

Humanities

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Michelangelo Merisi da Caravaggio (1571-1610), *Bacco adolescente*. Uffizi Gallery, Florence.

THE AGE OF CARAVAGGIO

Editor's Notes

"Counting noses," says Anthony Molho, "has greatly enriched our view of the past." This is true especially in Florence, whose tax censuses have allowed scholars to pinpoint with astonishing precision the city's size, the distribution of its wealth, the characteristics of its families—its whole social geography.

Thanks to these remarkable feats of historiography, the way people lived, how and why they decided to marry, their code of honor, their rituals, even their political alliances can be recounted with accuracy.

So it is not only to Michelangelo and Caravaggio that we turn for the colors and nuances of Renaissance life—but also to the evidence "garnered by demographic historians which has illuminated a whole range of other questions."

Another kind of renaissance—the proliferation of public programs in the humanities—has been under way throughout the United States. Under the aegis of fifty-three state humanities committees, symposia, reading programs, community history projects, traveling Chautauquas, and a host of other imaginative undertakings are taking place—all with considerable interaction between scholars and the public. The idea of "an entirely public role" for the scholar springs from Renaissance humanism. Stanley Katz's essay, *The Scholar and the Public*, describes the benefits for both in activities such as those the state programs foster.

—Judith Chayes Neiman

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RENAISSANCE FLORENCE



REVISITED

Everything of interest takes place in the shadows. One does not know anything at all about the true history of men.

—Celine

One of the most important additions to our knowledge has been made by historical demographers. The business of "counting noses" has absorbed a good deal of energy in recent years and, however laboriously and narrowly specialistic some of this work may appear to the lay person, it has greatly enriched our view of the past. In the case of late medieval Italy, this is especially true of Florence. Relying on that city's unsurpassed fifteenth-century tax censuses (*catasti*), scholars in Italy, France and the United States have produced path-breaking studies which, for the very first time and thanks to some degree to the use of computers, enable us to pinpoint, with a heretofore unimaginable precision, the size of the city, its social geography, its distribution of wealth, and a whole array of other characteristics of its population: from age and gender distribution among social classes, to the size and structure of families, to patterns of marriage and occupation.

Of these scholars' findings, two, perhaps, are the most impressive. The first is that Florence, the very center of European Renaissance culture, was a surprisingly small town. In 1427 its population was well under 40,000. During the heyday of Lorenzo the Magnificent's rule, in the 1470s and 1480s, it barely exceeded the 40,000 mark. Rather than a large, cosmopolitan city, Florence has emerged from this research as a town with about as many people in it as Sandusky,

Ohio, or Danville, Illinois, have today. The second point is that the material resources of Florence were concentrated in a very small number of hands. One hundred families, about 1 percent of the households, owned more than one-quarter of Florence's fabled wealth. Their wealth exceeded the combined property of the poorest 87 percent of Florentine households!

The statistical evidence garnered by demographic historians has illuminated a whole range of other questions, the most interesting and most keenly studied of which is the history of the Florentine family. Indeed, for the past dozen or so years, with an insistence that itself is bound to pique the curiosity of future historians, scholars specializing in the history of Florence have investigated the history of that city's families. Some studies have been based on rigorous statistical analysis; others have relied on careful reading of letters, diaries, account books and other nonstatistical sources. In these discussions, several distinct if overlapping issues have been raised. A number of historians, concentrating on a very few elite families, concluded that the modern, nuclear family—both in its structure and in the sensibilities it inculcates in its members—came into being in fifteenth-century Florence. Others, also concentrating on tiny documentary samples, have countered that many Florentines of the fifteenth century lived in family structures more reminiscent of large, medieval clans. Again, the work of the historical demographers and of other statistically oriented historians compels us to place individual

cases in the context of a broader, more comprehensive framework.

Economic circumstances and residence were crucial factors in determining the structure of individual families. Rural families, for example, were larger than urban ones. Within the city itself, the well-to-do generally lived in large and complex familial groups, the poor in small and simply structured ones. On an average, poor households included fewer than three people; rich ones more than six. Not only did the rich have more children than the poor, but brothers, or even cousins, uncles and nephews, to avoid the fragmentation of their property, had a powerful incentive to live together, bringing up their families under the same roof. By contrast, the poor, possessing less or no property, seem to have maintained less strong ties to lateral branches of their families and often lived in what we would today call nuclear families. The conclusion reached by many historians is that property—its possession or its lack—was crucial to the structure of fourteenth- and fifteenth-century Florentine families. Indeed, a contemporary jurist, in a learned opinion, so defined the family: *Familia, id est substantia*: Family is property. This jurist's maxim offers a powerful insight into other social practices related to the family, primarily marriage and the institution of the dowry.

In late medieval Florence, marriage, particularly among members of the propertied classes, did not just bind two individuals. Rather, it was considered an alliance of their families. Marriages were arranged,

they were not undertaken by two individuals who, for private reasons of their own, chose to spend their lives together. In late medieval Florence, marriage was a decision involving complex exchanges of property. Often, the repercussions of a marriage were felt by members of the spouses' families, as well as their more distant relations. It was not uncommon, for example, that the political fortunes of an individual would be felt by his in-laws. So, for example, when Palla Strozzi, the wealthiest and one of the most highly respected men in the 1420s and early 1430s, was exiled in 1434, his two sons-in-law, Felice Brancacci and Giovanni Rucellai, prominent men in their own right, would also suffer dire political consequences. No wonder then that the decision to marry involved a careful social and economic calculation by individuals whose material well-being, reputation, and social status were involved. Consultations among members of a family were often undertaken before agreeing to marry one of their relatives to someone from another family. This element of calculation and the collective nature of marriage decisions were reinforced by the demographic characteristics of men and women marrying in fifteenth-century Florence.

The average difference in age between spouses was about thirteen years, men undertaking the "burdens of matrimony" when they were already established financially, women being married off considerably younger. Young women, often barely past puberty, and older men, many of whom had spent years away from home in pursuit of business careers, were either too young or too unfamiliar with the local scene to choose their mates. Their fathers, brothers, older relatives, or trusted friends often took the initiative and arranged these marriages. Sometimes brokers were consulted, for it was their business to know who in the city was marriageable and to what kind of family prospective suitors belonged.

Two other elements of contemporary Florentine culture have been highlighted in recent discussions about marriage and have underscored social conventions that, by nineteenth- and twentieth-century standards, limited the initiative of people and considerably dampened their individuality. These were a code of behavior that emphasized the concept of honor and the institution of the dowry. An American historian recently defined honor as conceived by fifteenth-century Florentines:

For the Florentine patriciate, family honor was contingent upon a socially recognized reputation for having—not necessarily the fact of such possession—an illustrious ancestry, wealth and public

dignities. This reputation was a form of moral authority, allowing the family to challenge the rest of the world with the togated trappings of its own honor. To lose honor . . . was equivalent to death.

—J. Kirshner, *Pursuing Honor While Avoiding Sin*, (Milan, 1978.)

This compelling need to behave in a manner consonant with one's honor so as not to jeopardize this vital symbolic capital was a powerful incentive to all Florentine families to consider their marriage alliances with utmost care. One's honor could be consolidated with a fitting marriage; conversely, an undesirable marriage could undermine a family's moral standing in society. A myriad of letters, diaries and other documents written by Florentines demonstrate the deliberateness with which heads of households or respected elders entered the marriage market, in order to strike, on behalf of younger kin, just the right kind of marriage connection. And it is precisely this same sense of honor which dictated that the numerous rituals of marriage, the engagement, the giving of the ring, the signing of the notarial documents and the payment of the dowry, the festive processions through the city's streets, the often elaborate banquets, even the very consummation of the marriage be announced publicly. Ritual actions performed before the eyes of contemporaries reinforced a family's honor, for honor was a commodity that could exist only in the public arena, and marriage was an eminently public action.

An important index to a family's honor was the size of the dowries it gave its marriageable women. An ancient Roman institution, the dowry had survived through the Middle Ages. In fifteenth-century Italy, it was one of a very small number of universal institutions, accepted by urban and rural folk, by rich and poor alike. A dowry was a girl's portion of her family's inheritance, which she received not at the time of her father's death, as was the case with men, but rather when she married. It consisted of goods (cash, real estate, clothes, jewels, in short, anything of value), and its administration was entrusted to her husband during their marriage. Upon the dissolution of the marriage (most frequently because of the death of one of the two spouses), the husband or his heirs were obliged to return the dowry to the wife or to her heirs. Even the poorest families were expected to provide their unmarried women with some material goods with which husbands could support the future household. We even have the lovely example of a woman who, upon her marriage, gave her husband only a garland of flowers; so poor was she that no one in her family was able to afford



(opposite page) Raphael (1483-1520), *The Alba Madonna*, ca. 1510. Mellon Collection, The National Gallery. (top) Albrecht Durer (1471-1528), *The Peasant and His Wife at Market*, 1519. (center) Verocchio, *Lorenzo de' Medici*. (bottom) Leonardo da Vinci (1452-1519), *Ginevra de' Benci*, ca. 1480. The National Gallery.





anything else. For the well-to-do, the dowry was a clear sign of their status and position in society. To be stingy, to give one's daughters modest dowries, would have doomed them to marriages to socially inferior husbands and reflected poorly on a family's honor. To give too much, dowries deemed by contemporaries out of line with the family's social standing, was an invitation to criticism, even to ridicule. One had to provide honorable dowries: neither too little, nor too much.

But throughout the period, there was a tendency for dowries to keep increasing. Demography as well as cultural norms were responsible for this phenomenon. Because women were married quite young, while men were considerably older and because of mortality rates, there were a good many more women active in the marriage market than there were men. Families had to compete to find husbands for their marriageable women, while eligible men and their families could patiently play the field in the expectation that the overabundance of women would bid up the price of dowries. "He who takes a wife wants money," ruefully commented one Florentine widow to her son, about the decision to marry the young man's sister into a relatively modest family. And she continued: "We tried to place her in a nobler and politically more powerful family but we would have needed 1,400 or 1,500 florins, and this would have meant our ruin." Every Florentine family was thus confronted with a double problem. On the one hand, it needed to marry its young women honorably. On the other, it had to try to preserve its property, so that the family, as a biological entity and moral unit possessing honor, would continue over time with its property and honor undiminished. How to marry one's daughters or other female kin became one of the most acute and poignant questions in the life of Florentine families. Early in the sixteenth century, Francesco Guicciardini, historian and astute observer of his city's affairs, dryly



(left) Domenico Veneziano (1438-1461), *Matteo Olivieri*, ca. 1440. Mellon Collection, The National Gallery. (above) Michelangelo Buonarroti (1475-1564), *Studies for the Libyan Sibyl in the Sistine Chapel*. Metropolitan Museum of Art. (right) Domenico Ghirlandaio (1449-1494), *Lucrezia Tournabuoni*, ca. 1475. Kress Collection, The National Gallery.

commented that "there is no more difficult matter in our civil life than marrying appropriately one's daughters." Indeed there was not, and more than one family fell upon hard times because it was endowed by nature with more daughters than it could conveniently dower. All too many young girls found themselves constrained to take monastic vows not because they felt an irresistible religious vocation, but simply because their families thought it convenient to have them become nuns, thus saving the dowry expense that marriage would have entailed.

Again, it becomes evident that people's individuality, by our own standards, was hemmed in by inescapable cultural conventions and forces. People were not permitted to exercise their famous "Renaissance individualism." For it is clear that, in the management of family property, in matters of marriage, and in those of the very kinds of lives that individuals would be allowed to lead, the collective interests of families almost invariably took precedence over the private desires of individuals.

This same picture has emerged in studies of other realms of human activity in Florence. In the arena of politics, it is becoming evident that bonds of personal obligations—be-

tween patrons and clients, among neighbors and relatives—governed political behavior. Political problems were not discussed, much less resolved, on the basis of an objective and dispassionate analysis of the issues. In this realm as well the experience of fifteenth-century Florence lies rather far removed from that of the nineteenth and twentieth centuries.

In the study of art itself, increasingly, historians have been paying attention to the work ambience in which artists and craftsmen were trained, as well as to cultural and economic conventions to which they responded in their work. Artisan workshops, the structure of the supply of labor and of materials, and the demand for certain types of products are all being meticulously examined so as to help us understand with a greater degree of precision the world inhabited by these artists. Much less attention is paid now to the protean qualities of Giotto's and Michelangelo's individuality and of their powerful artistic creativity. More likely today's young art historian, working under the spell of the new historiography, will investigate traditions of apprenticeship, norms regarding artisans' contracts, wages, prices, and the production of materials needed for the creation of those ar-



tifacts that we call works of art. A historian of political theory is just as likely to focus on the biographical details of a thinker's childhood and adolescence as on the theoretical traditions expressed by him.

Undoubtedly, these descriptions of Florentine life have enriched our image of Florentine society and have given us a compelling view of the cultural differences that separate us from this society, which, only until very recently, we thought was strikingly similar to our own. Arguably, the sense of cultural diversity, of the historical distance our culture has traversed since the late Middle Ages, is one of the principal intellectual lessons we have learned in the past few years. Yet it appears that in our eagerness to open up new conceptual territory, to chart areas of research not heretofore explored, to impose a new perspective on Florentine society from the fourteenth to the sixteenth century, we may have sometimes neglected areas of experience without whose consideration one has difficulty drawing the distinction between Florence and Danville, Illinois, or Sandusky, Ohio: the poetry of Dante, the sculpture of Donatello and Michelangelo, the political theories of Leonardo Bruni and of Niccolò Machiavelli. Surely, these subjects must be studied from new perspectives. The kind of breathless aestheticism that all too often colored scholarly accounts of the Florentine Renaissance seems somehow grandiloquent today. But the subjects themselves must not be abandoned, for they represent one of the most intriguing chapters of our own culture's achievement. It may well be that for us, historians of things Italian in the fourteenth, fifteenth and sixteenth centuries, one of our most profound challenges is to learn to viewing these old and traditional subject matters within the framework of interpretations of that past recently advanced by a host of young historians.

—Anthony Molho

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THE FLORENTINE CATASTO

A Guide to Renaissance Florence



Editors's Note: For a dozen years, Christiane Klapisch-Zuber was part of an international team that studied the Florentine cadastral survey. *Les toscans et leur familles*, published in 1978 with David Herlihy, gave concrete form to this work and "undertook to set in perspective the two-dimensional figures that had held center stage."

In this new collection of short studies, *Women, Family and Ritual in Renaissance Italy*, to be published in July by the University of Chicago Press, Klapisch-Zuber raises some questions about what was accomplished in that monumental undertaking, both "the strides forward and the missteps involved."

These excerpts from her first chapter show how the *catasto* has helped the historian reconstruct the history of an individual and his family from birth onward; why the age difference between Tuscan married men and women dramatically affected their behavior patterns; and what methods historians should use to recapture the society of Renaissance Italy.

Subsequent chapters, with intriguing titles such as "A une pane e uno vino": *The Rural Tuscan Family at the Beginning of the Fifteenth Century* (with Michel Demonet); *Childhood in Tuscany at the Beginning of*

the Fifteenth Century; and *The "Cruel Mother": Maternity, Widowhood, and Dowry in Florence in the Fourteenth and Fifteenth Centuries*, show why an "administrative source like the *catasto* obviously cannot provide an answer to all the problems it elicits." In her rereading of contemporary literary sources, family archives, and other carefully preserved documents, Klapisch-Zuber narrows the broad brush of the *catasto* and paints a detailed portrait of some important segments of Florentine society.

Certain periods, certain regions are lucky. The traces they left have served them so well that everything seems to have been said about them. So it is with Renaissance Florence. Artists and thinkers, patrician families and restive proletariat, commercial and financial networks, sharecropped farms hidden in olive groves and city guilds, political vicissitudes and clan show-downs: Hasn't everything been probed, described, analyzed by a fertile—perhaps a proliferating—historiography?

Historians have drawn magnificent portraits, but the background from which these images so clearly emerge remains blurred and out of focus—a regrettable state of affairs for a civilization that invented perspective. To know the entire population (not merely the rich or the city dwellers); to apply demo-

graphic measures to the masses of which the population is composed; to investigate the family (not just the patrician family and its lineage) as an institution; to determine the extent of wealth (not just the balance sheets of a few enterprises whose ledgers have been passed down to us)—these were some of the objectives that could be set up without fear of following too closely in the footsteps of other investigators. . . .

The initial aim of that research (*Les toscans et leurs familles*) was to grasp a society through its large-scale agglomerations rather than through individual, exceptional cases. The project was born of a document, largely unexploited by historians, drafted between 1427 and 1430 by the commune of Florence (which then dominated the major part of Tuscany, only Siena and Lucca escaping its sway). The *catasto* (cadastral survey), as the document is called, presents the tax declarations of all inhabitants of Tuscany who were subjects of Florence, from the richest to the very poorest—about 60,000 families comprising about 265,000 persons. . . . In a form exceptional until our own time, the *catasto* offered abundant materials on families and on individuals and at the same time, an ore no less precious concerning the wealth and the lifestyle of a whole population. . . .

Access to large numbers, to the

common masses, for example, is never an easy undertaking. It is even harder for the medievalist. Since his documentation is sparse, quantitative history rarely seems possible to him. Thus the availability of a survey as rich as the Florentine *catasto* encouraged questions that medievalists have often set aside, discouraged in advance by the unreliability of the responses they feel the material will elicit. The *catasto*, by contrast, offered a series of extraordinarily homogenous and, within certain limits, dependable data. The basic unit for this survey is the household—that is, the domestic cell whose members share an estate. Each individual is thus situated in relation to those close to him in his daily life, but also in relation to his fellow citizens, since the tax officials wanted above all to place him on the scale of wealth and in the hierarchy of society. It is exceptional, for such an early period, to find every person identified not only by familial and social ties but also by personal characteristics, which medieval archival sources usually fail to give or reveal by other channels. Age and the precise kinship relation with the head of family are clearly given in the *catasto*. Even better, the more than a quarter-million persons described in this manner constituted an almost closed population and inhabited a province with an established political personality. Thus



(top left and right) Ercole Roberti (1479-1496), *Giovanni II Bentivoglio and Ginevra Bentivoglio*, ca. 1480. Kress Collection, The National Gallery. (bottom) Hans Sebald Beham, *Parable of the Prodigal Son* Series. The St. Louis Art Museum.

the historian can analyze the structure of this population and examine the bonds that linked one person to another without too much concern for the distortions that external exchanges bring to bear on a narrower community. . . .

In Tuscany, daughters left their family of birth at their marriage and went to live with their husband; the son-in-law living under his father-in-law's roof is a figure practically nonexistent in this region. Sons, on the other hand, whether married or not, remained in their father's house, bringing their young bride there if they took a wife. Several generations of couples coresiding under the authority of a father frequently occur. Furthermore, after the death of the father the brothers did not always separate immediately but sometimes continued to live together, even for the rest of their lives. This sort of *affratellamento* often took place in Tuscany, proving the strength of family solidarity even unto two or three generations following that of the founding couple. Finally, relatives in the paternal lineage often remained attached to a family, which was thus broadened to include more distant blood relatives, something that seldom happened in northern France or in England in the early modern period. The originality of certain domestic forms in Tuscany is thus undeniable, and we should not be fooled by the statistical predominance of the conjugal family.

By examining the ages given for the heads of family we can reconstruct the history of an individual and his family from his birth onward—the developmental cycle of the domestic group and the succession of forms that a family takes as its head ages, its children marry, and the resources on which the domestic community lives increase or diminish.

The many varieties of family situation that our typology revealed can be reduced to two or three basic types. A *mezzadro* in the Florentine countryside or his city-

dwelling landlord have the best chance of living a good part of their lives in a household of complex structure in which several couples "co-reside." On the other hand, the households of the urban poor, of peasants who work several small, scattered parcels of land, and even those of artisans are rarely made up of several conjugal families gathered into a common household around *un pane e uno vino*; and when they are, it is for brief periods.

These behavior patterns find their roots in the regulations governing the transmission of goods. At least from the thirteenth century onward all the sons inherited an equal share of the paternal estate and excluded their "appropriately dowered" sisters from inheritance. If a man died without sons, his property would go to his blood relatives of the paternal line and not to his daughters. Thus, when provided with a dowry, the daughter, who had lost all of her rights to the paternal possessions, would leave the household into which she was born, while her brothers would remain there until the father's death, often staying together, with the estate undivided, long afterward. The eldest had no greater advantage, nor was primogeniture practiced: Authority over the group was all that passed to the eldest brother. As soon as there was an estate to lay claim to and to transmit, this kind of household cycle could be found. But this model was also maintained in the sharecropped farms, where the peasant family had to provide sufficient manpower to exploit the holding.

