Purdue University, W. Lafayette, Indiana, *A Predisciplinary Account of the Rhetoric and Philosophy of Gorgias*

### UNIVERSITY TEACHERS

**Edward Baker:** University of Florida, Gainesville, *The Emergence of Literature and the Literary Canon: Spain, 1780-1870*

**Christina Y. Bethin:** SUNY Research Foundation/Stony Brook Main Campus, New York, *The Form and Function of the Syllable in Slavic Languages*

**Marc L. Greenberg:** University of Kansas, Lawrence, *A Phonological History of the Slovene Dialects*

**John E. Joseph:** University of Maryland, College Park, *Cognitive, Political, and Legal Dimensions of Language Norms*

### YOUNGER SCHOLARS

**Ryan R. Hill:** Klein High School, Spring, Texas, *Perspectives of the Black Press during Integration in Houston, 1960-64*



**Christie A. Routel:** Vernon Township High School, New Jersey, *The Influence of Dorothy Thompson's Journalism*



## Literature

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**Jackson J. Benson:** San Diego State University, California, *A Biography of Wallace Stegner*

**Susan Cherniack:** Smith College, Northampton, Massachusetts, *The Impact of Printing on Textual Transmission in Song, China, 960-1279*

**Thomas J. Colchie:** Independent Scholar, Brooklyn, New York, *A Biography of the Brazilian Novelist Jorge Amado*

**Ralph A. DiFranco:** University of Denver, Colorado, *The Complete Poetic Works of Diego Hurtado de Mendoza, 1504-57: A Critical Edition*

**Millicent G. Dillon:** Independent Scholar, A *Biography of Paul Bowles*

**Mary P. Donaldson-Evans:** University of Delaware, Newark, *Medical Presence in Late 19th-Century French Narrative Prose*

**Julia L. Epstein:** Haverford College, Pennsylvania, *Theories of History and Narrative: Case History and Case Fiction*

**Richard A. Frasca:** Independent Scholar, *The South Indian Ritual Epic Theater Episode The Dice Game and the Disgracing: An Annotated Translation*

**Shelagh K. Hunter:** Independent Scholar, *Harriet Martineau: The Poetics of Moralism—A Study of Her Spiritual Quest for Social Improvement*

**John L. Klause:** Hofstra University, Hempstead, New York, *Donne, Augustine, and the Baroque Crisis of Hope*

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**Marion E. Rodgers:** Independent Scholar, *A Biography of H. L. Mencken*

**R. Judson Rosengrant:** Independent Scholar, Portland, Oregon, *Translation and Edition of L. la. Ginzburg On Lyric Poetry*

**Rimgaila E. Salys:** SUNY Research Foundation/Binghamton, New York, *Boris Pasternak: An Edition of the Family Correspondence*

**Michael A. Sells:** Haverford College, Pennsylvania, *The Pre-Islamic Arabic Qasida (Ode)*

**Sandra W. Spanier:** Oregon State University, Corvallis, *The Collected Letters of Kay Boyle: An Authorized Edition*

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**Craig E. Bertolet:** Pennsylvania State University, Main Campus, University Park, *The Rise of London Literature: Chaucer, Gower, Langland, and the Poetics of the City in Late Medieval English Poetry*

**Barbara Comins:** CUNY Research Foundation/Graduate School & University Center, New York, New York, *Musical Orchestration in the Poetry of Wallace Stevens*

**Steven E. Gregg:** Washington State University, Pullman, *A Critical History of 19th-Century American Poetry Anthologies*

**Bridget M. Keegan:** SUNY Research Foundation/Buffalo Main Campus, New York, *Sordid Melpomene: Poetry and Poverty in the Work of Wordsworth, Clare, Hugo, and Baudelaire*

**Sharon Marcus:** Johns Hopkins University, Baltimore, Maryland, *the City and the Home: Domestic Architecture and 19th-Century French and British Novels*

**Abigail S. Rischin:** Yale University, New Haven, Connecticut, *The Representation of the Visual Arts in 19th-Century Literature*