Marriage, therefore, dispersed the women to their husband's domicile or, rather, to that of their husband's father. To be sure, fathers were not always in a hurry to marry off their sons, who might take the earliest chance to contest their authority. Women went to their husbands at 18 or younger, on the average, while young men remained unmarried until they were

26 in the country or 30 in the city. These trends are marked among the rich and among peasants settled on a family-owned holding; they are hazier among the poor, particularly in the cities, where crowded lodgings and the absence of goods to transmit or to share dispersed the sons as soon as they were old enough to work. . . .

The very large age gap between spouses—eight years on the average but as much as fifteen among the rich—is a cultural trait that conditioned behavior in many ways and was to persist from the beginning of the fourteenth century to modern times. Characteristic especially of the upper classes, it is reflected in psychological relations that literature has often dramatized. It affected the relations between husband and wife, who were as far apart in age as a mother and her children. This overlapping of generations gave the woman the status of mediator between father and children, but it also exacerbated her marginality among her husband's kin, the demand for her submissiveness, and the lack of communication between spouses. That there was opportunity for real dialogue in the Tuscan household is an argument best supported by the speculations of a few well-intentioned humanists. . . .

Observation of the developmental cycle of a household at least permits us to cut short the false argument that the existence of lineage ties in kinship is incompatible with the statistical predominance of narrower forms within the domestic group. Even in its numerically contracted form the household of the fifteenth century continued to include individuals whose presence can be explained only by kinship ties; and this kinship structure is also the basis for the extradomestic solidarities of the lineage. Inversely, even in the fourteenth century the greater strength of lineage bonds did not proportionally increase the number of blood relatives who shared a household. It would be absurd to think that these families,

or these related lineages, who during the age of the commune expressed their blood relationship by vendettas, private wars, and collective responsibility also manifested it by crowding into a single dwelling. Lineage ties and domestic configurations evolved independently of one another, the latter much more sensitive, apparently, to the demographic conjuncture.

In clarifying the temporal, social, and geographical diversity of the Tuscan "hearth" and in revealing some of the elements that molded it, the *catasto* sends the problems involved in studying the family in the direction of purely demographic history, on the one hand and, on the other, toward a historical anthropology of the family and kinship freed of its conceptual confusions and more sensitive to symbolic structures. To formulate the articulation between these two research orientations will still be a delicate task; but Florence perhaps remains—by the enormous wealth of its archival resources—one of the best laboratories in which to attempt it. It is up to the imaginative historian—armed with private correspondence and family records, with scattered biographical data and serial demographic sources, with innumerable notarial acts and folk traditions, with representations in art and autobiographical accounts—to venture onto the dim byways that lie unlit by the wide boulevard of the *catasto*.

—Christiane Klapisch-Zuber

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Ambrogio Lorenzetti. *Good Government in the City*. (Istituto Fotocromo Italiano, Florence)





ayday arrives at a Venetian arsenal in the year 1420. Giovanni, a skilled craftsman, earns 20 soldi a day for a five-day work week. He could collect his 100 soldi in the form of 1,200 black pennies or 25 silver groats or one gold ducat. The paymaster, who plans to spend the afternoon settling some gambling debts, does not want to waste the entire day counting out 1,200 pennies to scores of workmen. He could pay them each one gold ducat, but they would not be happy about that because the local market where they buy their food uses a different money of account. Therefore, he pays them a combination of groats and pennies and records the transaction in his accounts as 100 soldi.

This event might seem to be analogous to a twentieth-century American payday, where a worker receives a cash pay envelope for, say, \$85.27 in wages, consisting of four twenty-dollar bills, one five-dollar bill, a quarter and two pennies, and the transaction is recorded by the paymaster as eighty-five dollars and twenty-seven cents. The difference is that the modern worker could take his pay envelope to the supermarket and, after purchasing some groceries, receive change from the cashier.

A workman in fifteenth-century Venice could not buy his food with the one gold ducat but instead, would first have to visit a money-changer on the Rialto and exchange his gold ducat for pennies. He would also probably not wish to have the 1,200 pennies counted out but would, instead, insist that the pennies be weighed so that he could be assured of receiving fair value for his ducat.

The large variety of coins and moneys of account in common use in Renaissance Venice, complicated by constantly shifting values of gold and silver as the Venetians strove to adhere to a bimetallic standard, made it difficult for the Venetians themselves to maintain order and rationality in the commercial and financial arenas. Imagine the confusion of scholars looking back at these practices through several centuries of economic evolution.

Two historians, the late Frederic Lane and Reinhold Mueller, have tackled the enormous complexity of the Venetian monetary system in their forthcoming book, *Money and Banking in Medieval and Renaissance Venice*, to be published, with NEH support, by the Johns Hopkins University Press this month.

Because of its location between the Latin West and the Greek East, Venice has always been one of the main commercial centers of the Mediterranean. From the beginning Venice was involved in trade between areas having different mone-



MONEY & BANKING IN RENAISSANCE VENICE

tary systems, not only in dealing with countries as distant as England and Egypt, but also in settling balances with nearby cities, such as Padua, Udine, and Bologna.

As the center through which silver and gold were imported and exported, Venice was distinctive as a bullion market. Payments for eastern imports were made in silver, yet trade with the rest of Europe was transacted mostly in gold. For these reasons, it was advantageous for the Venetians to have moneys of account based on both silver and gold. Partly to check the rise of gold as the only standard of exchange, Venice used

the strength of its silver coinage to establish a bimetallic system in which gold and silver were made to reflect one common standard of exchange.

John Munro, professor of economic history at the University of Toronto, who reviewed the book in manuscript form, says "No field of history, in my opinion, is so difficult as monetary history; no pathway to historical knowledge is so strewn with snares and thorns and treacherous crossings. What Lane and Mueller have done is to clear and straighten that pathway."

It may be possible for students of the period to become familiar with Venetian coins, but how they were

valued in private contracts, in bookkeeping, and in public decrees is not well understood because of the contemporaneous use of several moneys of account and because archival records are scarce. Henry Tom, senior social sciences editor for the Johns Hopkins University Press, says that "mint records comparable to those in London and Florence have not survived in Venice. Even basic registers of government decrees are missing for crucial periods."

In researching the book, Lane and Mueller were obliged to learn about monetary policies and practices indirectly from such varied sources as private account books, merchants' manuals, notarial registers, and general fiscal and commercial legislation. For example, they say, "The basic assumptions underlying decisions about the minting of coins and their legal values were not expressed by Venetian legislators in any integrated way. . . . They have to be inferred, partly from the results and partly from preambles, which specify ills to be remedied, however, rather than expound general principles."

Beginning with an explanation of the role of money in the Middle Ages and early Renaissance, Lane and Mueller describe how people came to think of money as coins that contained fine metal and how these coins then became standardized in terms of weight:

While our craftsman at the Venetian arsenal would have had to accept his pay by tale, that is, by counting out the different coins, whatever their condition, in large payments it was common practice to weigh coins and value them according to their weight, assuming that their fineness was known. This practice reflected a deeply rooted feeling that the value of a coin was determined by its metallic content. Governments made efforts to have their coins circulate at the values that they chose to give them as legal tender, but the values that they set in money of account were supplemented or contested in the marketplace by standards of value expressed in units of weight of gold and silver.

Largely as the result of the need for frequent adjustments in relative values of coins in the pursuit of a unified bimetallic standard, the Venetians developed an extraordinarily complex system of moneys of account. Several moneys of account were used to record government obligations and international transactions while other moneys of account were used for retail transactions within the city of Venice.

Lane and Mueller speculate that a mid-fifteenth-century lawyer studying the claims, gifts, and contracts accumulated during generations by a foundation or a family might well have encountered more than a dozen different moneys of account. The disadvantages were obvious:



(above) On the new type of mezzanino, smaller but of finer silver, the doge is shown receiving a candle from St. Mark. (below) The print, *Three Steps in Coin Making*, shows the woman beating a sheet of metal to the desired thinness while the man at left rounds out the blanks by clipping. At right, the moneyer and his apprentice, placed the blanks between the upper and lower dies before they were struck by the master moneyer.

Illustrations courtesy of The Johns Hopkins University Press

Much time and mental effort had to be expended in converting from one to another. In their ledgers bookkeepers had to reduce to whichever money of account they selected for use all the various prices to be recorded, including the values of coins and governmental credits originally stated in several different ways. Merchants, too, had to make similar calculations to guide their purchases of various commodities and their investments, some of which were valued in one money of account, some in another. The time and energy thus expended may be considered an

unnecessary addition to transaction costs and in that sense a negative factor in productivity.

Both Munro and Tom believe that mistakes made by historians are often the result of a failure to understand the mechanics of monetary transactions in the documents under their study. "Certainly no economic and social historian can hope to be proper master of his field of study without a correct and full understanding of the coinage and monetary money of account systems pertinent to his docu-

ments," says Munro.

The efforts required of the Venetians to manage their exceedingly intricate monetary system eventually resulted in simplification. In the later fourteenth century, Venice no longer tried to stabilize the relationship between gold- and silver-based moneys of account, and the price of the ducat in domestic exchange was left free to respond to both market pressures and official devaluations.

In addition to having "cleared and straightened the pathway" through the thickets of the Venetian system of banking and finance,

Lane and Mueller's study treats the discussion of monetary policy, monetary practice, and banking in the context of the larger historical events affecting their development. Earlier and more completely than any other city, Venice established its independence from both the western and the eastern empire and from any tribal or feudal monarchies as well. The fact that Venice was a self-governing city-state with a more republican form of government most likely played a role in securing its dominance as a center of finance and banking.



(left) *Allegorical Portrait of Dante*, late sixteenth century, Florentine School. Kress Collection, The National Gallery. (right) *Beatrice* by Gustave Dore. (detail) "Appeared a lady under a green mantle/Vested in color of the living flame." (Purgatory XXX)

DANTE AT DARTMOUTH

Writing as he did in the fourteenth century, positioned between the ancient world and ourselves, Dante has been seen as the father of all modern literature. In the last thirty years, Dante's appeal to the modern mind has been reconfirmed by the appearance of the *Divine Comedy* on more and more syllabi for courses in more and more disciplines. Always an essential in any undergraduate liberal arts program, the journey of the word-intoxicated poet from hell through purgatory and into heaven in the company of Virgil, has been studied principally in literature classes as a monumental work of the imagination susceptible to endless interpretation. The *Commedia*, as its creator named it, is now included in courses in comparative literature, medieval history, religion, ethics, and the broader areas of political, theological, philosophical, and historical concerns. In addition, Dante's exceptional influence makes

his work relevant to the teaching of the various literatures of western Europe: English, French, Spanish and of course Italian. Finally, in as much as Dante believed himself to be the inventor of a new language, Dante studies also relate to courses on linguistics.

The Dartmouth Dante Institute, an NEH-funded program to be held this summer and next, is designed to bring the most advanced Dante scholarship to bear on the teaching of Dante in the general humanities curriculum. The institute's audience will be full-time teachers in two- or four-year colleges and universities whose courses include the teaching of Dante but whose training is not primarily in the field of Dante studies. In fact, the program is aimed at those teachers, in such areas as art history, political science, literature, and philosophy, whose courses attract the greatest number of undergraduates.

The stature of the *Divine Comedy*

as a crucial document for the understanding of Western art and thought is only one reason that the institute staff conceived of the project. Another reason is "ground-breaking new scholarship, especially that of Charles Singleton," explains Kevin Brownlee, director of this summer's Dartmouth Dante Institute. "Singleton and other Dante scholars such as John Freccero, Robert Hollander, and Giuseppe Mazzotta have opened the *Divine Comedy* to new interpretations.

"Charles Singleton's work, for example, has focused on the relationship between the *Divine Comedy* and the Bible, particularly the book of Exodus," says Brownlee.

The emphasis now is on treating the poem as a whole, rather than as a series of isolated "great moments." From this perspective the two journeys, Dante's and that of the Children of Israel, can be read back and forth to great advantage.

"Singleton makes the point that Dante claimed to be writing work that was as true as the Bible. It was Singleton who made the striking formulation that the fiction of the *Divine Comedy* is that it is not a fiction."

Mimesis is a major area of interest to contemporary scholars "because this was a key concern for Dante," explains Brownlee, "whose intention was to represent with words what he had seen. Dante makes the claim that he has been to heaven and hell—for real—and that his words therefore represent the truth.

"Dante believed himself to be writing the truth; therefore he was asking his readers to read the *Commedia* as they would the Bible. He was writing both literal truth and allegorical truth, the allegory completes the literal truth. This for Dante, and for his readers, was the way the Bible worked."

That Dante claimed to be writing fiction that is not fiction is central to the new scholarship. It also ties in with Dante's theory of language.

"For Dante, language, in particular his choice of the vernacular for his great epic poem, is important on two counts. By using the vernacular, Dante was inventing a new and prestigious literary Italian before our very eyes," continues Brownlee. "He wrote a treatise—in Latin—on the importance of using the vernacular. He was aware that he was doing new things. Dante's language is capable of addressing God; it is salvific, as prayer is. The purpose of the *Divine Comedy* was to enable men to pray better; therefore, it was necessary for Dante to create an 'illustrious vernacular' for them to do it in.

"Thomas Aquinas said that only philosophy can tell the truth and that poetry is a lie; if you write in verse you are lying. No, said Dante. I am writing in verse and I am telling the truth, the highest truth. Poetry is a vehicle for truth."

John Freccero's current work on Dante's use of language, his study of theological poetics, makes a similar point. Dante is concerned with the sacred word, that is, words charged with religious significance, such as, the relationship be-

The coinage systems of other feudal states were tied to the princely rights of a king or emperor or archduke or other feudal potentate who claimed certain seigniorage rights over the coinage. (Seigniorage was a kind of tax justified on the ground that issuing coinage was one of the rights of government belonging to a territorial lord, a "seigneur.") The way in which medieval princes looked upon coinage and the mint as a source of revenue to exploit undoubtedly hindered the effective functioning of those systems. Unlike many

medieval rulers, the Venetians—and the Florentines as well—did not use their mints as a major source of revenue. In fact, it was to Venice's advantage as an international intermediary to permit supply and demand to govern its bullion market.

In this account of money and banking in medieval and Renaissance Venice, the authors demonstrate how the procedures, practices, and institutions of modern banking originated in a period when trade and commerce and the increased exchange of specie made it necessary to develop

double-entry accounting and other basic record-keeping practices.

Probably the most important foundation for European commercial expansion was the bill of exchange—an order to pay in one place in one kind of money because of a payment received in a different place in a different kind of money. A uniquely Italian invention, the bill of exchange is used in somewhat different form today as a major mechanism for financing international trade and transmitting money from one place to another. Of course, what is accomplished

electronically today required the services of a messenger then, but the time lag between receipt and payment is exploited in much the same way now as it was in the fifteenth century by a merchant on the Rialto.

—Caroline Taylor

"Money and Banking in Medieval & Renaissance Venice, Volume I: Coin and Money of Account, by Frederick Lane & R. Mueller"/Henry Y. K. Tom/Johns Hopkins University Press, Baltimore, MD/\$9,415/1984-85/Publications

tween God's word and the incarnation of the Son as God's word made flesh. Freccero examines Dante's exploitation of rhetoric and the figurative use of rhetoric, examining the play back and forth between the language and the level of the plot.

Dante, too, has been subject to changing perceptions. "He was not such an exciting figure in the 1950s and before, but then he wasn't a big hit in the seventeenth and eighteenth centuries either," observes Brownlee. "He was widely appreciated in the fourteenth through sixteenth centuries, then interest fell during the Enlightenment. Now that the enthusiasm has returned, we can create a new opportunity for a group of American scholars."

Each summer the institute will select a different group of thirty participants who will spend six weeks reading the *Divine Comedy* from a variety of perspectives under the guidance of leading Dante specialists. Knowledge of Italian is not required, because it would exclude precisely those who need and will use the institute experience the most.

In order to expose participants to the fullest possible range of contemporary approaches to Dante, the Dartmouth Dante Institute will have a two-tier structure. The first tier will be an intensive course on the *Divine Comedy*, team-taught by the project directors. It will meet five mornings a week and cover the whole poem in sequence, devoting two weeks each to *Inferno*, *Purgatorio* and *Paradiso*.

The second tier will include a series of lectures, seminars and symposia on a wide range of Dante-related subjects. A seminar might include discussion of Dante's politics and political context, or Virgil and Dante's Virgil, or focus on classical authors such as Ovid, Statius and Lucan. These activities will take place in the afternoon and evening three or four times a week and will be conducted by visiting scholars.

The first two weeks of the evening lectures will function each year as a general introduction to the reading of Dante. The third through fifth weeks will target

special subjects for extended treatment. Some will remain constant over the two years of the institute, by virtue of their importance. Virgil will be studied every year, for example, as model author, and the *Vita Nuova*, as key among Dante's shorter works.

The final week will be spent in a series of workshops on strategies for teaching the *Divine Comedy* to American students in various university settings. It will address the approaches that correspond to the diverse contexts in which Dante is taught. Here participants will have an opportunity to discuss their own experiences in an informal setting.

Dartmouth's Baker Library has extensive Dante material and will expand its holdings to accommodate the institutes. The faculty includes three active young *Dantisti*: Kevin Brownlee, Jeffrey

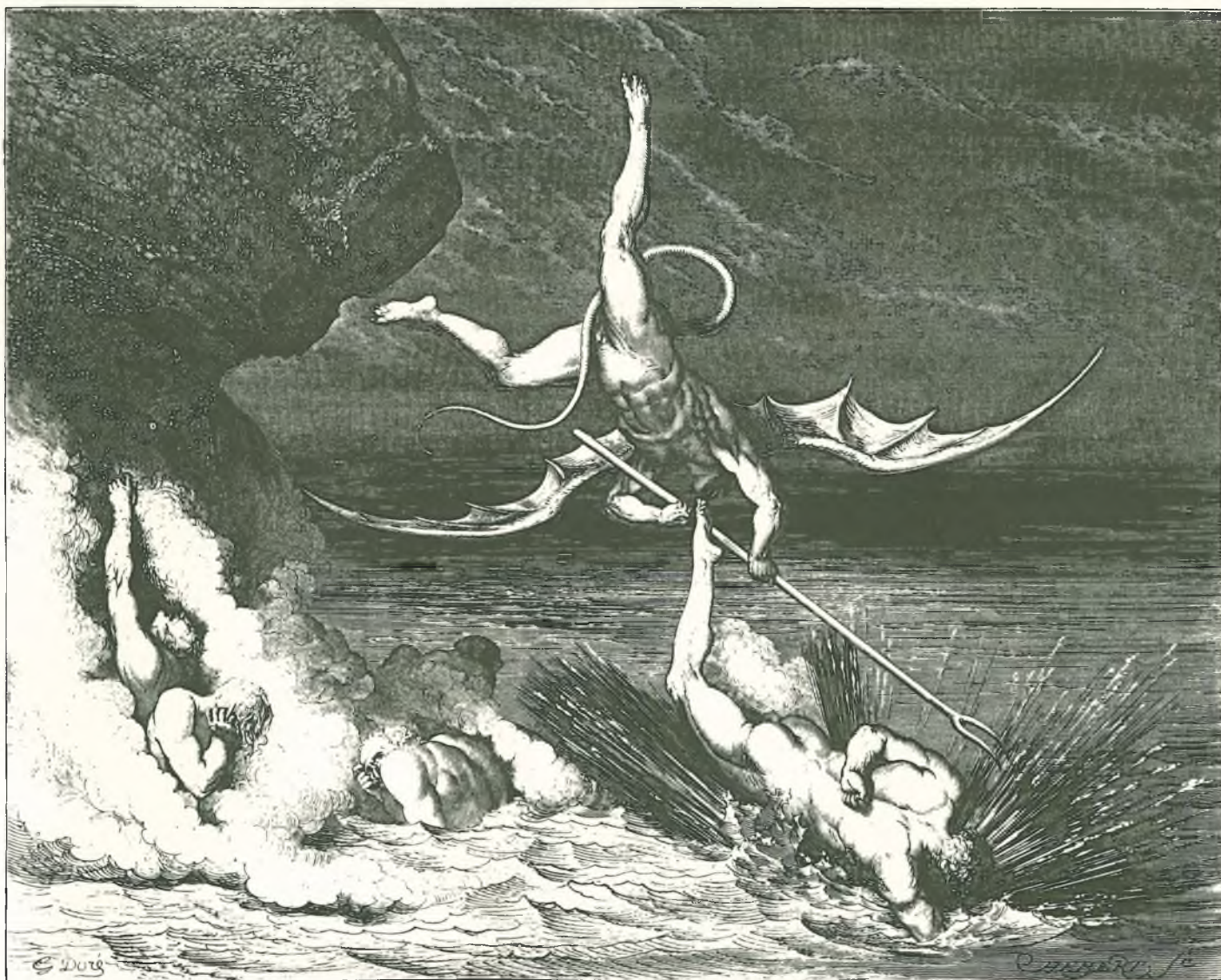
Schnapp and Nancy Vickers, all distinguished scholars in the field of Dante studies. The directors do not suggest that every time the *Divine Comedy* is taught it must be taught in its entirety; however, they argue that an awareness of the entirety will enable the inevitable teaching of selections to attain a level of excellence, not to mention fidelity to the poem, that is not generally realized. This awareness must overcome the anachronisms of Romantic, Victorian, and early modernist interpretations of the poem. Brownlee explains, for example, that Romantic readings of Francesca's courtly speech in *Inferno* V see the beauty of Dante's verse as an indication of the poet's sympathy with the condemned lovers. But the new American scholarship stresses that no matter how moving Francesca's story may be, the poet has cast her into Hell. "Indeed the

'literariness' of Francesca's diction, the very quality most exalted by the Romantics, underlines the dangers in a Christian context of being seduced by love literature," says Brownlee. "When the pilgrim faints at the end of the canto, it is less an expression of profound sympathy than an expression of profound self-awareness in sin. For he, too, in his previous works has spoken the fatal language of Francesca."