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**Anthony R. Drago:** CUNY Research Foundation/Manhattan Community College, New York, New York, *Ph.D. in English Literature*

**Timothy H. Flake:** Wiley College, Marshall, Texas, *Ph.D. in British Literature*

**Lorraine M. Henry:** Howard University, Washington, D.C., *Ph.D. in American and English Literature*

**Janice L. White:** Selma University, Alabama, *Ph.D. in English*

**Kokahvah Zauditu-Selassie:** Morris Brown College, Atlanta, Georgia, *D.A. in Humanities/Concentration in English*

### STUDY GRANTS

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**Beverly J. Whitten:** University of Southwestern Louisiana, Lafayette, *Understanding the Americas through Literature*

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**John R. Maier:** SUNY Research Foundation/College at Brockport, New York, *Gilgamesh: Myth and the Heroic Quest*

**Harry P. Marten:** Union College, Schenectady, New York, *The Novels of Joseph Conrad*

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**Ricardo G. Mouat:** Emory University, Atlanta, Georgia, *Myths of Cultural Identity in The Labyrinth of Solitude and One Hundred Years of Solitude*

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**Russell A. Peck:** University of Rochester, New York, *Cinderella and Beauty and the Beast*

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**Sharon E. Ugalde:** Southwest Texas State University, San Marcos, *Female Figures in Recent Spanish Women's Poetry*

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**Longxi Zhang:** University of California, Riverside, *Allegoresis: Interpretation and Ideology*

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**Evelyn Barish:** CUNY Research Foundation/Graduate School & University Center, New York, New York, *Paul de Man in His Times*

**Shari M. Benstock:** University of Miami, Coral Gables, Florida, *The Impact of Literary Periodicals on Modernism, 1890-1940*

**Carol K. Blum:** SUNY Research Foundation/Stony Brook Main Campus, New York, *Depopulation Rhetoric in 18th-Century France*

**Peter Boerner:** Indiana University, Bloomington, *Annotations to Goethe's Correspondence with Carl Friedrich Zelter*

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**William B. Flesch:** Brandeis University, Waltham, Massachusetts, *Literary Effects of Literary Quotation*

**Nancy K. Florida:** University of Michigan, Ann Arbor, *A Study of the Babad Jaka Tingkir, a 19th-Century Javanese Poem*

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**Ezra Greenspan:** University of South Carolina, Columbia, *George P. Putnam and 19th-Century American Publishing*

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**Laura M. Demmelmaier:** St. Francis High School, Mountain View, California, *Art for Political Purposes in Nigeria: Studies of Fiction by Wole Soyinka and Chinua Achebe*

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**Carol C. Gould:** Stevens Institute of Technology, Hoboken, New Jersey, *Hard Questions in Democratic Theory: A Philosophical Study*

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**Peter K. Unger:** New York University, New York, *Moral Terms and Commonsense Moral Thinking*

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**E. Justin D'Arms:** University of Michigan, Ann Arbor, *Evolution and the Moral Sentiments*

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**Gary F. Greif:** University of Wisconsin, Green Bay, *Human Development and Society*

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#### SUMMER SEMINARS FOR SCHOOL TEACHERS

**Ronald Aronson:** Wayne State University, Detroit, Michigan, *Jean-Paul Sartre: A Writer Embracing His Time*

**Eugene Garver:** Saint John's University, Collegeville, Minnesota, *Machiavelli's The Prince*

**Clyde L. Miller:** SUNY Research Foundation/Stony Brook Main Campus, New York, *Learning and Teaching in Plato's Protagoras and Meno*

**Richard D. Parry:** Agnes Scott College, Decatur, Georgia, *Virtue, Happiness, and the Common Good in Plato's Republic*

#### SUMMER STIPENDS

**Richard T. W. Arthur:** Middlebury College, Vermont, *Leibniz and the Continuum*

**James A. Blachowicz:** Loyola University, Chicago, Illinois, *Of Two Minds: The Nature of Inquiry*

**Ronna C. Burger:** Tulane University of Louisiana, New Orleans, *The Speeches and Deeds of Aristotle's Ethics*

**Rachel Cohon:** Stanford University, California, *Hume and the Paradoxes of Justice*

**Daniel J. Gilman:** Pennsylvania State University Hershey Medical Center, *A Naturalist's Perspective on Pictorial Representation*

**Christopher S. Hill:** University of Arkansas, Fayetteville, *Justification and Scepticism*

**Bradford W. Hooker:** Virginia Commonwealth University, Richmond, *Rule-Consequentialism and Internal Incoherence*

**Jonathan A. Jacobs:** Colgate University, Hamilton, New York, *The Elements of Moral Knowledge and Moral Psychology*

**Michael J. Murray:** Franklin and Marshall College, Lancaster, Pennsylvania, *The Roots of Leibniz's Mature Philosophical Theology*

**John P. Rawling:** University of Missouri, Saint Louis, *Judgments, Intentions, and Frameworks of Deliberation*

**David M. Sherry:** Northern Arizona University, Flagstaff, *Pure Intuition in Mathematical Reasoning: A Reconstruction of Kant*

**Talbot J. Taylor:** College of William and Mary, Williamsburg, Virginia, *The Problem of Linguistic Conformity in Western Theories of Language*

**Kenneth P. Winkler:** Wellesley College, Massachusetts, *Shaftesbury on Personal Identity*

**Linda T. Zagzebski:** Loyola Marymount University, Los Angeles, California, *Virtues of the Mind: An Inquiry into the Nature of Knowledge*

#### UNIVERSITY TEACHERS

**James D. Breazeale:** University of Kentucky, Lexington, *A Study in the Foundations and Systematic Structure of Transcendental Philosophy*

**Stephen L. Darwall:** University of Michigan, Ann Arbor, *Obligation, Motive, and Agency in Early Modern British Ethics*

**Herbert A. Davidson:** University of California, Los Angeles, *Philosophy of Moses Maimonides*

**John F. Horty:** University of Maryland, College Park, *Deontic Logic and Nonmonotonic Reasoning*

**David B. Lyons:** Cornell University, Ithaca, New York, *Political Obligation and Civil Disobedience*

**Deborah K. Modrak:** University of Rochester, New York, *Intellect, Emotion, and Imagination in Hellenistic Philosophy*

**David F. Norton:** McGill University, Canada, *The Foundations of Morality, 1600-1800*

**Tad M. Schmaltz:** Duke University, Durham, North Carolina, *Malebranche's Cartesian Theory of the Soul*

**Guenter Zoelner:** University of Iowa, Iowa City, *Transcendental Ecology in Kant, Fichte, and Schopenhauer*

#### YOUNGER SCHOLARS

**Elliott J. Casey:** University of Virginia, Charlottesville, *Alisdair MacIntyre's Virtue-Ethics and Biomedical Ethics*

**Mathew K. Caughron:** Thomas Aquinas College, Santa Paula, California, *The Predicability of Species in Aristotle's Organon*

**J. Benjamin Eggleston, Jr.:** Washington and Lee University, Lexington, Virginia, *Act-Utilitarianism versus Rule-Utilitarianism: A Critical Analysis*

**Sara R. Ferguson:** University of Michigan, Ann Arbor, *Obligation and Freedom in Kant's Ethics*

**Steven R. Furlanetto:** Pittsford Sutherland High School, New York, *The Integration of Evolution and Society*

**Jeffrey N. Kepple:** Woodward Academy, College Park, Georgia, *The Spirit of Dionysus in the Philosophy of Friedrich Nietzsche*

**Nicholas G. Kolodny:** Williams College, Williamstown, Massachusetts, *The Role of 18th-Century Historical Theory on Kant's Moral and Religious Philosophy*

**Brent P. Little:** Transylvania University, Lexington, Kentucky, *Contemporary Criticism of Classical Ethical Theory*

**David A. Moore:** University of Chicago, Illinois, *An Examination of Sartre's Being and Nothingness and Notes for an Ethics*

**Katharine J. Mueller:** Ohio State University, Main Campus, Columbus, *Kant's Theory of the State: Discovering Freedom in Society*