The college teachers who study at the Dartmouth institute will be able to read the *Divine Comedy*, the directors hope, not as a Romantic or Victorian work, but as a *summa theologica*, written by a medieval poet on the brink of the Renaissance.

—Edith Schafer

"The Dartmouth Dante Institute"/Kevin S. Brownlee/Dartmouth College, Hanover, NH/\$275,867/1984-85/Exemplary Projects



Barrators-Giampolo by Gustave Dore. "Therefore he moved and cried, 'Thou art o'ertaken.'" (Inferno XXII)

By 1345, Francesco Petrarca had already spent more than a dozen years wandering through French and Italian cities, searching high and low through monasteries and churches for Latin manuscripts produced more than a thousand years before his birth. While scouring the Cathedral library of Verona, the nomadic scholar-poet discovered a dusty, long-neglected book containing the letters of Cicero, an influential set of writings about Roman political life. Petrarca, or Petrarch, as he was also known, became so excited that he copied the huge tome by hand—even though he had a broken arm.

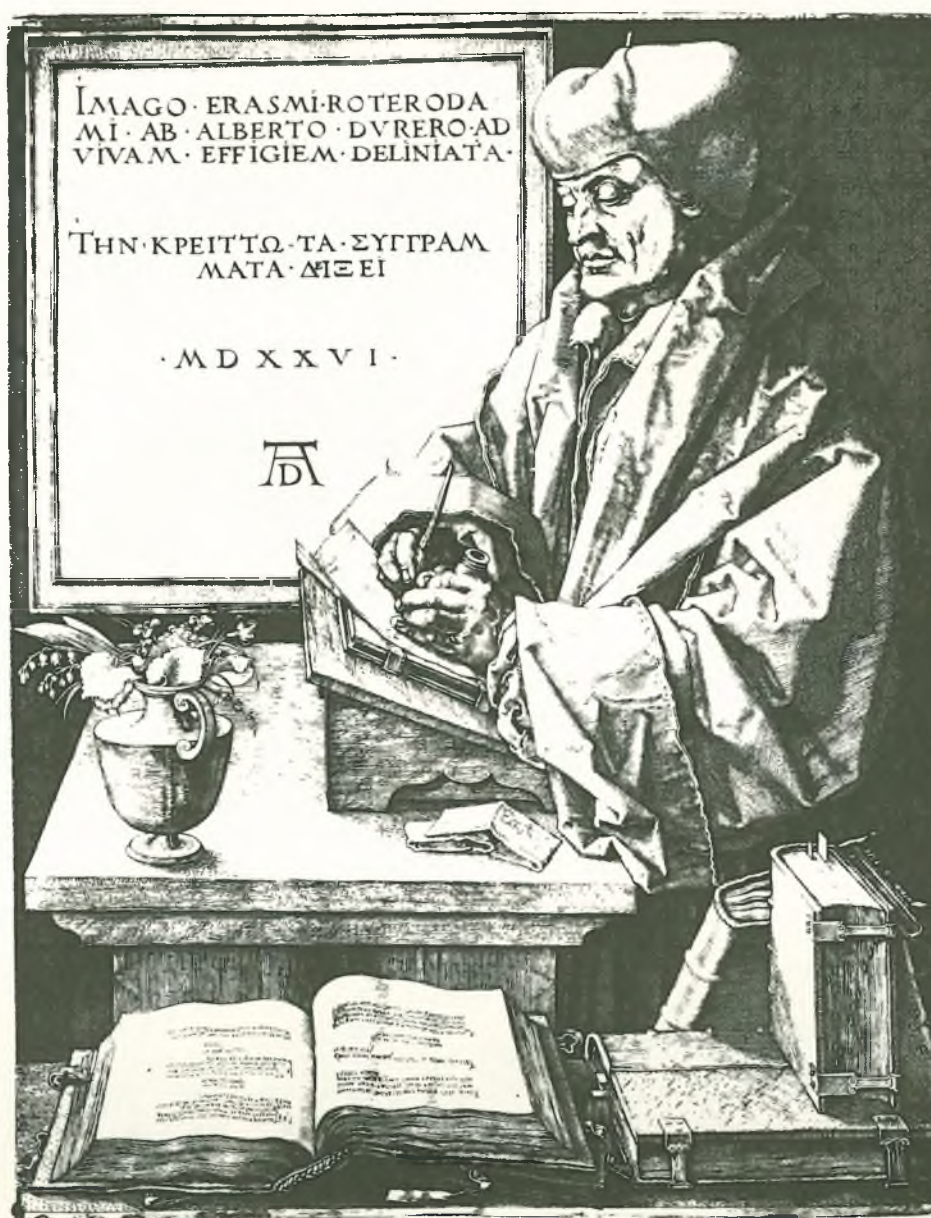
The unflagging zeal Petrarch showed in digging up and disseminating the forgotten past inspired hundreds of other literary investigators during the next two centuries, and later prompted historian Will Durant to dub him "The father of the Renaissance."

Now, with support from NEH, a group of scholars is trying to recreate the probing spirit of Petrarch. In this case, the scholars are tracing the influence of ancient Greek and Latin authors during the Middle Ages and Renaissance by compiling a complete listing of all Latin translations of and commentaries on their writings.

The encyclopedic product (a multivolume set known as the *Catalogus Translationum et Commentariorum: Medieval and Renaissance Latin Translations and Commentaries. Annotated Lists and Guides.*) is now being used by hundreds of scholars and researchers delving into both the Renaissance and classical worlds. The sixth of what eventually could be dozens of thick volumes is scheduled to be published late this summer.

"It's the first statement of the real breadth and depth of the classical influence," says F. Edward Cranz, Rosemary Park Professor of History at Connecticut College and editor-in-chief of the series. Adds John Monfasani, a Renaissance scholar and professor of history at the State University of New York at Albany: "It's one of the first tools anyone uses in trying to understand the impact of the classical world on the Renaissance period."

Monfasani describes the rediscovery of ancient works of philosophy, history, science, and literature during the fourteenth, fifteenth, and sixteenth centuries as a jolt to Europe with the impact of a cultural lightning bolt. For centuries, intellectual life had been dominated by scholars or "scholastics," whose rigid doctrine of an earthly life filled with evil temptations taught that humankind's chief responsibility was to pray to God and concentrate on saving their souls. The "truth" became a process of memorizing and repeating arid syllogisms set down by St. Thomas Aquinas (who argued, among other things, that women



Commentaries on Cicero & Other Renaissance Heroes

were "by nature subject to man, in whom reason predominates").

Some works of ancient writers were known in the medieval era—particularly Aristotle, whose writings helped form the underpinnings of the medieval universities. But until Petrarch's time, most of the classical authors were known only in partial or inexact form, and only in Latin. (Although once the indefatigable Petrarch tracked down copies of Homer and Plato, "he couldn't read them," chuckles Monfasani.)

Petrarch and others who followed gradually changed the intellectual climate of Europe. They were guided by the view expressed by the Roman Terence: *Homo sum; humani nil a me alienum puto.* ("I am a man, and nothing human is foreign to me.") These men, who started what we now call "humanism," studied subjects that they believed would better help them understand the problems of humankind. "There was really a change of interests and emphasis," says Mon-

fasani. "The humanists were interested in subjects like literature which did not interest medieval scholastics at all."

These interests drove Petrarch and others to search for manuscripts, statues, coins, and other surviving examples of classical civilization. Leonardo Bruni, an early fifteenth-century humanist, put it this way: "I have the feeling that the days of Cicero and Demosthenes are much closer to me than the sixty years just past."

The humanists particularly combed monastery libraries throughout Europe, finding such old manuscripts as the letters of Cicero. "Gentle prisoners," Petrarch called the manuscripts, "held in captivity by barbarous jailors." His friend Boccaccio, visiting Monte Cassino, was startled to find manuscripts rotting in dust, or mutilated to make psalters or amulets. Other humanists roamed far beyond Italy's borders in search of the past. Poggio located the *Institutiones* of Quintilian in a

dark dungeon of the Swiss monastery of St. Gall; many of the works of Tacitus were located in Germany.

And in the half century before the Turks seized Constantinople, a dozen humanists traveled to Greece and the Eastern Empire's capital in search of manuscripts or copies of Greek classics in the original. Giovanni Aurispa brought back to Italy 238 manuscripts, including the plays of Aeschylus and Sophocles; Francesco Filelfo salvaged from Constantinople texts of Herodotus, Thucydides, Demosthenes, and some dramas of Euripides. "When such literary explorers returned to Italy with their finds," explains Durant, "they were welcomed like victorious generals." The fall of Constantinople in 1453 sent many Greek scholars fleeing West, with still more manuscripts in tow.

They were warmly received in such cities as Florence, Milan and Rome, as the humanistic scholarship formed the basis for a new educational system, supplanting the scholastic approach of the medieval universities. The ruling Medici family in Florence, for example, encouraged the study of ancient Greek and Roman authors in the desire to reshape their society in the mold of classical antiquity. This meant plenty of work for the Renaissance scholar-searchers, who carefully studied the precious new manuscripts, prepared critical editions, and often translated them.

But that great mass of Renaissance scholarship poses a dilemma for the modern-day scholar aiming to evaluate the impact of antiquity on the Renaissance world: where to begin? This quandary sparked the creation of the *Catalogus*, which seeks to list and describe all traceable Latin translations of ancient Greek authors, as well as all Renaissance Latin commentaries (through the year 1600) on ancient Greek and Latin writers (through the year A.D. 600). The first volume of this key bibliographic tool was published in 1960, but the project began in 1945.

That year, the American Council of Learned Societies urged several scholars to explore the feasibility of such an ambitious and exhaustive bibliography. Numerous American and European scholars were asked to contribute to the project, which eventually was sanctioned by other educational organizations, including the American Philological Association, the Mediaeval Academy of America, the Modern Language Association of America, the British Academy, the Nazionale dei Lincei and the Academie des Inscriptions et Belles Lettres.

In the preface to the first volume, then editor-in-chief Paul Oskar Kristeller of Columbia University noted some of the difficulties that delayed publication: Some manuscripts and early printed editions were difficult to track down; many

manuscript collections had no printed catalogues, "but merely handwritten inventories that have to be inspected on the spot"; and many reference works turned out to be "useless or unreliable."

Despite these difficulties, the first volume—which included information about six Greek and three Latin authors—was greeted enthusiastically by reviewers. "From the present volume alone we realize how widely disseminated were Latin versions of ancient Greek authors . . . the commentators, in their turn, often supply critical observations which the modern student of the ancient author can ill afford to neglect," observed *Renaissance News*. Subsequent editions, which, like the first, were published by Catholic University Press, have elicited similar acclaim. "It's the only work I know of that can give you a view of the whole effect of classical culture on the Renaissance civilization," says Monfasani. Adds Hamburg University's Walter Ludwig: "Many scholars have come to consider [the series] the most useful cooperative contribution to classical scholarship in medieval and Renaissance studies in the second half of this century."

The forthcoming sixth volume follows the same format as the earlier editions. It concentrates on six specific authors (each examined by an eminent present-day scholar): the Romans Tacitus, Solinus, and Vegetius; and the Greek pseudo-Cebes, Horapollon, and Nemesius Emesanus. Each section begins with

a brief "fortuna" outlining the fortune of the ancient author during the Middle Ages and Renaissance. The section on Tacitus notes, for instance, that the works of the great Roman historian "were nearly lost" but that his fame spread like wildfire across Renaissance Europe. "There was no medieval tradition of Tacitus," explains Cranz. "He strikes the Renaissance reader as if he were a new author."

The "fortuna" also explains that Tacitus exerted a key influence on Machiavelli, but that his writings, ironically, were also used to combat Machiavelli. The *Catalogus* also lists all known bibliographies of the historian, fifty-nine editions of his works published between 1517 and 1679, and no fewer than sixty-five commentaries by various Renaissance writers. "The commentaries represent an important though comparatively neglected branch of literature," observes Cranz, who says that the commentaries also shed light on the "mental slant" of a particular period as well as on the curricula of schools and universities. "Here we can see the actual living history of an author as he is read through the Renaissance."

For modern scholars attempting to penetrate both the Renaissance and classical periods, this directory has become a key reference. "Without it," says Cranz, "the amount of material you'd have to track down baffles the imagination."

John D'Amico, a professor of Renaissance history at George Mason University, notes that the *Catalogus* "cuts across disciplines"

and often casts known Renaissance figures in a different light. "You might have someone, for instance, who's already known as a poet, and then find out through the *Catalogus* that he's also an important translator."

The massive work (more than 2,500 pages, counting volume six) also has served as a jumping-off point for present-day scholarly contributors, who work at their own pace and submit finished products to the project's editorial board only when they think research is complete. Cranz notes that Professor Julia Gaisser of Bryn Mawr prepared a lengthy examination of the Renaissance view of the Roman poet Catullus and now is expanding that study into a separate book.

In addition to aiding individual scholarly research, however, the *Catalogus* has produced some broad—and sometimes novel—insights on the Renaissance world. "It shows us, for example, the enormous influence of Greek science—particularly the works of Pliny the Elder," says Cranz. The ancient natural historian, who attempted to produce a summary of all known scientific knowledge, "became central to the Renaissance view of the universe."

Monfasani reports that the *Catalogus* also discloses "a rage for some ancient authors that we never hear about today." One such writer, treated in the forthcoming sixth volume, is Cebes, an Epicetus-type moralist believed during the Renaissance era to have been a close companion of Socrates. (This

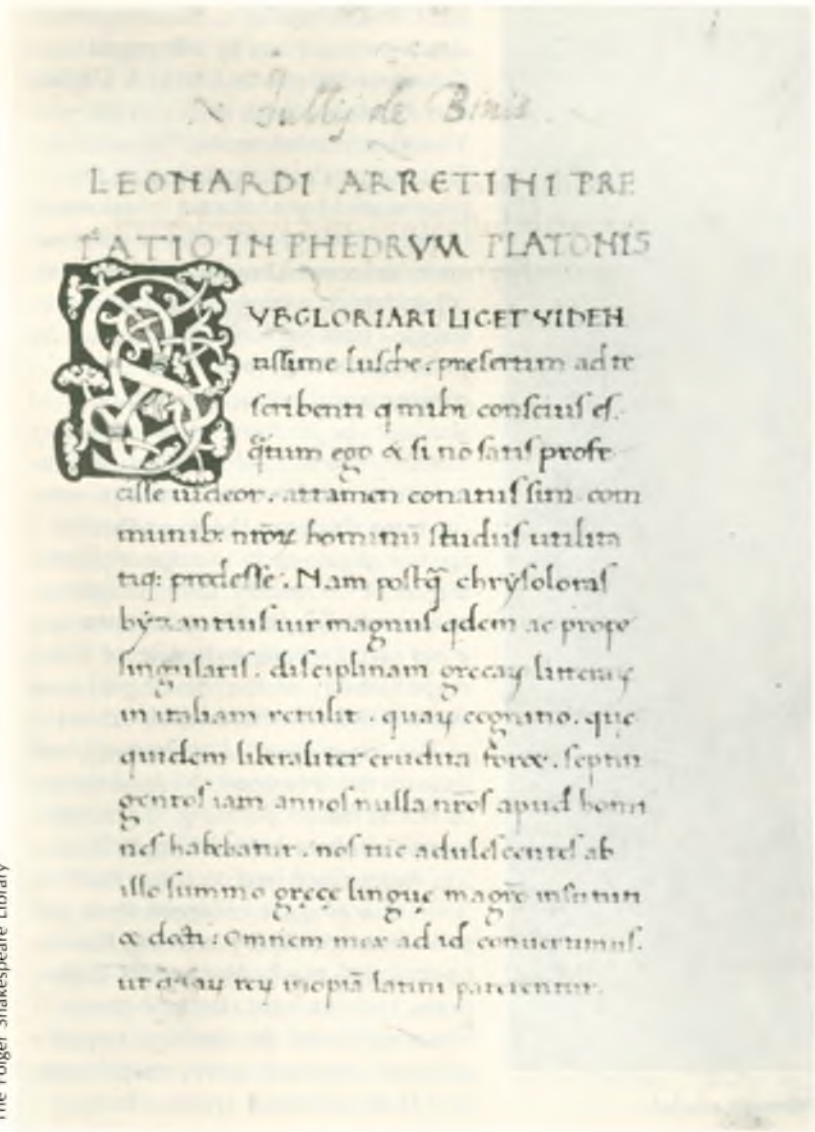
belief persisted well past the Renaissance. Cebes was still being taught in some U.S. public school systems as late as 1904.) Modern scholarship disclosed that "pseudo-Cebes" in reality lived during the first century A.D. "Now," says Cranz, "I don't think a classicist would be caught within eight feet of his writing."

Cranz says the *Catalogus* has even caused a scholarly reevaluation of the very term "humanist," particularly in its examination of early Greek Christian fathers like Gregory Nazianzenus, whose works were subject to considerable Christian reinterpretation during the Renaissance era. "This was a real area of prejudice and ignorance until the *Catalogus* came out," says Cranz. "The word 'humanist' at one point seemed almost synonymous with 'pagan'—and now I think we've shown there was a tremendous 'humanist' interest in the early Greek fathers."

Cranz hints that upcoming editions of the *Catalogus*—about two dozen volumes are eventually planned—may hold some other scholarly surprises. He says, for instance, that continuing research into the works of the Roman poet Ovid will dispel many prevalent and long-standing myths about that unfortunate exile.

—Francis J. O'Donnell

"*Catalogus Translationum et Commentariorum, Volume VI, edited by F. E. Cranz*"/David J. McGonagle/Catholic University of America, Washington, D.C./\$2,538/1985-87/Publications



(opposite) Erasmus of Rotterdam by Albrecht Durer, 1526. Desiderius Erasmus (1467-1536) was the most celebrated humanist north of the Alps, and a pioneer of the Reformation. (left) Humanistic writing was a revival of the old Carolingian minuscule hand. Versions of humanistic writing furnished the basis of today's roman type. The manuscript shows a Latin translation of Plato. (right) Jacopo Ripanda's *Apollo and Daphne* shows the preoccupation of Renaissance painters and engravers with classical themes.