**David M. Shull:** Harvard University, Cambridge, Massachusetts, *The Role of Fiction in Language: Reference for Fictional Words*



## Religion

#### COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

**David L. Dungan:** University of Tennessee, Knoxville, *The Gospels and Their Authors: A Survey of the Debate*

**John C. Holt:** Bowdoin College, Brunswick, Maine, *Bodhisattvas Portrayed: The Religious and Historical Significance of South Indian Mahayana Buddhist Iconography*

**Todd T. Lewis:** College of the Holy Cross, Worcester, Massachusetts, *The Devotional and Economic Role of Merchants in the History of Buddhism*

**Stephen A. Marini:** Wellesley College, Massachusetts, *The Government of God: Religion in Revolutionary America*

**Reginald A. Ray:** Naropa Institute, Boulder, Colorado, *The Unconventional Spirituality of the Tantric Buddhist Saints (Siddhas)*

**Suchitra Samanta:** Independent Scholar, *Religious Experience and Cultural Meaning: The Goddess Kali in Bengali Lives*

**Lloyd M. White:** Oberlin College, Ohio, *Religion, Romanization, and Social Change: Understanding the Spread of Christianity in Roman Cities of the Aegean*

#### STUDY GRANTS

**Paul F. Aspan:** Saint Joseph's University, Philadelphia, Pennsylvania, *Myth as a Heuristic Category in New Testament Hermeneutics*

**Robert A. Cathey:** Monmouth College, Illinois, *The Cultural-Linguistic Turn in Philosophy and Religious Studies*

**Barry S. Crawford:** Washburn University of Topeka, Kansas, *Josephus, Judaism, and Christian Origins*

**John W. Keber:** Manhattan College, Bronx, New York, *Habermas and Sahagun's Ethnography*

**Allan S. Kohrman:** Massasoit Community College, Brockton, Massachusetts, *The Essential Texts of Quakerism*

**Eric Lund:** Saint Olaf College, Northfield, Minnesota, *The Qur'an, Muslim Communal Identity, and Interreligious Relations*

#### SUMMER SEMINARS FOR COLLEGE TEACHERS

**Gary A. Anderson:** University of Virginia, Charlottesville, *The Adam and Eve Narrative in Christian and Jewish Tradition*

**Huston Smith:** Pacific School of Religion, Berkeley, California, *The Esoteric Dimension of Religion: Four Case Studies*

#### SUMMER SEMINARS FOR SCHOOL TEACHERS

**Peter J. Awn:** Columbia University, New York, New York, *The Islamic Vision in Religion and Literature: Four Classical Texts*

**Walter H. Capps:** University of California, Santa Barbara, *Alexis de Tocqueville, Democracy in America: Religion in a Democratic Society*

**William R. Cook:** SUNY Research Foundation/College at Geneseo, Albany, New York, *Early Christian Monasticism*

**Ewert H. Cousins:** Fordham University, Bronx, New York, *Augustine, Bonaventure, Teresa of Avila: The Mystical Journey*

**James G. Moseley:** Transylvania University, Lexington, Kentucky, *Winthrop's Journal: Religion, Politics, and Narrative in Early American History*

**Wolfgang M. W. Roth:** Garrett-Evangelical Theological Seminary, Evanston, Illinois, *Biblical Narrative: Joseph, Ruth, Elijah, and Job*

#### SUMMER STIPENDS

**Steven M. Emmanuel:** Virginia Wesleyan College, Norfolk, *The Religious Philosophy of Kierkegaard*

**Carl W. Ernst:** University of North Carolina, Chapel Hill, *Ruzbihan: The Mystical Life and Teachings of a Persian Sufi*

**Joseph A. Fitzmyer:** Catholic University of America, Washington, D.C., *Publication of Texts of the Book of Tobit from Qumran Cave Four*

**James E. Goehring:** Mary Washington College, Fredericksburg, Virginia, *The Encomia of Coptic Abbot Abraham of Farshut: A Critical Edition*

**John A. Grim:** Bucknell University, Lewisburg, Pennsylvania, *Reinterpretation of a Native American Religious Resistance Movement*



**Ralph Keen:** Alaska Pacific University, Anchorage, *The Patristic Tradition in Counter-Reformation Thought*

**Miriam L. Levering:** University of Tennessee, Knoxville, *Enlightened Women in the Ch'an Buddhist Tradition*

**Paul A. Mirecki:** University of Kansas, Lawrence, *The Coptic Synaxeis Codex in Berlin's Egyptian Museums*

**Miranda E. Shaw:** University of Richmond, Virginia, *Tantric Buddhist Dance in India and Nepal*

**Tod D. Swanson:** Arizona State University, Tempe, *Shamanism and Ethnic Relations in Quito*

#### UNIVERSITY TEACHERS

**William C. Chittick:** SUNY Research Foundation/Stony Brook Main Campus, New York, *A Study of Ibn al-'Arabi's Cosmology and Psychology*

**Thomas A. DuBois:** University of Washington, Seattle, *Communities of Belief: Pre-Christian Scandinavia*

**Susan A. Harvey:** Brown University, Providence, Rhode Island, *Sensuality and Spirituality in the Early Christian East*

**Laurie F. Maffly-Kipp:** University of North Carolina, Chapel Hill, *African-American Communal Narratives in 19th-Century America*

**Elaine H. Pagels:** Princeton University, New Jersey, *A Study of the Origins of the Figure of Satan, c. 165 B.C.-100 C.E.*

**Brian K. Smith:** University of California, Riverside, *Defining Hinduism: Ancient and Modern Conceptions*

**Chun-fang Yu:** Rutgers University, New Brunswick, New Jersey, *Kuan-yin: The Chinese Transformation of Avalokitesvara*

#### YOUNGER SCHOLARS

**Nezar A. Andary:** Columbia University, New York, New York, *Self-Identity in Modern Druze Thought*

**Tracey L. Billado:** Smith College, Northampton, Massachusetts, *Julian of Norwich and Margery Kempe: A Comparison of Women Mystics in Late Medieval England*

**Billie J. Blair:** Kansas Wesleyan, Salinas, *A Comparison of Women's Leadership Roles in First-Century Judaism, Christianity, and Roman Culture*

**Joline H. Jozokos:** Urban School of San Francisco, California, *Women's Independent Religious Expression in the High Middle Ages*

**Gregory E. Karpenko:** Valparaiso University, Indiana, *Narrative as Philosophy of Religion*

**Ellen A. Seagren:** Monona Grove High School, Wisconsin, *The Power of Feminine Divinities*

**Gregory S. White:** Swarthmore College, Pennsylvania, *The Intra-Madhyamaka Debate: Logic, Philosophical Method, and Historical Context*



## Social Sciences

#### COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

**Ronald G. Knapp:** SUNY Research Foundation/College at New Paltz, New York, *Didactic Landscapes: Chinese Villages as Texts*

**Thomas K. Lindsay:** University of Northern Iowa, Cedar Falls, *Toward an Education for Democracy: Aristotle's Challenge to Modernity*

**James W. Muller:** University of Alaska, Anchorage, *The Education of Winston Churchill*

#### DISSERTATION GRANTS

**Laura S. Jensen:** University of Connecticut, Storrs, *The Entitlement Mentality: American Expectations of the State*

**Gary A. Shiffman:** University of Michigan, Ann Arbor, *The Political Uses of Mortality: A Genealogy of Civic Heroism in Ancient Athens*

**Andrew Vails:** University of Pittsburgh, Pennsylvania, *Hume and the Foundations of Liberalism*

**Edward A. Walpin:** Duke University, Durham, North Carolina, *Another Romanticism: Wordsworth, Emerson, and the Crisis of Modernity*

#### HBCU GRADUATE FELLOWSHIPS

**George L. Amedee:** Southern University in New Orleans, Louisiana, *Ph.D. in Political Science*

#### STUDY GRANTS

**Barbara Wejnert:** Georgia Southern College, Statesboro, *Diffusion of Emerging Democracies and Democratic Movements in Eastern Europe*

**Joseph Hamburger:** Yale University, New Haven, Connecticut, *Victorian Political and Social Thought: The Intelligentsia and Modernity*