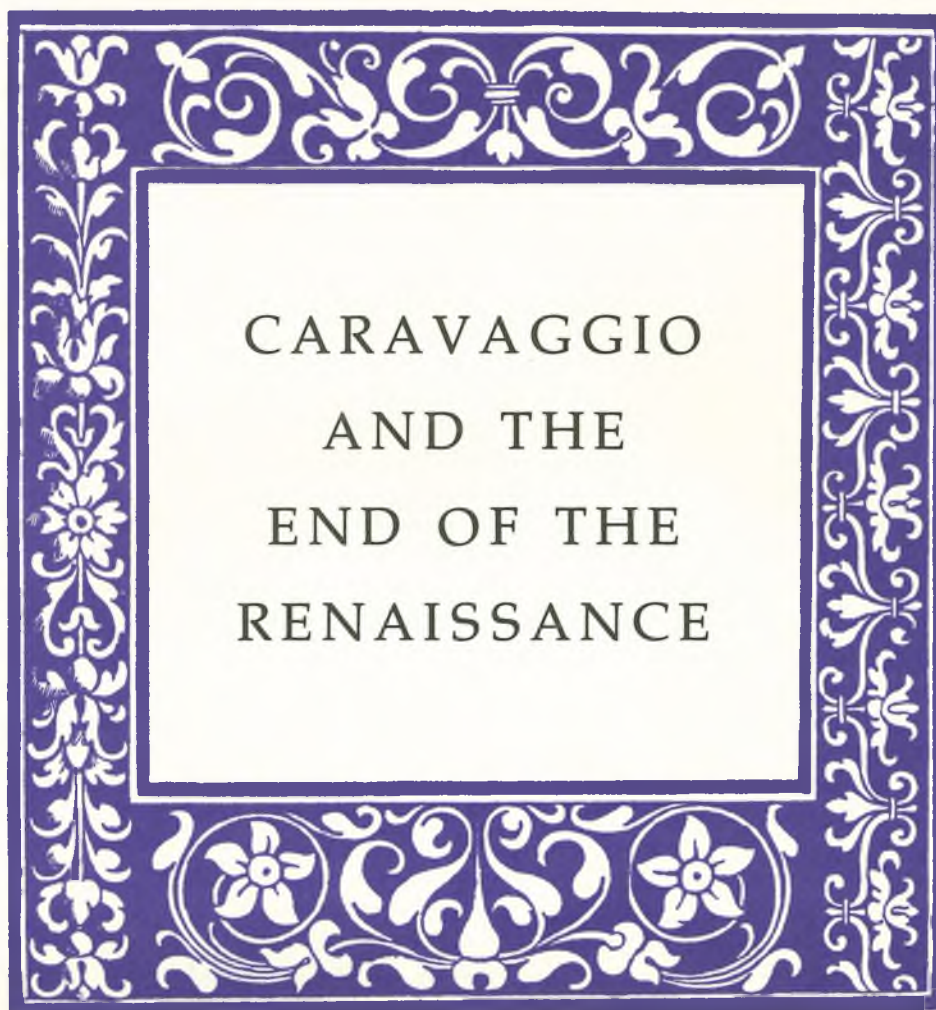
Nature and Art were the essential terms informing the historiographic vision of the Renaissance tradition. Looking back from the seventeenth century, biographers and critics measured the achievements of preceding artists and the course of art against a scale determined by the dialectic of those values. From a precious moment of ideal balance in the classicism of the High Renaissance, they charted the swing to the extreme stylization of Mannerism in the later sixteenth century, when art strayed too far from the natural model in a too exclusive commitment to aesthetic refinement. And they celebrated the restoration of that earlier balance about 1600 in the painting of Annibale Carracci, who was thought to have revived the classical ideal of Raphael. But they also saw, at the same time, a swing beyond that balance to the opposite extreme, to an exclusive reliance upon nature, in the art of Michelangelo Merisi da Caravaggio (1571-1610). Writing in 1672, Giovanni Pietro Bellori, the leading voice of the classical party, both praised the salutary effect of this naturalism and lamented its unfortunate consequences:

Without doubt Caravaggio advanced the art of painting, for he lived at a time when realism was not much in vogue and figures were made according to convention and *maniera*, satisfying more a taste for beauty than for truth. Thus by avoiding all prettiness and falsity in his color, he strengthened his hues, giving them blood and flesh again, thereby reminding painters to work from nature. . . . Moreover, he claimed that he imitated his models so closely that he never made a single brushstroke that he called his own, but said rather that it was nature's. Repudiating all other rules, he considered that the highest achievement was not to be bound to art. For this innovation he was greatly acclaimed, and many talented and educated artists seemed compelled to follow him. . . .

Dedicating himself totally to Nature, Caravaggio betrayed Art, and in that betrayal, according to Bellori, lay both limitation and danger:

. . . he claimed to be the only faithful imitator of nature. Nevertheless he lacked *invenzione*, decorum, *disegno*, or any knowledge of the science of painting. The moment the model was taken from him, his hand and his mind became empty. Nonetheless many artists were taken by his style and gladly embraced it, since without any kind of effort it opened the way to easy copying, imitating common forms lacking beauty. Thus, as Caravaggio suppressed the dignity of art, everybody did as he pleased, and what followed was contempt for beautiful things, the authority of antiquity and Raphael destroyed.

Modern critical scholarship has



forced a revision of this picture. We know, for example, just how much the classicism of Annibale Carracci himself owed to a tempering realism, and we tend to understand how the more flamboyant aspects of Caravaggio's personality and behavior conditioned the perception

of and response to his art. Nonetheless, Bellori's portrait, for all its prejudice, still rings true in some fundamental ways. The recent exhibition at the Metropolitan Museum of Art in New York, "The Age of Caravaggio," only confirmed the difficulty of this artist



The Crucifixion of Saint Andrew, Cleveland Museum of Art.

and his art. No matter how much broader and comprehending our historical perspective, Caravaggio still refuses to behave, to obey the rules of art, or to participate readily in its established conventions.

Born and trained in Milan, Caravaggio went to Rome when he was in his early twenties. The traditions of Lombard painting—above all, a commitment to realism and a tonal structure that was the legacy of Leonardo da Vinci—gave this young north Italian provincial the basic tools with which he would work to reform painting in the artistic capital of Europe. His earliest paintings are half-length images of young boys, creatures pretending to refinement yet fundamentally coarse, in the guise of Bacchus, musicians who serenade us with seducing languor, who play with the *affetti* of pain as well as pleasure. Sybaritic, homoerotic, self-indulgent, and anticipating the fallen Rome of Fellini—a world not quite like any we have been prepared for in the history of Renaissance art.

Out of this curiously personal imagery, which found enthusiastic patronage, Caravaggio grew. His art matured in response to the larger challenge of religious narrative; transcending that earlier indulgence in the detailed particularity of the natural world, his sense of form broadened to achieve in its essential simplicity a classicism of its own. But along with that growth, sustaining it in fact, Caravaggio's Lombard chiaroscuro, focused now on new and more worthy dramatic ends, acquired a special eloquence. Going beyond modeling, beyond the articulation of surface, he made light and, especially, shadow primary protagonists in the moral drama of his painted world. Unlike the dramatic darks of his great Venetian predecessors, Titian and Tintoretto, Caravaggio's was not punctuated by a vibrant brushwork of light; rather, with choral resonance, it loomed in eloquent silence.

Leonardo, a century before Caravaggio, first explored the expressive potential of darkness; obscuring contours and sinking forms into shadow, he demonstrated how information withheld engages the imagination of the viewer in a powerful way, drawing the eye into the spatial gloom of fictive space. The lesson of Leonardo, then, taught more than the imitation of nature; it set forth a basic principle of the responsibility of the viewing eye, of the beholder's active involvement in the completion of an image. And that lesson informed the traditions of north Italian painting in the sixteenth century from Milan to Venice. Immediate heir to those traditions, Caravaggio enlarged their expressive capacity by refining their operational mechanisms. His darkness, and his light, became purer, less contingent; he devoted larger areas of canvas to grave emptiness, and that darkened space, often

weighing heavily upon the figures below, thereby acquired new dramatic presence.

Within the atmospheric continuum of such barely inflected space, the single object, enjoying more focused attention, gained a special stature. In this way Caravaggio endowed the forms of his naturalist vision with aesthetic dignity. And yet those objects remained what they were supposed to be: baskets of overripe fruit, torn and patched homespun garments, the wrinkled hands and soiled feet of peasants—fragments of the physical world selectively illuminated in the darkness, enough to convince us of the absolute reality of the total image. By such means the painter rendered the miraculous real. Without the figural rhetoric or theatricality of conventional narrative painting, he made palpable and believable acts of martyrdom, conversion, and repentance—thereby fully realizing the aims of Counter-Reformation aesthetics.

When, in 1600, the *Calling of St. Matthew* was unveiled to certain acclaim in the Contarelli Chapel of San Luigi dei Francesi, Frederico Zuccaro, a leading Mannerist painter and theorist, was said to have asked what all the fuss was about. After studying the work, he sneered, "I see nothing here but the idea of Giorgione." Zuccaro may have been thinking of the dark naturalism of the image or of the foppish costumes of Matthew's young companions. As likely he was criticizing Caravaggio's basic approach to painting. At issue was the failure of the painter to subject his creative procedure to the controlling guidance of *disegno*, of careful graphic preparation, the sequence of preparatory drawings from first sketch through studies from the posed model to finished cartoon, nothing left to chance. Caravaggio rejected such deliberate mediation. Like Giorgione, he claimed to work only from nature, imitating her forms in color directly on the canvas. This, as much as his naturalism and the coarseness of his models, would have been the great affront to the "dignity of art," the repudiation of the rules later lamented by Bellori.

That Caravaggio would have so flouted academic procedures is consistent with everything we know of his personality. Belligerently arrogant, he marched about Rome in swashbuckling fashion, sword at his side, evidently looking for trouble. He found it. Caravaggio's police record compares with any in the history of art. Accused of everything from libel and nonpayment of rent to disorderly conduct, illegal possession of arms, and assault, he finally killed a man—over a bet on a tennis match. Wounded in that encounter, Caravaggio fled Rome in 1606. For the remainder of his brief career he was a painter on the run—Palestrina,



Naples, Malta (where he was knighted, imprisoned, escaped, and expelled from the order), Messina, Palermo, Naples again—leaving pictures behind as he resumed his flight. According to one source, his enemies finally caught up with him in Naples and slashed his face beyond recognition. Making his way back to Rome (and pardon), he landed at Porto Ercole, where he was mistakenly arrested. Freed after two days in prison, he con-

tinued his trip on foot, fell victim to a fever, and, as his biographers tell, "within a few days died as miserably as he had lived."

Caravaggio's pride, however, was above all that of an artist. Although he became a much emulated painter, as Bellori ruefully attests, he resented such professional tribute. He was fiercely possessive of the one thing that was truly his: his style—and even challenged Guido Reni to a duel for having stolen his



(top) *David with the Head of Goliath*, The Borghese Galleries, Rome. (above) *Supper at Emmaus*, The National Gallery, London. All paintings were shown in an exhibition, *The Age of Caravaggio*, organized by the Metropolitan Museum of Art with support from NEH.

"style and manner of coloring." The professional pride of the artist as a creative individual is a common enough theme in the Renaissance; indeed, the social and intellectual aspiration of the artist is a crucial leitmotif in that cultural phenomenon. But no artist before Caravaggio had so personalized the sense of style, not even the other Michelangelo.

Caravaggio's art, then, may be seen both as a culmination and as a crisis of the Renaissance tradition in painting. Each individual element in it derives from that of his predecessors—its naturalism, its chiaroscuro, its spatial structure—and yet, together, they became something entirely new.

Ever since the rules of mathematical perspective had accorded the picture plane a central and privileged status in the theory as well as the practice of painting, that surface had become a charged dramatic locus; the interface between the realms of reality and fiction, it was at once transparent and opaque, a window and a wall. Renaissance pictorial perspective, always aware of the paradox, knowingly played games of illusion; created fictive worlds inviting the viewer to pass imaginatively over the threshold, to step beyond the frame, through the plane, and into a world newly invented yet totally familiar.

In Caravaggio's pictures the process seems to have been reversed. Space is compressed, and its darkness—however it may invite projections of the mind—will not accommodate our bodily presence. The spatial hospitality of traditional Renaissance painting is not there. Instead, Caravaggio's figures press against the plane, their gestures threatening to break through it, to penetrate our world. No longer does the picture represent an invitation to us to enter a new realm beyond; rather it imposes itself upon us, its world upon ours. This is more than illusionism, which Renaissance artists had fully mastered and manipulated, especially at the boundaries of the plane. Caravaggio plays no aesthetic games. His pictures insist upon their reality, with a sober gracelessness that tells us the stakes are indeed high. Refusing to accept the limits of art, his creatures elbow their way into our lives. The visitor to "The Age of Caravaggio" at the Metropolitan Museum might well have resented the intrusion.

—David Rosand

Mr. Rosand is professor of Art History and Director of the Miriam and Ira D. Wallach Fine Arts Center at Columbia University

"The Age of Caravaggio: The Baroque Period in 17th-Century Italy" John Pope-Hennessy/Metropolitan Museum of Art, NYC/\$250,000 FM/1985/Humanities Projects in Museums and Historical Organizations

STATE OF THE STATES

The Scholar & the Public

The eleventh Alabama Symposium on English and American Literature explored the topic, *What Is A Poet?* Poets and critics who discussed the nature of poetry are pictured from left to right: Hank Lazer, Denise Levertov, Charles Altieri, David Ignatow, Marjorie Perloff, Gerald Stern, Gregory Jay, Helen Vendler.

ALABAMA

Until fairly recently, in generous historical terms, the question of why the "scholar" should involve himself with the "public" would have been more or less incomprehensible. The humanist idea which emerged in the late Middle Ages posited an entirely public role for the scholar, whose function it was to define for his fellows the meaning of truth. Truth, that is, was a public rather than a private

matter, the basis upon which everyday life was to be organized. The models for such an idea were Erasmus and his fellow Renaissance humanists, but the idea survived until the nineteenth century.

For the most part, the modern scholarly *professions* emerged in the latter part of the nineteenth century. It was then that scholars organized themselves into professional groups, established

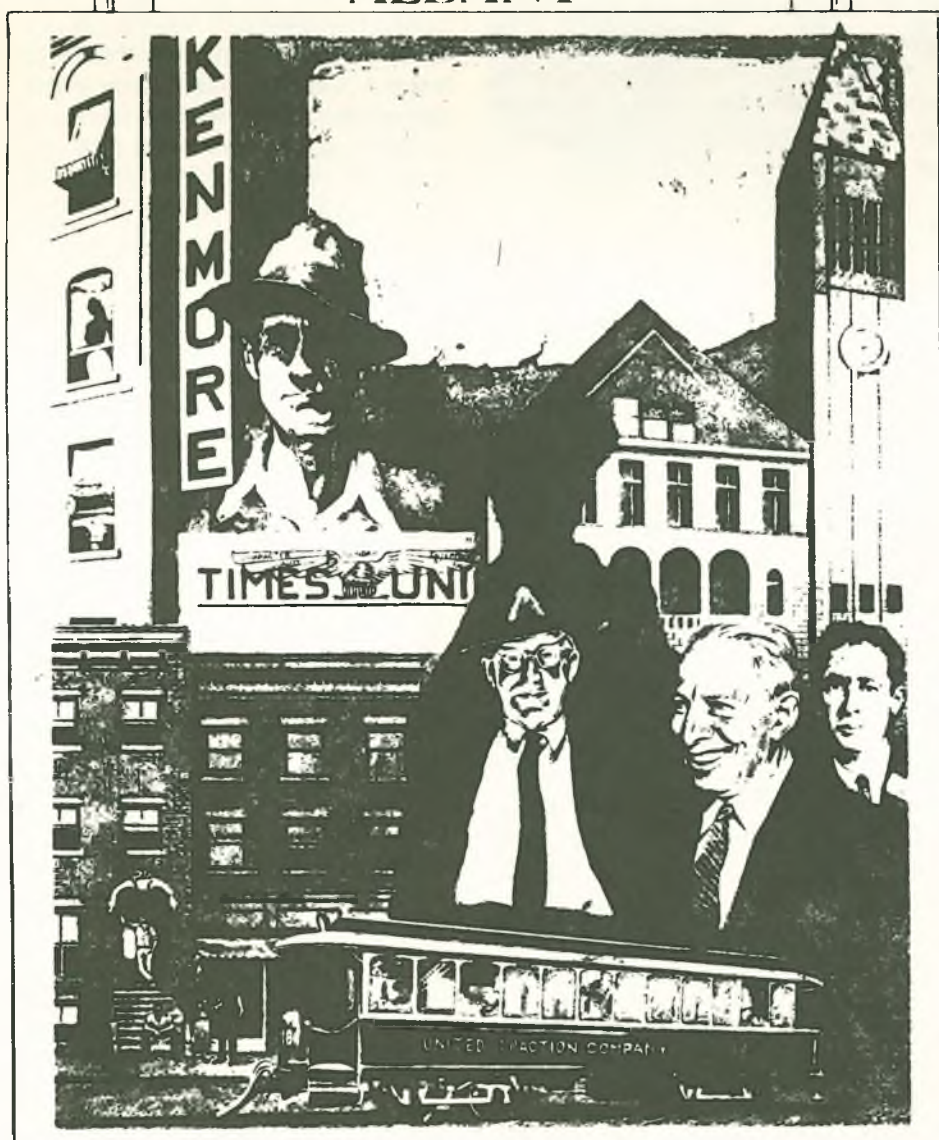


Gay Chow

William Kennedy's Albany was a four-day celebration of the Pulitzer Prize-winning novelist in his native city. Beginning on Thursday night, critic Doris Grumbach examined Kennedy's place among other urban writers; on Friday, various experts explored Albany's political past and gazed into its unexamined future; Saturday, exhibits and tours highlighted Albany's old neighborhoods; the climax of the festival was a lecture, with excerpts and anecdotes from his writings, by William Kennedy.

NEW YORK

WILLIAM KENNEDY'S ALBANY



university-based training programs with general criteria of professional competence, and stratified themselves into hierarchies. It was also the era in which the modern research university emerged. The result, especially in the United States, was that the "gentleman scholar," who was necessarily a more or less public figure, gave way to the professional scholar and, especially, to the *professor*. By modern definitions, the task of the professor was to teach as much as he needed to in order to sustain his (and in this period it was always *his*) research, to publish his findings in order to inform fellow scholars, advance knowledge, and further his professional career. "Publish or perish" is the product of this turn-of-the-century period, and it established the modern professorial paradigm: the scholar in the ivory tower who writes abstract books addressed only to other scholars, descending from the tower only occasionally to condescend to undergraduates. This picture has always been a caricature, but it certainly has represented a common view of scholarship and the teaching professions.

Of course, much has changed in American education since the turn of the century. The great educational expansion of the 1960s opened the doors of a wide variety of institutions of higher education to an incredibly broad range of students and faculty. When one looks across the spectrum, from community colleges to research universities, one sees that there is hardly an adequate generalization one can make any more about professors as "scholars." There are really only tenuous links among

teachers at such widely diverse institutions. The task of the teacher-professor at a community college is necessarily (and appropriately) a much more directly public undertaking than that of the professor-teacher at a major research university. Professional organizations, in fact, are struggling desperately to include those who are primarily teachers within their organizational jurisdiction in order to maintain at least a facade of professional unity. The general public, however, tends to view professors as an undifferentiated whole. The "ivory tower" metaphor is probably all too commonly accepted.

Surely it is the task of scholars to push their disciplines just as far as they can in the search for truth. As scholars have become more professionalized, of course, they have also become more specialized. It was only at the beginning of this century after all, that various "social sciences" split apart, and we began to denominate ourselves historians, economists, and sociologists. Likewise in the humanities, although there the disciplinary lines are somewhat older. Nevertheless, what has been typical of the last generation has been the internal differentiation of the disciplines, so that specialists in American literature distinguish themselves from experts in English literature, and scholars of family history distinguish themselves from writers of legal history. Specialization and new techniques make us even more isolated from one another as scholars and threaten to separate us radically from the general public. When scholars can barely understand colleagues at professional meetings, it is not surprising that we cannot communi-



This rider in a Texas prison rodeo was one of several hundred photographs and memorabilia in a 1979 interpretative exhibition that told the story of the Texas cowboy. Mounted at a state fair in Dallas, the exhibition was part of a project, which included symposia, articles, and films, designed to uncover the historical figure behind the legends. The exhibition explained how developments in the ranching industry gradually changed the lives of the cowboys.



cate with our neighbors who are business people or professionals in other fields. Privatization is part of the price we pay for progress.

But that does not mean that we have to ignore the traditional public function of the scholar. On the contrary, it means that the scholarly profession must make special efforts to think of ways in which the professions and individual scholars can participate in public discourse in order to recover the traditional role of the humanist as a public figure. In the modern world it is even more important that scholars should undertake this task. The idea of the humanist is an ancient European idea, but it is significantly related to the very nature of republicanism. Republicans, after all, are committed to the notion that the strength of the body politic is dependent upon the virtue and knowledge of individual citizens, who define collectively what constitutes the public good. That is why general education is so critical in a republican society. That is why *Brown v. Board of Education*, a decision about equal educational opportunity, is the cornerstone of modern American constitutional law. As the society becomes larger, more fragmented, and more privatized, it becomes more and more difficult to cultivate that individual learning and virtue in which republican citizenship ought to be founded. It is here that the scholar can play a special role.

Ironically, the modern media have done very little to facilitate the process of presenting scholars and scholarship to the general public. Television has been a special

disaster from this point of view. Unlike television in Europe, our own stations tend to deprecate "talking heads" and seldom use scholars in a creative fashion. Every once in a while a humanist does something dazzling on television, and the public begins to perceive the vast benefits of the scholarly search for truth, but these moments are all too infrequent. Our television is geared to entertainment values. Breast-beating will not change this situation. It is up to the scholarly community to find other means of presenting itself to the public.