**Aaron Wildavsky:** University of California, Berkeley, *Political Cultures*

#### SUMMER SEMINARS FOR COLLEGE TEACHERS

**John E. Elliott:** University of Southern California, Los Angeles, *Seminal Works of Classical Political Economy: Adam Smith, John Stuart Mill, Karl Marx*

**Charles E. Ellison:** University of Cincinnati, Ohio, *Modern Society and Its Alternatives in the Works of Jean-Jacques Rousseau*

**Harvey E. Klehr:** Emory University, Atlanta, Georgia, *American Intellectuals and Communism*

**Kenneth J. McCormick:** University of Northern Iowa, Cedar Falls, *The Works of Adam Smith*

**Donald A. Nielsen:** SUNY Research Foundation/College at Oneonta, New York, *Cultural Foundations of Work, Wealth, and Leisure: Four Fin-de-Siècle Classics—Weber, Durkheim, Simmel, Veblen*

**Donald R. Stabile:** Saint Mary's College of Maryland, St. Mary's City, *Alexander Hamilton and the Political Economy of the Constitution*

#### SUMMER STIPENDS

**Franklin H. Adler:** Antioch University, Yellow Springs, Ohio, *Racism, Immigrants, and the Rise of the French National Front*

**Karen Barkey:** Columbia University, New York, New York, *Imperial Policy and Ethnic Nationalism in the 19th-Century Ottoman Empire*

**Bradley W. Bateman:** Grinnell College, Iowa, *A Study of the Evolution of J. M. Keynes's Thought*

**Orlando N. Bolland:** Colgate University, Hamilton, New York, *The Labor Movement and the Emergence of Democracy in the British West Indies*

**Lisa J. Disch:** University of Minnesota-Twin Cities, Minneapolis, *Storytelling as Political Philosophy in the Writings of Hannah Arendt*

**Marianne Fisher-Gioriando:** Grambling State University, Louisiana, *Louisiana's Forgotten Inmates: Female State Prisoners, 1866-1900*

**Carol W. Gelderman:** University of New Orleans, Louisiana, *Modern Presidents and Their Speechmaking*

**Janine P. Holc:** Loyola College in Baltimore, Maryland, *The Language of Democracy in Polish Political Discourse, 1990-92*

**Gary D. Jaworski:** Fairleigh Dickinson University, Madison, New Jersey, *The American Reception of Georg Simmel*

**Katherine R. Jensen:** University of Wyoming, Laramie, *Gambling and Community Change: Risks, Winnings, and Losses*

**Andrew M. Koppelman:** Princeton University, New Jersey, *The Antidiscrimination Project: Foundations, Scope, Limits*

**David R. Maines:** Wayne State University, Detroit, Michigan, *Herbert Blumer on Democracy and Social Change*

**Donald L. Robinson:** Smith College, Northampton, Massachusetts, *Japanese Constitutional Debates of 1946*

**Michelle A. Saint-Germain:** University of Texas, El Paso, *Elected Women's Concepts of Democratization in Central America*

**Susan E. Scarrow:** University of Houston—Downtown, Texas, *Historical Continuities in German Attitudes towards Political Parties*

**Kurt G. Weyland:** Vanderbilt University, Nashville, Tennessee, *Democracy, Citizenship, and Neo-Liberalism in Chile*

**Franke Wilmer:** Montana State University, Bozeman, *Iroquois Politics and the Great Law of Peace*

**Alan N. Woolfolk:** Oglethorpe University, Atlanta, Georgia, *T. G. Masaryk: Democracy, Czech Nationalism, and Religious Humanism*

#### UNIVERSITY TEACHERS

**Steven P. Forde:** University of North Texas, Denton, *International Ethics in the Early Modern Natural Law Tradition*

**Arthur M. Melzer:** Michigan State University, East Lansing, *A Study of Aristotle, Hobbes, and Rousseau*

**Sidney M. Milkis:** Brandeis University, Waltham, Massachusetts, *A Study of the American Party System through the 1912 Election*