State councils for the humanities have played a very special role in this regard. Congress mandated that the state programs constitute a significant portion of NEH activity because it believed, somehow, that humanists ought to relate to the

public. For more than ten years now, the state committees have been trying to work out ways in which this could be accomplished. I've been fortunate to have been involved in activities of this kind for a very long time. My initial contact came through the first of the city-based programs established to celebrate the Bicentennial of the Revolution: the American Issues Forum, Chicago Committee. I chaired this committee, composed of some twenty-five representatives of cultural institutions, ethnic organizations, religious groups and the like. It was a splendid introduction to the complexities of Chicago social organization, and an opportunity to oversee the effective use of money to encourage humanistic discussion of the Revolution. I then moved to Princeton, and from 1979 to 1985 I served as a member of the New Jersey Committee for the Humanities. Here, again the committee was broadly constituted, and it enabled me to learn a great deal about the social organization of the state to which I had just moved and introduced me to perspectives sometimes quite different from my own. Additionally, throughout my career, I have lectured, participated in panels, and worked with committees striving to bridge the gap between the scholar and the public.

What are the benefits of such participation for the scholar? First, involvement with the leaders of the many groups that constitute a typical community and exposure to segments of the community that scholars all too seldom encounter on intimate terms. Second, the opportunity to learn to mediate cultural discussion in the society, to determine what subjects are of broad social concern and to relate those to humanistic ideas. Third, to be able to experiment in the presentation of those ideas to audiences as diverse as students, the general public, senior citizens, prisoners, and a wide variety of ethnic, religious and occupational groups. Fourth, to perceive how intelligent laypeople respond to humanistic ideas in public fora. For

some of us, it is only in this way that we can test ideas that we are all too accustomed to communicating only to our professional peers. It turns out that when we are forced to interact with non-professional audiences, we can frequently clarify and improve our ideas. Fifth, and in some ways most important, to repay the humanist debt to the public for the support that it provides the scholarly professions.

I would not be honest, of course, if I did not also contend that there are benefits to the public. First, local communities are exposed to some of the most interesting people and some of the greatest ideas of our time. Second, the public is able to have meaningful links to professional intellectual life in ways that are gratifying for many. Third, and most important, when public humanities programs work at their best, the traditional relationship of scholar and public is restored, and scholars begin to play their appropriate republican role—informing the public, and helping the public to make intelligent judgments.

I know that I cannot speak for all scholars. I can only say that I would think my career incomplete without the public contact that programs such as the NEH provide. I am happiest when I can both pursue my own rather narrow scholarly interests and try to relate those to a more general concern. For myself, I'm inclined to seek out research subjects that have some public pertinence, although I certainly do not believe that is at all the obligation of the humanist. I do think, however, that the scholar has a very real historical obligation to conceive of scholarship as broadly related to public needs, and to see his or her own role as that of both public and private scholars. Participation in public programs is therefore, potentially one of the highest expressions of humanism.

—Stanley N. Katz

Mr. Katz is the Class of 1921 Bicentennial Professor of History of American Law and Liberty, Woodrow Wilson School, Princeton University.



"An Open Land: Photographs of the Midwest, 1852-1982" is traveling to museums and colleges in the Midwest through 1986. This 1915 photograph, "South Dakota (Girl in a Hay Stack)," is a silver gelatin print by Will Cundill that was lent to the Open Lands Project by the Iowa State Historical Department.





The Inquiring Mind: A Forum in the Humanities is a yearly program in which ten scholars are selected competitively to speak to community groups across the state. Scholars serve for two-year periods so that there are always twenty speakers available for the program. About 125 programs are booked each year. Topics have included *History's Greatest Divorce: Separation of Church and State*, *Homer's Odyssey: Everyman's Journey*, and *Pericles Revisited: America Since 1945*.

Rochester, Vermont, a village of some 1,000 in the Green Mountains, can be an isolated place in the winter. Last year the local library and the Vermont Council on the Humanities and Public Issues confronted the difficult emotions the season brings on by offering a series of readings and discussions on "Alienation and Community." Previously, the library had sponsored two of the council's prepackaged reading programs, "Images of Small Town New England" and "The Mad Woman in the Attic," but this time librarian Connie Breu and Sandra Haas, a local attorney who administered the project, wanted a topic that would appeal more strongly to the men in the community. With advice from two English teachers at the town's high school and two professors from nearby colleges, they drew up a reading list of six books and selected films of three of the books (*The Heart Is a Lonely Hunter*, *Walkabout*, and *The Caine Mutiny*) to show before the public discussions.

In an age of television and snowmobiles, the old-fashioned pleasures of intelligent conversation proved surprisingly durable. An average of forty-five townspeople turned out for each of the discussion sessions, which were led by scholars from various Vermont colleges. Participants made comments like, "This is what I went to college for and never got," or "My mind was atrophying until this program came along." In this case the Vermont Council's modest grant of \$1,747 seemed to go a long way

toward fulfilling one of its rather lofty goals: "to unlock for each person that drive which John Dewey once called 'the unconquerable impulse towards experiences enjoyable in themselves.'"

The Vermont Council's grant to the Rochester Public Library is an example of the roughly 4,000 grants that fifty-three state humanities councils make each year. By law, at least 20 percent of the NEH total program funds goes to the state councils to distribute for projects within their states. How do these state council grants differ from those of NEH?

The smaller budgets of state humanities councils limit the scale of their grants. Major research endeavors requiring the cooperation of institutions in different parts of the country, for example, are clearly better placed with the national organization. The states emphasize programs involving the audience or the public, and their topics tend to have much more local or regional interest.

But the fifty-three grant-making committees are as diverse as the states and territories they serve. For that reason it is difficult to characterize them as a group. Like NEH, all make grants for projects in the humanities. Some are mini-Endowments, supporting projects in education, research, museum programs, and media production; others concentrate on a few kinds of programs or even on certain themes within the humanities. With the recent spate of reports on humanities education, for instance,



This Hopi child in a traditional clown costume is from an hour documentary about the Hopi culture that still thrives in northern Arizona. By weaving the seasonal cycle and symbolism of corn with the cycle of human experiences, the film explores the relationship between the secular and sacred spheres in Hopi life.

many state councils have acted as liaison between public schools and colleges and universities to encourage cooperative efforts in education. Others have influenced educational policy on the state level through working with education departments and the governor's office, or by organizing a task force, or by sponsoring teacher institutes and seminars to improve the teaching of the humanities.

However, in trying to reach the public, the state councils consider their special province to be adults who are beyond the years of their formal schooling. Most reading and discussion programs, a common type of state grant, make special efforts to engage more than just the hard-core readers at the local library. Working through libraries and historical societies, for example, the Pennsylvania Humanities Council is setting up thirty study groups across the state this year in preparation for the bicentennial of the U.S. Constitution. The topics to be studied begin with the origins of

the Constitution and conclude with present-day issues before the courts because there is, as the Pennsylvania Council puts it, a "rather limited public understanding of the Constitution in the state. . . . evidenced by common assertions that one thing or another is 'unconstitutional,' or that one's 'rights' have been violated. . . . It is not good for citizens in a democracy to be ignorant of the basic document of their government, or to think that it is up to the experts to tell them what it means, or to regard it merely as the variable instrument of individual will."

Often, discussion programs work best in rural areas where frequent cultural opportunities are absent. When the South Dakota Committee on the Humanities offered a reading series featuring novels of the region, thirty-seven people showed up in Timber Lake (population 654), a town 150 miles away from any college or university. (Comparable attendance figures for Philadelphia would be 94,000.) "I



Provinces States

MAINE

Pepescol Historical Museum

INDEPENDENCE !!

July 26th, 1819.

CITIZENS OF MAINE,

Shall Maine be a free, sovereign and independent State, or shall you and your children remain forever the subjects of a foreign power? This is the one question that is to be settled by your vote on Monday next. The friends of liberty stand between the choice between freedom and servitude.

What shall we lose by separating from the privilege of being governed by Massachusetts. What shall we gain? The right of governing ourselves.

Q. The last year we paid Massachusetts EIGHTY EIGHT THOUSAND DOLLARS for protecting us. This is paid by the several citizens and signed by the Massachusetts Senate. It will cost us less, probably not more than we now pay to protect ourselves. Almost the whole of this is now devoted to the troops and expended there. Choose freedom and independence and one half of this sum will be saved by the people, and the other half will be spent at home.

Q. The millions of acres of lands in Maine are now owned by non-resident land holders; half are sold to which is sold in England. These lands are sold but a nominal sum. Two thirds of the tax is taken off; and who pays it? Q. It is paid by the Farmers and Merchants in obtaining the new paper money of Massachusetts. It is these non-resident land holders who are about to ruin. Q. Their land is sold at two per cent, years at one per cent.

Q. They now pay a higher larger tax, as two thirds of the tax is taken off. To manage this business with the legislature. What is taken from their tax is added to power. Their money may be increased but power will be diminished.

These land holders are now increasing their property. They have their agents to pay in every quarter, and they are all opposed to your independence.

If you do not wish that you and your children should become pay the taxes of these holders of Maine, choose and purchase, here and in the next Monday and give your votes for separation.

FREEDOM AND INDEPENDENCE.

The eyes of all America are upon you. Your conduct will be noted, and rightly, and closely heard of their landed owners. We expect you to live not in your whole strength. Let us see you to live. Leave your private business for a day or half a day or at least, and remember the world is so wonderfully improving that you deserve.

July 26.

Maine at Statehood: The Forgotten Years, 1783-1820 explores the period of economic and political maturation which culminated in Maine's statehood in 1820. Through traveling exhibitions, school and community programs, library programs, symposia, and an inventory of federal period artifacts, this exemplary project provided an opportunity for the people of Maine to become familiar with a formative era in Maine history and with the nature of historical investigation.

Court: A Documentary History. The council's staff is now recruiting thirty constitutional scholars from different colleges and universities within the state to lead the study groups.

Professional scholars also play a prominent role as members of each state humanities council. With private citizen volunteers serving as members, the state councils judge grant proposals and, in conjunction with a small professional staff, run the state's overall humanities program. A state council normally consists of about twenty members, roughly half of whom are professional educators. The Virginia Foundation for the Humanities and Public Policy is a typical combination of board members: four professors in humanities disciplines, a high school teacher, two university deans, four prominent business people, an attorney, and the presidents of Washington and Lee University and Mountain Empire Community College.

Each council annually submits a plan for approval by the NEH chairman. The purpose of the plan is to insure broad public representation, rotation of council members after a reasonable number of years, and adequate notification to the public of the council's programs. Every other year, each state council submits a proposal to the Endowment in which it assesses its work during the past two years and describes its plan for the forthcoming two years. In this way, the council applies for federal funds; its proposal is also a major planning and management tool. Each council, however, designs its own program

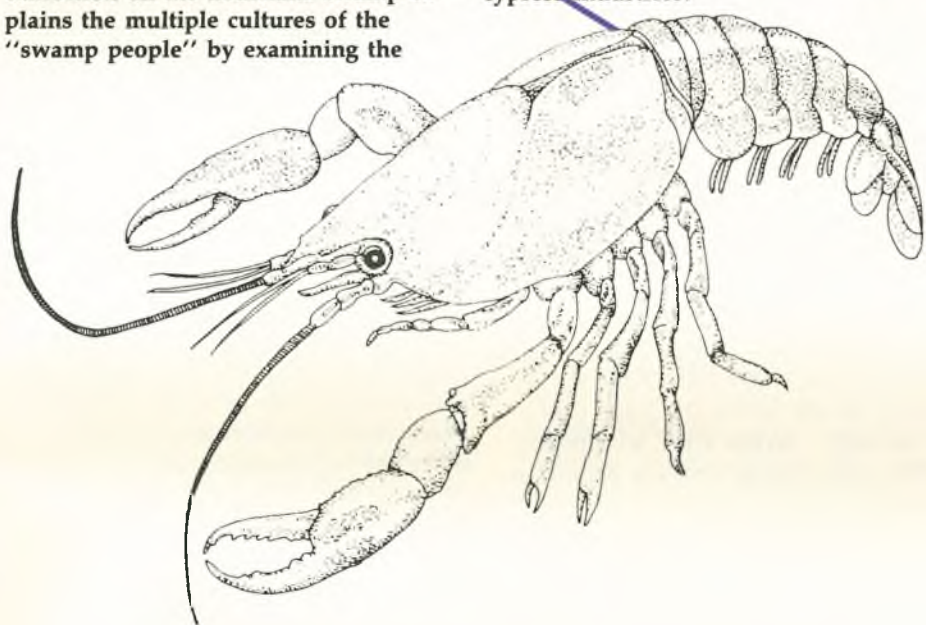
and decides on grants in accordance with the needs and interests of that particular state. Indeed, the efforts of the state councils have arisen out of a response to local interests.

In South Dakota, for example, where many citizens are farmers, the state's committee on the humanities plans to explore germane issues next year through two timely readings series drawing on literary classics. "Seeking Social/Economic Security" will concentrate on three novels of the Midwest—*Main Street*, *The Grapes of Wrath*, and *The Adventures of Huckleberry Finn*; "Self-Discovery Through Adversity" will take up N. Scott Momaday's contemporary Indian novel *House Made of Dawn*, Kate Chopin's *The Awakening*, and Sophocles' tragedy *Antigone*.

Not all state grants have such topical themes, however. Last summer the Committee for the Humanities in Alabama collaborated with one of the state's prime cultural resources, the Alabama Shakespeare Festival, a professional theater presenting performances in Anniston. Through a network of libraries and local arts councils across the state, the committee offered eighteen five- or six-week seminars on the festival's two summer productions, *Macbeth* and *Love's Labour's Lost*. By reading the plays and a collection of critical articles (mostly reprints but some specially commissioned from Alabama scholars) and then discussing them in seminars led by a Shakespearean scholar, the audience knew the Elizabethan world before they made the trip to Anniston to see the actual

The crawfish is an indigenous creature in southern Louisiana that has been adapted variously by several of the immigrant groups that settled there. An exhibition on the Louisiana swamp explains the multiple cultures of the "swamp people" by examining the

foods they eat, their lifestyles and livelihoods, including the fishing and cypress industries.



was tremendously impressed with the reading group's awareness and willingness to talk," says one South Dakota literary scholar who led the discussions. "Virtually all the members contributed in some way, telling their own stories or anecdotes and offering critical, thoughtful opinions."

As comments like these indicate, most state grants aim at developing the analytical skills of the audience, at starting a genuine dialogue. All grants support the serious study of history, literature, philosophy or other humanities disciplines. To this end, every project employs working scholars in the humanities disciplines—sometimes to serve as discussion leaders, occasionally to

give lectures or write articles, usually to design the structure of the program. The anthology of reading material for Pennsylvania's constitutional study groups, for example, was prepared by a committee consisting of Richard Beeman, director of the Institute for Early American Studies and professor of history at the University of Pennsylvania; Harris Wofford, former president of Bryn Mawr College and a Philadelphia attorney who has written articles on the Supreme Court and on civil disobedience; and Louis H. Pollack, a U.S. District Court judge for eastern Pennsylvania, the former dean of the Yale Law School, and the editor of *The Constitution and the Supreme*

Rufus Ribble's photograph of miners at Longacre, West Virginia, in 1925 was featured in the Coalfield Photographer's Exhibit, part of a 1982 Coal Museum Project. This exhibition represented the state of West Virginia at the Knoxville World's Fair.

performances.

Recently the Alaska Humanities Forum thought of an unusual way to help a state commission illuminate a particularly controversial public issue—the Alaska Native Claims Settlement Act. With funding from the Humanities Forum, the commission brought in scholars in law, philosophy, anthropology, political science, and history to write papers and participate in discussions that would consider the complex questions involved in distributing land to the state's native peoples. At the same time, the questions the scholars raised helped to structure public hearings held around the state. Beyond all the technicalities of the law, "there are questions involving values and identity, so central to the humanities, that demand continuing investigation," wrote guest-scholar Peter Iverson, a professor of history and Indian studies at the University of Wyoming.

Since 1983, when NEH set aside special funding for exemplary state projects, a more activist trend has developed among the state councils. In addition to making grants, state councils are increasingly surveying their states and deciding what sort of projects are needed to stimulate humanities activities. Projects that are the fruits of these efforts fall into three broad genres:

1. The examination of public policy issues from the perspective of the humanities;
2. The exploration of cultural identity;
3. The stimulation of reading and discussion.

One of the most comprehensive public policy projects is the Virginia Foundation's forthcoming bicentennial symposium on the state's landmark religious freedom statute. James Madison led the Virginia legislature to pass the statute, written by Thomas Jefferson, in 1786. By ending the practice of taxing citizens to pay for an established church, this law laid the foundation for the separation of church and state in this country and provided a precedent for the First Amendment's guarantee of freedom of religion. Historian Bernard Bailyn has called it "the most important document in American history, bar none."

The Virginia Foundation plans a major symposium on the statute at the University of Virginia in September of this year, followed by the publication of the symposium papers in book form and a speakers' series throughout the state. What caused the statute to be written? What other policies has it inspired? These are two of the fundamental questions that will be discussed at the symposium by such noteworthy scholars as Rhys Isaac, Martin Marty, Walter Berns, and Richard Rorty. The project's prime mover is Merrill Peterson, a Jeffersonian scholar and the dean of

NEBRASKA



The watercolors of Swiss artist Karl Bodmer accurately record the people and environment of the American Western frontier as they appeared during the 1832-34 expedition undertaken by German explorer Prince Maximilian. Using an exhibition of these watercolors and ethnographic artifacts as background, the Joslyn Art Museum in Lincoln convened a symposium during which scholars explained how the work of Maximilian and Bodmer still contributes to our knowledge of the Northern Plains and the Missouri River Valley.

the University of Virginia's faculty of arts and sciences, who serves on the foundation's board. The project will conclude in 1986, when ten Virginia scholars visit thirty locations around the state to discuss the implications of the religious-freedom statute.

In the area of cultural identity, the Tennessee Committee for the Humanities has sponsored an elaborate Community Heritage Project, the most far-reaching local history program in any state. Nine professional folklorists, historians, and anthropologists are working as scholars-in-residence with communities to help preserve rapidly vanishing pockets of local culture. The Tennessee scholars teach workshops that demonstrate how to delve into family history; how to conduct interviews with people who remember the old ways; how to preserve archives, or interpret fading photographs. In addition, they serve as a link between the local organizers of these projects and museums, the academic world, and funding organizations.

In the town of Liberty (population 375), for example, residents are working on a narrative history of the area, a slide show that will be

available to groups in the surrounding county, and a historical exhibition that will be located in the town's former high school. The most ambitious local effort is occurring in Clinton, where more than thirty people have formed research teams for a systematic survey of city records, cemeteries, and church records; the teams are also conducting oral-history interviews, and collecting photographs. These efforts will culminate in a short book, *Clinton: An Identity Rediscovered*, which will be used in the community's public schools.

One of the more imaginative attempts to revitalize the classic reading and discussion format is the Chautauqua program run by four humanities councils in the Plains states. Begun in North Dakota during the mid-1970s, the new Chautauqua brings a traveling tent show of lecturers to small towns in Kansas, Nebraska, and the Dakotas. In the course of each five-day visit, university professors who impersonate historical figures deliver evening lectures followed by discussions. They also conduct workshops in the afternoons. The format of these programs—dramatized, personal presentations in a rather cumbersome tent—is a conscious effort to recreate the intellectual excitement of the popular Chautauqua assemblies that flourished in turn-of-the-century America.

"Chautauqua represents a kind of nostalgia we share for a time in American life when the pace was a bit slower," writes Clay Jenkinson, a Pomona College English professor who played Thomas Jefferson in the 1984 Chautauqua, "when there was less glitter and more substance, when we talked about things carefully, when people gathered to celebrate community, when we were less isolated in our artificially climated homes, when television was less important."

Last summer, when Chautauqua's theme was "Jefferson's Agrarian Dream and the Great Plains Experience," the small-town

audiences met four historical figures: Stands First, a common Sioux tribesman; Thomas Walsh, a U.S. Senator whose political career began in the Dakota Territories of the 1880s; A.C. Townley, founder of the Nonpartisan League, which focused farmers' discontent in the early 1900s; and Mary Elizabeth Lease, a Populist leader and orator of the same period. In each town a tabloid containing a character sketch written by the professor-impersonator of that figure and a reading list was circulated ahead of the tent show. During the course of their lectures, the characters raised such questions as what the aridity of the West might mean for Jefferson's ideal of a nation of small farmers. Each evening concluded with a sustained discussion, moderated by the Jefferson character, in which the audience questioned and debated the historical figures.

The ultimate aim of these Chautauqua programs, as Jenkinson/Jefferson phrases it, can stand as well for many programs of the state humanities councils at their best. These are programs, Jenkinson says, in which:

humanities scholars . . . ask tough questions about the values we take for granted. A successful humanities program ought to disturb (carefully) your center of gravity, to challenge your assumptions about fundamental ideas. . . . This does not mean, of course, that Chautauquans who visit your community this summer will raise more hell than wheat; caution and responsibility are fundamental requirements of good scholarship. Nevertheless the fact that such a program exists in the United States this summer suggests that we are a nation confident that its values can stand up to genuine questions. . . . Thomas Jefferson may or may not have approved of the idea of a national endowment to support the humanities; but he surely would have approved of a nation willing to debate and discuss its fundamental values publicly, honestly, and critically.

—George Clack

INDIANA

This Far by Faith: Black Hoosier Heritage, an exhibit that uses historic and contemporary photographs to document and interpret the history of Indiana's black citizens. A booklet of essays supplemented the eight aspects of the black experience in Indiana shown in the exhibit: rural life, urban community life, the church, sports, entertainment and the arts, working, education and the professions, and civil rights.



A Nation at Work: State Support for Education



Something is happening in American schools. The fierce national stocktaking of the educational system has spread undiminished to the local scene. Committees of educators, businesspeople, and local and state officials, seeking ways to improve the education that their schools deliver, are in the thick of educational reform.

State humanities councils are in a unique position to encourage the study and discussion of local education and to coordinate efforts to improve its quality. The councils know the state and local educational policies and requirements; they are aware of the resources in colleges, universities and other cultural institutions within their states; they have acted as liaison between higher education and secondary schools and among state boards of education, school boards, and school administrators.

More than 90 percent of the state councils have taken advantage of this position. In the last two years more than 500 projects to improve the study of the humanities in public schools have been supported by state councils. The projects include work that reaches directly into the classroom—summer seminars, institutes, and workshops for high school teachers, for example; interpretative exhibitions for the schools; classroom speakers and scholars' residencies in school systems; and various kinds of curricular materials, films, and study guides.

The projects also include the careful deliberations necessary to channel the energies of reform. Since 1981 twenty councils have sponsored task forces or commissions on educational policy.

In 1981 the Texas state legislature passed H.B. 246, a curriculum reform bill that "amounted to a revolution" in Texas education, according to Bobby LaBouve of the Texas Education Agency Department of Curriculum Development. The 1,100 school districts in Texas, which had always independently determined the content of courses required for graduation, were now required by law to offer the same basic curriculum: Subjects in twelve broad areas, such as English

language arts, Texas and U.S. history, and health, were identified in the legislation. One of the results of this bill is that when the new school year begins this fall, for the first time every high school student in Texas will have the opportunity to learn a foreign language.

Realizing that as a process of implementing this law, the state education agency was charged by the legislature to define the content of the twelve broad subject areas, the Texas Committee for the Humanities convened a task force to ensure "that the humanities have a critically important role in the curriculum."

"The timing couldn't have been better," says LaBouve. At a time when the school board was holding workshops and public hearings to determine what exactly would be taught in public schools, the committee's task force published its report, *Toward Thoughtful, Active Citizens: Improving the Public School Curriculum*.

"Copies were in the hands of decision makers," says LaBouve, "and they were received well."

The report recommended eleven strategies for strengthening the humanities in the curriculum. For example:

We recommend that humanities resources be used to help vocationally oriented students understand the broader contexts of their own vocational interests and of the vocation itself. The process of "coming of age" and entering the work force is in itself a rich terrain to explore through the humanities. Beyond that, every vocation, every trade, has a history, and usually a literature; the student should be familiar with both.

The curriculum that students in Texas will be following this fall is "very compatible with our recommendations," according to Texas committee executive director James Veninga.

"The final determinant of the quality of education, regardless of the subject area, is the classroom teacher," asserted a task force funded by the Wyoming Council for the Humanities in 1982. Conducting the first comprehensive

assessment of humanities education in Wyoming public schools, the task force focused a great part of its report on teacher preparedness. Because nearly one-third of the state's public school teachers graduate from the University of Wyoming, many of the commission's recommendations were directed to that institution. The commission recommended that the university college of education revise its general education requirements to ensure that its graduates have adequate preparation in the humanities, that the critical thinking course developed by the university college of arts and sciences be a required part of the teacher training program, and that the college of arts and sciences develop and *deliver locally* courses in the humanities. This last recommendation stems from the commission's disappointment in the average number of graduate credits earned by Wyoming teachers.

When Governor Robert Kerrey of Nebraska invited the Nebraska Committee for the Humanities to review the recommendations of the task force he had established on excellence in education, the committee created an ad hoc group to study the report. The resulting booklet published last year, *Recommendations for Humanities and Teacher Education in Nebraska*, begins with recommendations for "rigor in teaching education." The committee proposes that each prospective teacher be required to major in the humanities in a five-year program leading to a master's degree. A number of teacher education institutions in the state have "come to the position that a five-year program is desirable," according to Nebraska committee chairperson Paul Olson, an English professor at the University of Nebraska.

In November the committee sponsored a conference, attended by high school humanities teachers, state board of education members,

deans and faculty from teachers' colleges, and heads of humanities divisions at colleges and universities, to review the task force recommendations and consider revisions. All fourteen recommendations were endorsed. In addition, the conferees voted to strengthen the foreign language requirement in the high schools and to support the governor in his intention to raise the salaries of the public school teachers.

The situation in Nebraska indicates that cooperation among the various members of the educational community can be as effective an impetus for reform as legislation.

The University of Nebraska, Olson's institution and the largest educational institution in the state, is implementing several of the committee's recommendations. Under the leadership of the dean of the college of arts and sciences, for example, the university has established a formal mechanism for collaboration between the college of education and the college of arts and sciences. The two colleges will jointly plan the program of teacher education.

Olson believes that others of the committee's recommendations will be implemented, especially now that the University of Nebraska, which because of its size and visibility provides a certain leadership in the educational community, has begun to require more of the students preparing to become teachers. But Olson also believes that reform requires patience.

"We're in troubled times," says Olson. "We can't ask school districts to decrease teachers' workloads (another committee proposal) when they are scrambling just to meet the payroll. It seems inappropriate to make recommendations for the strengthening of the humanities, then to be inhumane about their implementation."

—Linda Blanken

HEY! HEAR YE!

BIOGRAPHIES
FROM
AMERICAN HISTORY
1750-1820

Book Discussion Series

ST. ALBANS FREE LIBRARY

Programs begin at 7:30 p.m.

Tuesday Sept. 11	"The Original American Success Story" Nathaniel Kuntz discusses Benjamin Franklin
Tuesday Sept. 25	"In the Image of a Classical Hero" Beth Bates discusses George Washington
Tuesday Oct. 9	"Frontierman and Philosopher" Kevin Gaffaghi discusses Ethan Allen
Tuesday Oct. 23	"The Successful Woman in the Early National Period" Constance McGovern discusses Abigail Adams
Wednesday Nov. 7	"The Passionate Romantic Who Adopted America" John McCardell discusses Alexander Hamilton
Tuesday Nov. 20	"Jefferson and the Republican Ideal" Marshall True discusses the lifelong friendship of Thomas Jefferson and James Madison

Biographies for the series are available now at the St. Albans Free Library. There is no charge.

***** Admission Free *****

Sponsored by the Vermont Council on the Humanities and Public Issues and a grant from the National Endowment for the Humanities.

The Vermont Council on the Humanities and Public Issues organized a statewide project to interest adults in studies of the American founding. One of four series of reading programs, "Biographies from American History" placed the Constitution in the context of the lives of important figures. The reading list included Benjamin Franklin's "Autobiography" and Jefferson and Madison: *The Great Collaboration* by Adrienne Koch.



Distinguished Profiles

A SAMPLING OF STATE COUNCIL ALUMNI

ARKANSAS

HELENE L. KAPLAN New York

Helene L. Kaplan is not just the chairman of the board of the Carnegie Corporation. She is the chairman of the board of trustees for Barnard College, a member of the Council on Foreign Relations, a trustee of the John Simon Guggenheim Memorial Foundation, The MITRE Corporation, the New York Foundation, Mount Sinai Hospital, and the Catskill Center for Conservation and Development, Inc. She is a member of the law firm of Webster & Sheffield at One Rockefeller Plaza, New York, and the mother of two.

Her work is "involvement" on a global scale, but it springs from a history of community involvement. When her children were young, she was active in political campaigns, chaired the local chapter of the League of Women Voters, established a business that organized tours of art galleries and museums, and worked with the PTA. When her daughters turned eight and nine, she entered New York University Law School. Her ensuing corporate law practice and her work with the Barnard Board of Trustees established a network of clients who could be called upon to support worthy causes and of fellow board members who became

clients.

As chairman of the board of the Carnegie Corporation, Kaplan directs the placement of resources that draw on an endowment of \$540 million. She can explain quickly the four initiatives that will divide the pool of this year's \$20 million yield from that endowment. The funding categories are broad, she says, "intended as enablers rather than restraints. We name problems and hope that people will suggest many different kinds of solutions."

For example, the corporation will spend \$6.8 million this year for the prevention of damage to children. With money from this program, people will try to solve problems such as school failure, substance abuse, adolescent pregnancy, and childhood accidents.

"When you look at society's most difficult problems," Kaplan says, "you must take a strategic, long-term approach if you want real solutions rather than palliatives. We take a long-term approach because we want a disproportionate return on our investment."

The amounts invested were considerably smaller when Kaplan chaired the New York Council for the Humanities, but she and her colleagues had the same goal: a disproportionate return. For that

reason, she explains, the council was very interested in pilot projects and in using already established networks, such as New York State libraries and the community college system.

"We made a tremendous effort to support projects with a statewide emphasis. We thought the tendency might be to focus on New York City, where the intellectual action is perceived to be, but we kept a second office at SUNY, Buffalo, as a 'listening post.'"

Kaplan has recently been appointed to the New York State Task Force on Life and the Law, a twenty-three-member panel of doctors, lawyers, and religious leaders convened to study the ethical implications of advances in life-sustaining medical technology.

"We are discussing such issues as the definition of brain death, and the implications of the 'do-not-resuscitate' orders. We will eventually make recommendations to the governor concerning the New York health care system."

These are hard issues, Kaplan acknowledges. They are, however, matters of fact, as are the social problems addressed by the Carnegie Corporation, and they receive the practical scrutiny for which Kaplan has become noted. One of her colleagues at Webster & Sheffield, John V. Lindsay, the former mayor of New York, characterizes her advice as "profoundly practical."

"Discussions of such problems are emotionally draining," she admits, "but this sort of work becomes depressing only if you feel that situations are hopeless, that you can't do anything to make a difference. That of course is not the case with this enterprise."

MARTIN E. MARTY Illinois

The separation of church and state in this country was institutionalized with the first words of the First Amendment: "Congress shall make no law respecting an establishment of religion or prohibiting the free exercise thereof. . . ." The primacy of this phi-

losophy in the Bill of Rights is not the only demonstration of its momentous importance in American life. After two hundred years, its meaning continues to be debated in the chambers of the Supreme Court, in town halls and school auditoriums, and across fence rails. According to Martin E. Marty, the Fairfax M. Cone Distinguished Service Professor of the History of Modern Christianity at the University of Chicago, that is because Americans have separated church and state in law only, not in ethos.

The mingling of these forces in U.S. history and society has been the focus of many of Marty's seventeen books on the history of religion, including *Righteous Empire*, an account of the influence of religion on U.S. history, for which Marty received the National Book Award in 1972. His most recent work, *Pilgrims in Their Own Land* (Little, Brown, 1984) portrays the United States as a continuing religious experiment. With a biographical emphasis (historian Michael Kammen calls the book "personified history"), Marty explores the origins and development of religious tolerance in the United States not only for scholars but for anyone interested in the history of religion.

Marty is one of those scholars who move easily from the isolation of arcane research into the communal and sometimes noisy territory of public debate. He is comfortable in his public role, perhaps because he served as a Lutheran pastor for eleven years. In a very few minutes of conversation, he will quote in rapid fire H.L. Mencken, Reinhold Niebuhr, Franz

Persistence of the Spirit is a comprehensive interpretation of the black experience in Arkansas. The twenty-four panel exhibit will be shown at the state's Sesquicentennial celebration; two smaller versions will travel throughout the state. Public lectures will examine the state of research in black studies and explore images of the family in black literature and culture.



RHODE ISLAND

The Westerly Public Library has organized an archive of photographs (such as the one above), oral histories, artifacts, and newspaper articles, relating to the Westerly Granite industry. These workers are carving cemetery monuments to meet a vast demand created by the Civil War, a period when the granite industry in Rhode Island underwent a macabre boom.



Westerly Library

Kafka, Arnold Toynbee, and the apostle Paul; expound on the role of history in defining nationhood; then summarize his more difficult ideas for his listener in an epigram coined for the instant, such as "history enlarges the repository of options."

"In the face of well-founded and more than half-true charges that Americans are too obsessed with present and future to know who they are, whence they have come, and what they should hope for," Marty wrote in a book for the bicentennial year, *The Pro & Con Book of Religious America* (Word Books, 1975), "the bicentennial fuss and feathers can also demonstrate that one side of the American character is indeed responsive to the past. . . . Why does the study of history, the past, and the tradition become an important subject in such a culture? The best answer, both for the individual and for society, is that history can make at least a modest contribution to our identity and thus to our well-being. It is a part of our self-understanding, because it locates us in a landscape whose terms and images have been inherited."

How history works in this way to bring the stories and experiences of the past to bear on the decisions of the present is a topic that Marty frequently brings to public lectures. He did so in a recent symposium, "Church, State, and the First Amendment," sponsored by the North Carolina Humanities Committee. Because he enjoys such lectures, Marty squeezes them, as often as he can, into a schedule that includes the associate editorship of *The Christian Century* in addition to his scholarship and teaching responsibilities in the divinity school, the history department, and the Committee on the History of Culture at Chicago. When he evaluated such lecture

and discussion programs as a member of the Illinois Humanities Council, he did not necessarily expect great breakthroughs in understanding as a proof of the program's success. "The humanities," he says, "do not provide directions but enlarge the possibilities for action."

REX LEE

Utah

Dressed in a formal morning coat and black and gray striped trousers, Rex Lee often stood before the Supreme Court to argue the government's case.

For the last four years, Lee, who recently resigned from his position as U.S. solicitor general, was responsible for the annual disposition of thousands of cases before the Supreme Court; he controlled the flow of government appellate litigation. The solicitor general has been likened to a tenth justice on the Court. He shields the hard-pressed jurists from all but the most important government cases.

A 1960 graduate of Brigham Young University and valedictorian of the 1963 class of the University of Chicago Law School, Lee also served as law clerk for U.S. Supreme Court Justice Byron R. White. After practicing in a Phoenix law firm for eight years, Lee was named the first dean of the J. Reuben Clark Law School at Brigham Young University.

In 1975, he was appointed assistant attorney general in charge of the civil division of the Justice Department. Then he returned to the Clark Law School deanship before becoming solicitor general.

While he was in Utah (between his Washington appointments), Lee served on the council of the Utah Endowment for the Humanities.

"A friend of mine, who had served on the state committee told me of my nomination and what the concept was," Lee remembers. "It turned out to be a very good experience for me because of the quality of people I associated with on the committee."

During the period of his service, the committee funded projects concerning a specific theme: "Freedom, Justice and Responsibility."

Jeanette Rankin: *The Woman Who Voted No*, a half-hour documentary about America's first Congresswoman, nationally televised on PBS. Rankin, an ardent pacifist, voted not to support World War I, after she was elected in 1917. Her statue was installed in the U.S. Capitol last month.

Schlesinger Library



"I represented the Justice part," Lee says with a smile.

The Utah committee funded programs in geographic areas of the state that might not otherwise have been exposed to the humanities. "In Utah, it is particularly important," Lee explains, "because there are four major universities within eighty miles of each other so you get a lot of culture in a small area. It's almost too concentrated; and as a consequence we tried to spread the humanities out to other areas."

Lee is the author of *A Lawyer Looks at the Constitution* (1981, Brigham Young University press), a book that traces the development of constitutional interpretation in the United States. "The book was written for non-lawyers," says Lee, "for people who are not legally trained, but who are quite conscientious about learning basic constitutional principles; there is simply no other book on the subject that these people can turn to." Lee believes that Americans do a good job of maintaining their rights and freedoms on "an astounding level of ignorance," but he also stresses the fact that there are lot of people

who do want to know about the Constitution and its legal evolution.

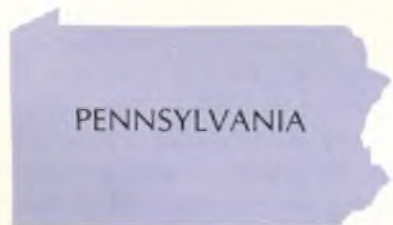
Partly because of Lee's influence, many Utah state committee programs dealt with government and law and how they work together, as well as programs on individual and constitutional rights.

During his service on the committee, Lee looked hard at the effectiveness of the money spent on state humanities programs. However, he says, "I have come away concluding that given all the resources of this nation, a modest amount for the purpose of helping people to understand better the role of the humanities is a worthwhile expenditure at about the level we are doing it. Particularly, if we are good stewards in allocating the money wisely."

ART SEIDENBAUM
California

Art Seidenbaum is a bibliophile and defender of the printed word. During the seven years that he was the editor of the *Los Angeles Times Book Review*, his weekly column "Endpapers" often sneaked away from the discussion of specific published works to ponder the ecstasy of reading—reading that is joyful, not obligatory, that appreciates the niceties of language as well as the big ideas.

Seidenbaum likes readers, too, and wishes there were more of them. While he was a member of the California Council for the



An exhibition and catalogue introduced Pennsylvanians to the history and architectural glory of the Allegheny County Courthouse and Jail, often regarded as the greatest works of architecture in Pittsburgh. The catalogue describes the Victorian environment in which Henry Hobson Richards designed and built the courthouse between 1883 and 1888.



The mythologies of the stars—native American hunters stalking the Bear across a night sky; the Greek Perseus holding the head of Medusa—are retold in a multimedia program created by Hansen Planetarium. Among the interpretations of the origins of the constellations is the story of Phaethon, who drove his chariot too close to the sun.



MASSACHUSETTS

A Look At Ourselves: Armenians Through the Camera's Eye was an exhibit with an accompanying twenty-four-page booklet to help Armenians and the general public better understand Armenian heritage. This photo, "After Immigration," taken in Boston in 1902, shows the Gulesians, five years after they emigrated from Armenia, then a part of the Ottoman Empire. Contrast it with the picture taken before immigration.

Ruth Tomasian's Project SAVE, courtesy of Decran Gulesian



Humanities, he proposed projects that would get scholars not just to speak to general audiences but to write for them "so that the rest of the population—those outside the quadrangles—could enjoy the good minds of the humanities."

Seidenbaum contributed ideas to help the California council define the citizenry they were trying to reach. He was in an excellent position to do so because before he became the book editor for the *Times*, he had written a column for sixteen years with a local focus on lives and times in California. "California is still a new state, unsure what it wants to be—what it can be—when it grows up," he once wrote. "California has shortages of tradition and history and cultural sensibility, shortages of the common purpose associated with a sense of community."

"The California Council for the Humanities is a twenty-plus-person drop in a glorious human bucket of 22 million."

Seidenbaum is optimistic about the humanities in California. He sees something of a parallel between public humanities programs and his own work on the *Times*. "Editing the book review of a daily paper is a balancing act," he says. "On the one hand, I want my readers to be informed about certain extremely important works, but I also have to be willing to deal with the bestsellers that people adore. The only way to get by is to give them a dose of what I think they need along with what they want."

★

★

Today's Constitution and You. This symbol identifies an ongoing project that provides curriculum packets, lectures, and discussions on the history, meaning, and theory of the U. S. Constitution for metropolitan Seattle.



WASHINGTON

Seidenbaum moved this year from editing the books section to editing the weekly Opinion section of the *Times*. He is concerned now with the timely rather than the timeless. He continues to advise parents and grandparents who show up for a program at the local library, however, to read with their children at bedtime, "to work with a soft pillow and a warm light" so that reading is a treat not a duty. He sometimes considers advocating the removal of television sets from households with young children but remembers his opposition to totalitarianism. He is skeptical besides of easy solutions to hard problems. According to a 1981 "Endpapers" column, this skepticism is the mark of a reader:

Readers, I've decided, are used to taking a dim view. In the gangster-story sense, they know too much and that's not good for them. A lifetime of needing the novel fix or the historic connection sets them somewhat apart from neighbors who need no more than Charlie's Angels dancing on the pin of a plot. Readers, with a grasp of history and a hold on complexity, often expect the worst. They know problems don't go away just in time for the station break.

ELLEN HOPE HAYS Alaska

"Civilizations are known for their cultural values, their beliefs, their ceremonies, their traditions, and their languages. Their art, music, poetry, dance and oratory help pass cultural identity from generation to generation. These are all qualities of a remembered civilization."