**Mary P. Nichols:** Fordham University, Bronx, New York, *Friendship and Political Community*

**Thomas L. Pangie:** University of Toronto, Canada, *Liberal Political Theory and the Bible*

**Patrick T. Riley:** University of Wisconsin, Madison, *Fenelon's Telemachus, Son of Ulysses: An Edition*

**Ralph A. Thaxton, Jr.:** Brandeis University, Waltham, Massachusetts, *The Great Leap Famine in China in the Perspective of the Longue Duree*

#### YOUNGER SCHOLARS

**Lauren E. Griswold:** Richland Northeast High School, Columbia, South Carolina, *John Shaw Billings; Time, Inc.; and the Cold War*

**Marc E. Isserles:** Sarah Lawrence College, Bronxville, New York, *A Tocquevillian Anthropology: American Democratic Man and His Culture*

**Thomas P. Kelly:** University of Notre Dame, Indiana, *The Idea of Toleration in the Tradition of Democratic Liberalism*

**Tahra N. Kerman:** Lawrence High School, Cedarhurst, New York, *Beyond Scarlett: Rediscovering the Women of the Antebellum South*

**Tom V. Nguyen:** Texas A&M University, Main Campus, College Station, *Negative and Positive Freedom in Democratic Thought*

**Stacey E. Reed:** University of Notre Dame, Indiana, *The Role of Equality in Justifying Democracy in Rawls and Mill*

**Todd C. Stevenson:** Monmouth College, Illinois, *Collective Security and Interdependence in the Post-Cold War Era*

**Joseph L. Tobin:** Reed College, Portland, Oregon, *Machiavellian Political Virtue*

**Matthew S. Walker:** University of Rochester, New York, *The Boston City Charter Reform of 1909: The Campaign and the Popular Vote*



# DEADLINES ♦ DEADLINES ♦ DEADLINES

## DIVISION OF EDUCATION PROGRAMS *James C. Herbert, Director • 606-8373*

Area code for all telephone numbers is 202.	Deadline	Projects beginning
Higher Education in the Humanities • <i>Lyn Maxwell White 606-8380</i> .....	October 1, 1993	April 1994
Institutes for College and University Faculty • <i>Barbara A. Ashbrook 606-8380</i> .....	October 1, 1993	Summer 1995
Science and Humanities Education • <i>Susan Greenstein/Deb Coon 606-8380</i> .....	March 15, 1994	October 1, 1994
Core Curriculum Projects • <i>Fred Winter 606-8380</i> .....	October 1, 1993	April 1994
Two-Year Colleges • <i>Judith Jeffrey Howard 606-8380</i> .....	October 1, 1993	April 1994
Challenge Grants • <i>Thomas Adams 606-8380</i> .....	May 1, 1994	December 1, 1994
Elementary and Secondary Education in the Humanities • <i>F. Bruce Robinson 606-8377</i> .....	December 15, 1993	August 1994
Teacher-Scholar Program • <i>Annette Palmer 606-8377</i> .....	May 1, 1994	September 1995
Special Opportunity in Foreign Language Education .....	March 15, 1994	October 1994
Higher Education • <i>Lyn Maxwell White 606-8380</i>		
Elementary and Secondary Education • <i>F. Bruce Robinson 606-8377</i>		

## DIVISION OF FELLOWSHIPS AND SEMINARS *Marjorie A. Berlincourt, Director • 606-8458*

	Deadline	Projects beginning
Fellowships for University Teachers • <i>Maben D. Herring 606-8466</i> .....	May 1, 1994	January 1, 1995
Fellowships for College Teachers and Independent Scholars • <i>Joseph B. Neville 606-8466</i> .....	May 1, 1994	January 1, 1995
Summer Stipends • <i>Thomas O'Brien 606-8466</i> .....	October 1, 1993	May 1, 1994
Faculty Graduate Study Program for Historically Black Colleges and Universities • <i>Maben D. Herring 606-8466</i> .....	March 15, 1994	September 1, 1995
Younger Scholars • <i>Leon Bramson 606-8463</i> .....	November 1, 1993	May 1, 1994
Dissertation Grants • <i>Kathleen Mitchell 606-8463</i> .....	November 15, 1993	September 1, 1994
Study Grants for College and University Teachers • <i>Clayton Lewis 606-8463</i> .....	August 15, 1994	May 1, 1995
Summer Seminars for College Teachers • <i>Joel Schwartz 606-8463</i>		
Participants .....	March 1, 1994	Summer 1994
Directors .....	March 1, 1994	Summer 1995
Summer Seminars for School Teachers • <i>Michael Hall 606-8463</i>		
Participants .....	March 1, 1994	Summer 1994
Directors .....	April 1, 1994	Summer 1995