These words, spoken by Ellen Hope Hays, a founding member of the Alaska Humanities Forum in 1972, carry the conviction of a life that has blended the traditions and culture of two civilizations. A member of the Kiksadi clan of the Tlingit Indians, Hays is a product of her state's past, a melding of the Tlingit traditions called the Old Custom and the newer democratic heritage of the United States. As a child, she spoke English and became a Christian, but she was also

given a traditional name of her mother's Tlingit clan, and as tradition would have it, was placed as a teenager with her grandmother who taught her to be a "lady." This duality caused problems for the young girl. "I was unable to converse with my Tlingit playmates who spoke no English," remembers Hays, "and my school lessons were often filled with mysterious references, such as Stephen Foster's songs about the South."

Hays believes that the formation of the Office of Economic Opportunity, which developed programs that allowed grass roots participation in government by native Americans, marked the reawakening of a strong native identity in Alaska. The natives formed community action groups that led to a cohesiveness and dialogue in discussing economic and government issues for the first time.

It was also a time of cultural awareness for Hays. In October of 1966, she applied for membership in the all male Alaskan Native Brotherhood, which was dealing actively with native issues. She explains, "I wanted to be part of the initiative, so I appealed to the brotherhood—in the broader sense of the brotherhood of mankind united in a common interest." Hays was accepted by the brotherhood and is still the only active woman member.

In 1967, Hays began working at Sitka National Historical Park, the site of a battle in 1804 between the Tlingits and Russian fur traders. In 1974 she became superintendent of the park, the first woman to direct a national park.

In the late 1960s, economic forces were also affecting life in Alaska, and natives were getting a crash course in American capitalism. In short, the finding of oil led to a frantic rush that would dramatically change Alaska. At this time, too, a task force was formed to study the possibilities of forming a state humanities committee.

With the founding of the Alaska Humanities Forum in 1972, Hays believed that the humanities could shed light on native and land issues. With these concerns in

MARYLAND

The foundation and floors of eighteenth-century inns, warehouses, and shops lining Cheapside Canal are excavated by professional archaeologists and volunteers during "The People's Dig," an urban archaeology program sponsored by the Baltimore Center for Urban Archaeology of the Peale Museum.



mind the forum's first theme was "Land: Bridge to Community." The forum wanted to stop the polarization of native special interest groups brought about by the great financial opportunities of the oil find. "Since all the people of Alaska shared its land, we tried to present a dialogue that would emphasize a sense of community," explains Hays.

Currently, the Alaska Humanities Forum stresses the cultural community. The forum's 1985 theme, "Literacy, Exploration, and the Humanities in Alaska," encourages the study of the connection between the growth of the humanities following the development of the Gutenberg press and the rapid expansion of Western European cultural influence as a result of colonization. The theme has particular significance in Alaska where oral tradition is for many as important as the written word, and exploration and the interaction of cultures are contemporary experiences.

—Linda Blanken and Scott Sanborn

THE Humanities GUIDE

for those who are thinking of applying for an NEH grant

Q's and A's about State Humanities Councils

Q. What is a state humanities council?

A. State humanities councils are private, nonprofit organizations that administer humanities programs in each state with funds provided annually by NEH and other funding sources. State councils conduct humanities programs primarily through making grants to organizations and institutions in each state and sometimes through special projects conducted by the state council itself.

Q. Why are there state councils?

A. State councils were established by the NEH in the early 1970s primarily to encourage the development of public humanities programming at the local and state level. The Endowment is a small agency in Washington without any regional or branch offices around the country. Council members and staffs working at the state level are well situated to identify programming ideas and possibilities at institutions and organizations

in their regions, as well as humanities scholars who can contribute to the state and local programming in the humanities.

Q. What kinds of projects do state councils fund?

A. The state councils are authorized to support any kind of project that is eligible for support from the Endowment. However, the special emphasis in state programs is to make focused and coherent humanities education possible in places and by methods that are appropriate to adults. These projects use a variety of formats, including interpretative exhibitions, reading and discussion programs, lectures, panel discussions, conferences, workshops, and media projects, such as newspaper supplements and television and radio programs. All the humanities disciplines are eligible for support.

Q. The state councils seem to fund many projects that are similar to those funded by the NEH. How do I know when to apply to a state council and when to apply to NEH?

A. There is no absolute rule for determining when an applicant should approach a state council before contacting NEH. Almost all state councils and most NEH funding programs encourage potential applicants to contact the appropriate staff at an early point in planning for guidance about where to submit an application. In general, most state council funds are directed to the general public, with limited funds (and often none at all) for projects oriented strictly toward research or fellowships. But many state councils support projects related to elementary and secondary education, including projects for school-age children.

For some projects, funds may be available both from the NEH

and from a state council. Applicants should first contact the state council. The council can provide advice about whether a proposed project is eligible for state council funding and may be able to recommend alternative sources of funding from the NEH and elsewhere. The state council can also be a valuable resource in identifying local scholars for a project, designing publicity plans, and providing information about similar projects in the state.

Q. Is there a state humanities council in every state?

A. Yes. There are NEH-funded state humanities councils in all fifty states, the District of Columbia, the U.S. Virgin Islands, and Puerto Rico. (For a complete list of names and addresses, see p. 25.)

Q. What is the average size of a grant from a state humanities council?

A. The median grant in fiscal year 1984 (the last year for which such statistics are available) was \$1,500. The largest grant was \$70,000; the smallest was \$25. Numerous grants are awarded each year in the range of

\$100-\$500, usually for planning grants and for speakers in the humanities.

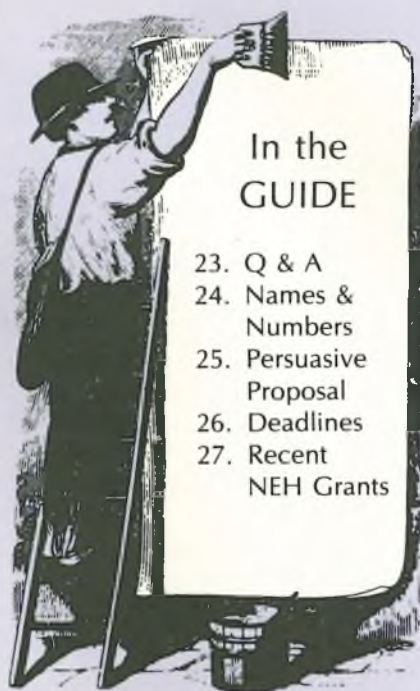
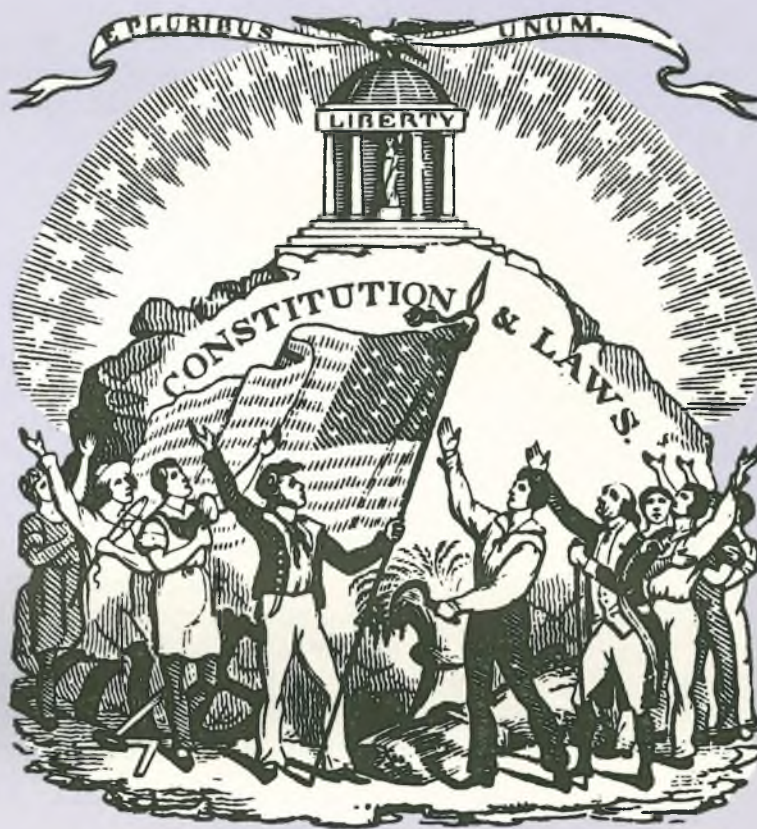
Q. What is a "regrant"?

A. State humanities councils receive an annual grant from NEH. In turn, they regrant those funds through a competitive grant-making process in each of the states.

Q. Who makes the funding decisions for state council regrants?

A. Funding decisions at the state level are made by the members of the state council. The members include a broad representation of the state's population, encompass both the public and academic spheres, and function as a board of trustees.

State council staff members provide counseling and advice to assist in the preparation of proposals, but they do not make decisions on whether proposals are funded. Similarly, the NEH staff in Washington does not make funding decisions on grant applications to state councils. The NEH regularly reviews the work of each state council to ensure that it is in compliance with federal legislation and regulations. Included in this review is an



assessment of the grant-making procedures in each state to ensure fairness and open competition.

Q. How do people become members of state councils?

A. State councils regularly publicize a request for nominations to membership of the state council. Members are elected in compliance with congressional requirements that membership reflect the diverse population of the state. In addition, each governor may appoint up to four members of the state council. Members typically serve between three and six years.

Q. How can I find out what projects have been funded in my state?

A. All state councils publish an annual report, available to people in the state, listing all regrants awarded in the past year. Most councils also publish newsletters with calendars stating when and where programs are held, as well as articles describing certain projects and information about deadlines and requests for proposals.

Q. Why is there so much variation among the state humanities councils in the kinds of projects that are eligible for funding?

A. According to the NEH authorizing legislation, each state council is allowed to fund any type of project that the Endowment itself is allowed to fund. However, the state councils typically fund only certain types of projects from among the many

that are legally permissible. Each state council can determine its own priorities among the types of projects eligible for support. State councils are expected to define a program in the humanities for their states based on their own assessment of the states' needs and cultural resources.

Q. Should a proposal to a state council be prepared by a professional grants writer?

A. Probably not. The best proposals are those that present a clear idea in the humanities, develop a well-thought-out program, and are submitted by a sponsoring organization strongly committed to executing the idea.

Q. If I obtain a small grant from my state council to test an idea, will I then be ineligible to apply to NEH for funds to expand the project?

A. No. Project sponsors often work with a state council in planning grants and pilot projects, which are later submitted to NEH for additional funding to expand the project idea if it proves successful. Experience at the state level is usually an added strength in an application to the NEH.

Q. I have an idea for a complicated project with several components. May I apply to both the NEH and a state council for different portions of the project?

A. Yes. These cooperative ventures are increasingly common and are encouraged, where appropriate. For a major interpreta-

tive exhibition, for example, funds might be sought from the NEH Museums Program for installation of the exhibit, while funds for a related series of lectures and brochures might be sought from the state council.

Q. My project involves several states in a region. May I apply to several state councils to obtain sufficient funding for that project?

A. Generally, yes. Several regional projects have been funded jointly by neighboring state councils. Contact your own state council for further guidance.

Q. I am planning an arts festival that will involve both performances in the arts and a series of related panel discussions and reading groups in the humanities about those performances. From whom would I be eligible to receive funds?

A. The humanities councils and the NEH fund projects dealing with the history, criticism, theory, and philosophy of the arts. The National Endowment for the Arts and the state arts councils fund the performance, creation, and display of art. Applicants are encouraged to seek guidance from staff members of the appropriate agencies at an early stage in their planning. Applicants are frequently encouraged to seek separate funding from an arts agency or council for performances and from a humanities council or NEH for the humanities aspects of the program.

Q. If I am turned down in my application to a state council, may I find out the reasons for rejection?

A. Yes. All state humanities councils provide applicants with a summary of the reasons for rejection.

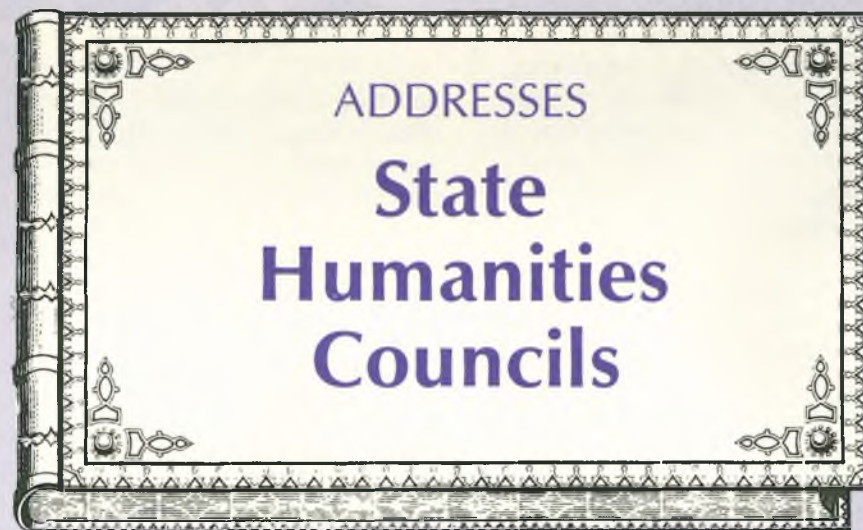
When to Call the Council

Contact your state humanities council at any time to request that you receive its newsletter, calendar, annual reports, and guidelines. By learning about your council's programming priorities and interests you will be able to submit a more competitive proposal in the future.

Contact your state humanities council early in your planning to obtain appropriate application forms, information on deadlines, and staff counseling on ways to make your proposal eligible and competitive.

Contact your state council if you need help in identifying humanities scholars for your project and developing your project idea.

Contact your state council even if you have never had a grant before. Many councils have "mini-grants" and "pre-packaged" programs that, with a minimum of paperwork on your part, can provide a speaker, a film or other resource for your community. State council staffs are eager to assist you in developing a fundable idea, even if you are new to the world of grants.



ALABAMA

The Committee for the Humanities in Alabama
Box A-40
Birmingham-Southern College
Birmingham, AL 35354
(205) 324-1314

ALASKA

Alaska Humanities Forum
943 West Sixth Avenue
Room 10
Anchorage, AK 99501
(907) 272-5341

ARIZONA

Arizona Humanities Council
First Interstate Bank Plaza
100 West Washington, Suite 1290
Phoenix, AZ 85003
(602) 257-0335

ARKANSAS

Arkansas Endowment for the Humanities
The Rammel Building, Suite 102
1010 West 3rd Street
Little Rock, AR 72201
(501) 372-2672

CALIFORNIA

California Council for the Humanities
312 Sutter Street, Suite 601
San Francisco, CA 94108
(415) 391-1474

COLORADO

Colorado Endowment for the Humanities
1836 Blake Street #100
Denver, CO 80202
(303) 292-4458

CONNECTICUT

Connecticut Humanities Council
41 Lawn Avenue
Wesleyan Station
Middletown, CT 06457
(203) 347-6888

DELAWARE

Delaware Humanities Forum
2600 Pennsylvania Avenue
Wilmington, DE 19806
(302) 573-4410

DISTRICT OF COLUMBIA

D.C. Community Humanities Council
1341 G Street, N.W.
Suite 620
Washington, DC 20005
(202) 347-1732

FLORIDA

Florida Endowment for the Humanities
LET 468
University of South Florida
Tampa, FL 33620
(813) 974-4094

GEORGIA

Georgia Endowment for the Humanities
1589 Clifton Road, N.E.
Emory University
Atlanta, GA 30322
(404) 329-7500

HAWAII

Hawaii Committee for the Humanities
2615 South King Street, Suite 211
Honolulu, HI 96826
(808) 947-5891

IDAHO

The Association for the Humanities in Idaho
Room 300, Len B. Jordan Building
650 West State Street
Boise, ID 83720
(208) 345-5346

ILLINOIS

Illinois Humanities Council
618 South Michigan Avenue
Chicago, IL 60605
(312) 939-5212

INDIANA

Indiana Committee for the Humanities
3135 North Meridian Street
Indianapolis, IN 46208
(317) 925-5316

IOWA

Iowa Humanities Board
Oakdale Campus
University of Iowa
Iowa City, IA 52242
(319) 353-6754

KANSAS

Kansas Committee for the Humanities
112 West Sixth Street, Suite 509
Topeka, KS 66603
(913) 357-0359

KENTUCKY

Kentucky Humanities Council, Inc.
Ligon House
University of Kentucky
Lexington, KY 40508
(606) 257-5932

LOUISIANA

Louisiana Committee for the Humanities
1001 Howard Avenue—Suite 4407
New Orleans, LA 70113
(504) 523-4352

MAINE

Maine Humanities Council
P.O. Box 7202
Portland, ME 04112
(207) 773-5051

MARYLAND

Maryland Humanities Council
516 North Charles Street, #304-305
Baltimore, MD 21201
(301) 837-1938

MASSACHUSETTS

Massachusetts Foundation for the
Humanities and Public Policy
155 Woodside Avenue
Amherst, MA 01002
(413) 545-1936

MICHIGAN

Michigan Council for the Humanities
Nisbet Building, Suite 30
1407 South Harrison Road
East Lansing, MI 48824
(517) 355-0160

MINNESOTA

Minnesota Humanities Commission
580 Park Square Court
Sixth and Sibley Streets
St. Paul, MN 55101
(612) 224-5739

MISSISSIPPI

Mississippi Committee for the Humanities
3825 Ridgewood Road, Rm. 111
Jackson, MS 39211
(601) 982-6752

MISSOURI

The Missouri Committee for the
Humanities, Inc.
Loberg Building, Suite 204
11425 Dorsett Road
Maryland Heights, MO 63043
(314) 739-7368

MONTANA

Montana Committee for the Humanities
P.O. Box 8036
HELLGATE STATION
Missoula, MT 59807
(406) 243-6022

NEBRASKA

Nebraska Committee for the Humanities
Cooper Plaza, Suite 405
211 North 12th Street
Lincoln, NE 68508
(402) 474-2131

NEVADA

Nevada Humanities Committee
P.O. Box 8065
Reno, NV 89507
(702) 784-6587

NEW HAMPSHIRE

New Hampshire Council for the
Humanities
112 South State Street
Concord, NH 03301
(603) 224-4071

NEW JERSEY

New Jersey Committee for the Humanities
73 Easton Avenue
New Brunswick, NJ 08903
(201) 932-7726

NEW MEXICO

New Mexico Humanities Council
209 Ornate Hall
University of New Mexico
Albuquerque, NM 87131
(505) 277-3705

NEW YORK

New York Council for the Humanities
33 West 42nd Street
New York, NY 10036
(212) 354-3040

NORTH CAROLINA

North Carolina Humanities Committee
112 Foust Building, UNC-Greensboro
Greensboro, NC 27412
(919) 379-5325

NORTH DAKOTA

North Dakota Humanities Council
Box 2191
Bismarck, ND 58502
(701) 663-1948

OHIO

The Ohio Humanities Council
760 Pleasant Ridge Avenue
Columbus, OH 43209
(614) 231-6879

OKLAHOMA

Oklahoma Foundation for the Humanities
Executive Terrace Building
2809 Northwest Expressway—Suite 500
Oklahoma City, OK 73112
(405) 840-1721

OREGON

Oregon Committee for the Humanities
418 S.W. Washington, Room 410
Portland, OR 97204
(503) 241-0543

PENNSYLVANIA

Pennsylvania Humanities Council
401 North Broad Street
Philadelphia, PA 19108
(215) 925-1005

PUERTO RICO

Fundacion Puertorriquena de las
Humanidades
Box S-4307
Old San Juan, PR 00904
(809) 721-2087

RHODE ISLAND

Rhode Island Committee for the
Humanities
463 Broadway
Providence, RI 02909
(401) 273-2250

SOUTH CAROLINA

South Carolina Committee for the
Humanities
P.O. Box 6925
Columbia, SC 29260
(803) 738-1850

SOUTH DAKOTA

South Dakota Committee on the
Humanities
Box 7050, University Station
Brookings, SD 57007
(605) 688-6113

TENNESSEE

Tennessee Committee for the Humanities
1001 18th Avenue South
Nashville, TN 37212
(615) 320-7001

TEXAS

Texas Committee for the Humanities
1604 Nueces
Austin, TX 78701
(512) 473-8585

UTAH

Utah Endowment for the Humanities
Ten West Broadway
Broadway Building, Suite 900
Salt Lake City, UT 84101
(801) 531-7868

VERMONT

Vermont Council on the Humanities and
Public Issues
Grant House, P.O. Box 58
Hyde Park, VT 05655
(802) 888-3183

VIRGINIA

Virginia Foundation for the Humanities
and Public Policy
1939 Ivy Road
Charlottesville, VA 22903
(804) 924-3296

VIRGIN ISLANDS

Virgin Islands Humanities Council
Market Square—Conrad Building
#6 Torvet Straede/Fourth Floor—Suite #6
P.O. Box 1829
St. Thomas, U.S.V.I. 00801
(809) 774-4044

WASHINGTON

Washington Commission for the
Humanities
Olympia, WA 98505
(206) 866-6510

WEST VIRGINIA

The Humanities Foundation of West
Virginia
Box 204
Institute, WV 25112
(304) 768-8869

WISCONSIN

Wisconsin Humanities Committee
716 Langdon Street
Madison, WI 53706
(608) 262-0706

WYOMING

Wyoming Council for the Humanities
Box 3972—University Station
Laramie, WY 82071-3972
(307) 766-6496

The Persuasive Proposal



Looking Glass Theatre, an organization in Providence, Rhode Island, with a twenty-year history of producing plays for young people, impressed the Rhode Island Committee for the Humanities with its response to a request for proposals for proj-

ects to interpret the classics. The project, a performance of the *Antigone* of Sophocles with interpretative activities for high school students, received the enthusiastic support of the committee because of its solid grounding in the humanities; its design to involve students in creative, critical thinking; and its involvement of excellent scholars.