## DIVISION OF PRESERVATION AND ACCESS *George F. Farr, Jr., Director • 606-8570*

	Deadline	Projects beginning
Library and Archival Preservation Projects • <i>Vanessa Piala/Charles Kolb 606-8570</i> .....	November 1, 1993	July 1994
Library and Archival Preservation/Access Projects • <i>Karen Jefferson/Barbara Paulson 606-8570</i> .....	November 1, 1993	July 1994
National Heritage Preservation Program • <i>Richard Rose/Laura Word 606-8570</i> .....	November 1, 1993	July 1994
U. S. Newspaper Program • <i>Jeffrey Field 606-8570</i> .....	November 1, 1993	July 1994

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

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



# DEADLINES • DEADLINES • DEADLINES

## DIVISION OF PUBLIC PROGRAMS *Marsha Semmel, Acting Director • 606-8267*

Area code for all telephone numbers is 202.	Deadline	Projects beginning
Humanities Projects in Media • <i>James Dougherty 606-8278</i> .....	September 10, 1993	April 1, 1994
Humanities Projects in Museums and Historical Organizations • <i>Fredric Miller 606-8284</i> .....	December 3, 1993	July 1, 1994
Public Humanities Projects • <i>Wilsonia Cherry 606-8271</i> .....	September 17, 1993	April 1, 1994
Humanities Projects in Libraries • <i>Thomas Phelps 606-8271</i>		
Planning .....	November 5, 1993	April 1, 1994
Implementation .....	September 10, 1993	April 1, 1994
Challenge Grants • <i>Abbie Cutter 606-8361</i> .....	May 1, 1994	December 1, 1994

## DIVISION OF RESEARCH PROGRAMS *Guinevere L. Griest, Director • 606-8200*

	Deadline	Projects beginning
Scholarly Publications • <i>Margot Backas 606-8207</i>		
Editions • <i>Douglas Arnold 606-8207</i> .....	June 1, 1994	April 1, 1995
Translations • <i>Richard Lynn 606-8207</i> .....	June 1, 1994	April 1, 1995
Subventions • <i>606-8207</i> .....	March 15, 1994	October 1, 1994
Reference Materials • <i>Jane Rosenberg 606-8358</i>		
Tools • <i>Helen Aguera 606-8358</i> .....	September 1, 1993	July 1, 1994
Guides • <i>Michael Poliakoff 606-8358</i> .....	September 1, 1993	July 1, 1994
Challenge Grants • <i>Bonnie Gould 606-8358</i> .....	May 1, 1994	December 1, 1994
Interpretive Research • <i>George Lucas 606-8210</i>		
Collaborative Projects • <i>David Wise 606-8210</i> .....	October 15, 1993	July 1, 1994
Archaeology Projects • <i>Murray McClellan 606-8210</i> .....	October 15, 1993	April 1, 1994
Humanities, Science, and Technology • <i>Daniel Jones 606-8210</i> .....	October 15, 1993	July 1, 1994
Conferences • <i>David Coder 606-8210</i> .....	January 15, 1994	October 1, 1994
Centers for Advanced Study • <i>Christine Kalke 606-8210</i> .....	October 1, 1993	July 1, 1994
International Research • <i>Christine Kalke 606-8210</i> .....	April 1, 1994	January 1, 1995

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

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

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

	Deadline	Projects beginning
Applications are submitted through the Divisions of Education, Research, and Public Programs	May 1, 1994	December 1, 1994



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