The proposal demonstrated the significance of the project in the humanities in the description of the project's purpose:

The purpose of this project is to give the students an appreciation of a great and basic piece of literature that presents ethical, moral and legal problems that could not be more timely. . . .

This project is also intended to generate a better understanding of the history of the ancient Greeks and the humanities in general.

In addition to the ninety-minute presentation of the play, which is performed in the style of the ancient Greeks to teach students about classical theater, Looking Glass Theatre designed an activity to engage students in the intellectual conflicts embroiling the characters of Sophocles:

Following Looking Glass Theatre's performance, the student audience will be broken down into four sections: The Defense, The Prosecution, The Witnesses and The Jury for the *Trial of Creon*. The trial will allow students to involve themselves in the issues the play generates. Prior to the trial, students will research Creon's alleged crimes and build a case for/against him. During the trial students will interrogate Creon, "shades" of the dead Antigone and Haemon, and other student witnesses.

Arguments for/against Creon in each school should bring about dramatic, dynamic conflicts regarding the issues of state authority versus the rights of an individual and the struggle immemorial between church and state.

The degree to which scholars were involved in the project was a great strength of the proposal. William Hutchinson, professor of theater at Rhode Island College, served as theatrical consultant to ensure a performance faithful to techniques of ancient Greek drama. Taki Votaras, who teaches classical Greek drama in the English Department at Rhode Island College and had translated and edited *Oedipus Rex* for a repertory company, created the playscript, complete with stage directions and character analysis. Donald Sippel, professor of classical and ancient history at Rhode Island College for twenty years, helped the actors and director understand the daily life of ancient Greece and wrote an essay on the topic for the study guide.

SENECA DEADLINES

	Deadline in boldface	For project beginning after
DIVISION OF EDUCATION PROGRAMS — <i>John F. Andrews, Acting Director 786-0373</i>		
Central Disciplines in Undergraduate Education— <i>John Walters 786-0380</i>		
<i>Improving Introductory Courses—Donald Schmeltekopf, Glen Johnson 786-0380</i>	October 1, 1985	April 1986
Promoting Excellence in a Field— <i>John Walters 786-0380</i>	October 1, 1985	April 1986
Fostering Coherence Throughout an Institution— <i>Eugene Garver 786-0380</i>	October 1, 1985	April 1986
Humanities Instruction in Elementary and Secondary Schools— <i>Carolynn Reid-Wallace 786-0377</i>	January 6, 1986	July 1986
Exemplary Projects in Undergraduate and Graduate Education— <i>William McGill, Charles Meyers, Peter Patrikis 768-0384</i>	December 1, 1985	July 1986
Humanities Programs for Nontraditional Learners— <i>William McGill, Christine Kalke 786-0384</i>	October 1, 1985	April 1986
DIVISION OF FELLOWSHIPS AND SEMINARS — <i>Guinevere L. Griest, Acting Director 786-0458</i>		
Fellowships for Independent Study and Research— <i>Maben D. Herring 786-0466</i>	June 1, 1986	January 1, 1987
Fellowships for College Teachers— <i>Karen Fuglie 786-0466</i>	June 1, 1986	January 1, 1987
Constitutional Fellowships— <i>Maben D. Herring and Karen Fuglie 786-0466</i>	June 1, 1986	January 1, 1987
Summer Stipends— <i>Joseph B. Neville 786-0466</i>	October 1, 1986	May 1, 1987
Travel to Collections— <i>Gary Messinger 786-0463</i>	September 15, 1985	December 15, 1985
Faculty Graduate Study Program for Historically Black Colleges and Universities— <i>Jerry W. Ward, Jr., Maben D. Herring 786-0466</i>	March 15, 1986	September 1, 1987
Summer Seminars for College Teachers— <i>Richard Emmerson 786-0463</i> Participants: 1986 Seminars Directors: 1987 Seminars	April 1, 1986 March 1, 1986	Summer 1986 Summer 1987
Summer Seminars for Secondary School Teachers— <i>Ron Herzman 786-0463</i> Participants: 1986 Seminars Directors: 1987 Seminars	March 1, 1986 April 1, 1986	Summer 1986 Summer 1987
DIVISION OF GENERAL PROGRAMS — <i>Donald Gibson, Director 786-0267</i>		
Media— <i>James Dougherty 786-0278</i>	September 16, 1985 March 21, 1986	April 1, 1986 October 1, 1986
Museums and Historical Organizations— <i>Gabriel Weisberg 786-0284</i>	June 10, 1985 December 9, 1985	January 1, 1986 July 1, 1986
Humanities Programs for Adults— <i>Malcolm Richardson 786-0271</i>	September 20, 1985	April 1, 1986
Humanities Programs for Libraries— <i>Thomas Phelps 786-0271</i>	September 6, 1985	April 1, 1986
Humanities Programs for Youth— <i>Leon Bramson 786-0271</i> Youth Projects Younger Scholars	June 15, 1985 November 1, 1985	January 1, 1986 June 1, 1986
DIVISION OF RESEARCH PROGRAMS — <i>Richard Ekman, Director 786-0200</i>		
Basic Research— <i>Eugene L. Sterud 786-0207</i> Project Research— <i>Eugene L. Sterud, David Wise, Steven Laycock, Anne Woodard 786-0207</i>	March 1, 1986 September 15, 1985	January 1, 1987 April 1, 1986
Conferences— <i>Eugene L. Sterud, Anne Woodward 786-0207</i>		
Humanities, Science, and Technology— <i>Daniel P. Jones, Steven Laycock 786-0207</i>		
NEH HST Projects		
NEH—NSF EVIST Projects	March 1, 1986 August 1, 1985 October 1, 1985	January 1, 1987 April 1, 1986 April 1, 1986
Publications— <i>Margot Backas 786-0207</i>		
Reference Works— <i>Dorothy Wartenberg 786-0210</i> Tools— <i>Crale Hopkins, Gail Halkias 786-0210</i>	October 1, 1985 October 1, 1985	July 1, 1986 July 1, 1986
Editions— <i>Helen Aguera, Kathy Fuller 786-0210</i>	July 1, 1985	April 1, 1986
Translations— <i>Susan Mango, Amy Levine 786-0210</i>	June 1, 1986	April 1, 1987
Access— <i>Marcella Grendler, Richard Cameron, Patricia Shadle 786-0204</i>		
Research in Selected Areas— <i>John Williams 786-0204</i> Intercultural Research— <i>John Williams, Elizabeth Arndt 786-0204</i>	February 15, 1986 November 1, 1985	July 1, 1986 January 1, 1987
Centers for Advanced Study— <i>David Coder, Elizabeth Arndt 786-0204</i>		
DIVISION OF STATE PROGRAMS — <i>Marjorie Berlincourt, Director 786-0254</i> Each State establishes its own grant guidelines and application deadlines; a list of these State Programs may be obtained from the Division.		
OFFICE OF CHALLENGE GRANTS — <i>James Blessing, Director 786-0361</i>		
	May 1, 1986	December 1985
OFFICE OF PRESERVATION — <i>Harold Cannon, Director 786-0570</i> Preservation— <i>Steven Mansbach 786-0570</i>		
U.S. Newspapers Project— <i>Jeffrey Field 787-0570</i>	December 1, 1985 December 1, 1985	July 1, 1986 July 1, 1986

Guidelines are available from the Public Affairs Office two months in advance of the application deadline.
Telephone Device for the Deaf: 786-0282

RECENT NEH GRANT AWARDS

Archaeology & Anthropology

American Indian Archaeological Institute, Washington, CT; Russell G. Handsman: \$49,469. To prepare and publish a catalogue on native American woodsplint basketry in the northeastern United States. *GM*

American Museum of Natural History, NYC; Enid Schildkrout: \$25,755. To publish from a symposium on the Asante, their relationships with neighboring peoples, and the effects of these relationships on their history, culture, and society. *GM*

American Schools of Oriental Research, Philadelphia, PA; James A. Sauer: \$203,286. To conduct two six-week institutes for twenty college and university teachers, the first on the ancient Near East from the third to first millennia B.C., the second on ancient Palestine from paleolithic to Islamic times. *Emory U.*, Atlanta, GA; Clark V. Poling: \$170,846. To reinstall the Emory University collections of Old World archaeology. *GM*

Massachusetts Institute of Technology, Cambridge; Laurence Cohen: \$3,000. To publish a translation of a work by the German philosopher Hans Blumenberg on the continuing role of myth in the modern world. *RP*

Museum of American Folk Art, NYC; Robert Bishop: \$5,187. To publish from a symposium papers on the manifestations of religious faith in traditional art in America. *GM*

Nguzo Saba Films, Inc., San Francisco, CA; Carol M. Lawrence: \$45,000. To script three 30-minute television programs for children 8- to 12-years-old on folktales from around the world, which analyze the origins, similarities, and differences of the tales. *GN*

Simmons College, Boston, MA; Ching-chih Chen: \$219,245. To conduct public programs about the literary, historical, cultural, and artistic dimensions of the relatively short reign of the Emperor of China, the Ch'in Dynasty, with attention given to the excavation at Xian which will be produced for use on the latest videodisc hardware for public programming. *GL*

U. of Chicago, IL; Douglas C. Mitchell: \$4,000. To publish a translation from French essays presenting an anthropological perspective on 14th- and 15th-century Tuscany. *RP*

Arts—History & Criticism

Brick Store Museum, Inc., Kennebunk, ME; Laura F. Sprague: \$99,197. To catalogue the collections of fine and decorative arts dating from 1780 to 1830 held in four institutions in southern Maine. *GM*

Brooklyn Academy of Music, Inc., NY; Roger W. Oliver: \$153,884. To continue the educational components of the academy's "Next Wave" productions, which will include humanities programs exploring the notion of an artistic avant-garde and the historical evolution of opera and musical theater. *GP*

Centre for Jewish Arts and Letters, Chicago, IL; Nancy B. Katz: \$16,930. To conduct lectures and public forums accompanying a film festival devoted to the fate of the Judaic tradition in the 20th century and its reflection in film. *GP*

Cincinnati Symphony Orchestra, OH; Steven I. Monder: \$38,944. To compose and distribute programmatic essays on music history by its scholar-in-residence in book form and conduct related lectures and their broadcast via radio station WGUC. *GP*

College Art Association of America, Inc., NYC; Carol F. Lewine: \$21,691. To publish

papers which resulted from a symposium on Bernini held in conjunction with the 300th anniversary of his birth. *GM*

Columbia U., NYC; James S. Polshek: \$45,000. To publish the proceedings of a symposium "American Architecture: Innovation and Tradition" held in April 1983. *GM*

Columbia U., NYC; Angela Giral: \$450,000 FM. To catalogue on the RLIN national network and selective preservation the Avery Library's architectural drawings and development of a database/videodisc interface. *RC*

Cornell U., Ithaca, NY; Roger Parker: \$7,157. To conduct a conference comparing the historical, critical, and analytical problems in Verdi and Wagner scholarship. *RD*

Cornell U., Ithaca, NY; Bernhard Kendler: \$1,500. To publish an examination of the thematic and metaphoric unity in John Ruskin's thought through an analysis of his major works. *RP*

Craft and Folk Art Museum, Los Angeles, CA; Patrick H. Ela: \$26,000. To publish a catalogue examining the traditional textiles of Tunisia and North Africa in the social, historical, and tribal context of their manufacture. *GM*

Detroit Institute of Arts, MI; Alan P. Darr: \$200,000 OR; \$246,675 FM. To conduct a major interpretative exhibition with ancillary educational events and publications on the theme of Italian Renaissance sculpture in the time of Donatello. *GM*

George Mason U., Fairfax, VA; Lorraine A. Brown: \$248,700. To conduct a series of programs on the Federal Theatre Project of the WPA conveying the cultural diversity of America in the 1930s. Information about the history, literature, and arts criticism of the period is available in the WPA Federal Theatre collections housed in the university's Fenwick Library. *GL*

Illinois Institute of Technology, Chicago; George Schipporeit: \$200,000. To conduct lectures, seminars, two exhibits of work by students of Mies van der Rohe, and an exhibit catalogue with scholarly essays on the architect's role as a master teacher. *GP*

Jewish Museum, NYC; Emily D. Bilski: \$65,000. To conduct an exhibition, plus catalogue, symposium, film series, and other educational material, relating to the art and times of Felix Nussbaum, a German-Jewish artist (1904-1944). *GM*

Joslyn Art Museum, Omaha, NE; Hollister Sturges: \$18,275. To publish a symposium of seven papers dealing with 19th-century rural life. *GM*

Metropolitan Museum of Art, NYC; Paula L. Gerson: \$70,125. To publish the proceedings of a symposium on the art and life of the Middle Ages, with Abbot Suger as the focus. *GM*

Metropolitan Museum of Art, NYC; Edith Standen: \$100,000. To publish an interpretative catalogue of the museum's European Post-Medieval tapestries and related hangings. *GM*

Metropolitan Museum of Art, NYC; Alice Cooney Frelinghuysen: \$125,000. To implement a major exhibition and accompanying events on the theme of "Americans and the Aesthetic Movement." *GM*

Millennium Ensemble, Inc., Washington, DC; Frank A. Ames: \$550,000. To produce a one-hour television film as a pilot for a 10-part series tracing the development of Western art music and its connection to the broader history of Western culture. *GN*

Museum of Art, Carnegie Institute, Pittsburgh, PA; John R. Lane: \$61,835. To publish a 240 page catalogue of the American watercolors and drawings in the permanent collection of the Carnegie Museum. *GM*

New York Public Library, NYC; Diantha D. Schull: \$32,229. To research, develop and print a publication which relates the work of Max Ernst to the work of other 20th-century artists and writers. *GM*

Old Salem, Inc., Winston-Salem, NC; Frank L. Horton: \$27,500. To publish the first book in a series which examines the decorative arts of eight southern states as they reflect the social and economic history of the region. *GM*

Rutgers U., New Brunswick, NJ; Phillip D. Cate: \$47,000. To implement a catalogue of approximately 2,000 French graphics dating from 1870 to 1914 in the permanent collection of the Zimmerli Art Museum at Rutgers University. *GM*

San Francisco Symphony, CA; Peter Pastreich: \$50,000 FM. To conduct lecture-demonstrations and program notes offering critical and historical interpretations of music to be performed by the San Francisco Symphony. *GP*

Solomon R. Guggenheim Museum, NYC; Thomas M. Messer: \$75,000. To prepare and publish a definitive catalogue of the Peggy Guggenheim Collection. *GM*

Springfield Orchestra Association, MA; Marilyn M. Kushick: \$35,000. To conduct lectures and discussions by leading Handel scholars in conjunction with the Springfield Orchestra's tricentenary Handel Festival. *GP*

Rosalyn Tureck, NYC: \$25,000. To prepare a performance edition, with extensive introduction and notes, of the Chromatic Fantasia and Fugue (BWV 903) of J. S. Bach. *RE*

U. of California, Irvine; Nancy L. Ruyter: \$9,948. To conduct a conference to plan a comprehensive dance bibliography and discuss the inclusion of dance materials in the Theatre Research Data Center (TRDC) data bank and annual international bibliographies of theater. *RD*

U. of California, Los Angeles; Sue C. De Vale: \$8,900. To conduct a conference on the acculturation and continuation of Asian music in America and its influence on American composition and new instruments. *RD*

U. of Chicago, IL; Karen G. Wilson: \$7,651. To publish a critical study of the work of the Dutch abstract painter Piet Mondrian. *RP*

U. of Chicago, IL; Robert P. Morgan: \$10,000 OR; \$5,000 FM. To conduct a conference on the music of Austrian composer Alban Berg (1885-1935). *RD*

U. of Illinois, Urbana, Champaign, Roger G. Clark: \$3,000. To publish a historical survey of early 20th-century blues musicians in Georgia, North Carolina, and Virginia. *RP*

U. of Missouri, Columbia; Susan M. Denny: \$9,080. To publish a "Catalogue Raisonné" of the paintings of the 19th-century American artist George Caleb Bingham. *RP*

WGBH Educational Foundation, Boston, MA; Judith Wechsler: \$120,000 OR; \$15,000 FM. To produce one 30-minute program and scripting for one additional program for a proposed 13-part series on painting and the world of the painter from the Renaissance to the present. *GN*

Wadsworth Atheneum, Hartford, CT; Gregory Hedberg: \$181,490. To implement a catalogue to accompany an exhibition of approximately 100 objects from the total of 1,700 objects bequeathed to the Wadsworth Atheneum by J. P. Morgan. *GM*

Walker Art Center, Minneapolis, MN; Martin Friedman: \$275,000 OR; \$300,000 FM. To implement a major interpretative exhibition and various accompanying educational events on the topic "Tokyo: Form and Spirit." *GM*

Walker Art Center, Minneapolis, MN; Elizabeth N. Armstrong: \$86,785. To publish a comprehensive catalogue of the extensive holdings of contemporary prints recently acquired from Tyler Graphics, Ltd. *GM*

Winterthur Museum, DE; Ian M. G. Quimby: \$40,000. To publish a comprehensive 576-page catalogue which would examine the changing culture, evolving industry, commerce, and popular tastes of 18th- and 19th-century Americans and the influence of the print as an illustration through 389 prints and maps selected from the Winterthur collection. *GM*

Classics

New York Center for Visual History, NYC; Eva Burch: \$25,000. To plan a television presentation of Dante's "The Divine Comedy." *GN*

Rutgers U., New Brunswick, NJ; Jocelyn P. Small: \$100,000 OR; \$57,491 FM. To computerize the American portion of the Lexicon Iconographicum Mythologiae Classicae (LIMC), an encyclopedia synthesizing current knowledge of classical iconography from the end of the Mycenaean period to the beginning of the Early Christian period. *RT*

U. of Chicago, IL; Barbara J. Hanrahan: \$13,600. To publish in two volumes the first English-language translation of a group of papyri from Graeco-Roman Egypt called "The Greek Magical Papyri." *RP*

U. of North Carolina Press, Chapel Hill; Lewis A. Bateman: \$7,569. To publish a new text and translation of, and commentary on, Cicero's "Philippics." *RP*

History—Non-U.S.

American Historical Association, Washington, DC; Jamil Zainaldin: \$48,566. To collect documents for a supplementary volume to Max Farrand's edition of "The Records of the Federal Convention of 1787." *RE*

American Museum of Natural History, NYC; Thomas D. Nicholson: \$132,166. To publish the Northwest Coast American Indian Collection at the American Museum of Natural History and its development. *GM*

Asia Society, Inc., NYC; Allen Wardwell: \$18,109. To implement an educational program in conjunction with two forthcoming exhibitions, "Japanese Calligraphy from Western Collections" and "Sacred Treasures: Ornaments and Jewels from the Primitive Peoples of Indonesia, Sarawak and the Philippines." *GM*

Claremont Institute, CA; Larry P. Arnn: \$140,000. To script two 60-minute documentaries for television as part of a five-part series focusing on Winston Churchill's decisions and actions during the period September 1939 to December 1941. *GN*

Columbia U., NYC; Morton Klass: \$10,000. To conduct a conference on the political, economic, and socioreligious development of contemporary Pakistan. *RD*

Film Arts Foundation, San Francisco, CA; James S. Culp: \$24,398. To plan a one-hour television production examining the history and culture of pre-World War II China (1928-37) from an American perspective. *GN*

Film News Now Foundation, NYC; Mira Nair: \$25,000. To plan a one-hour documentary on the ways in which religion, myth, and history influence the status and roles of the women of India. *GN*

GWETA, Inc., Washington, DC; Charles B. Hobson: \$600,000 FM. To produce a nine-part documentary series for television on the interplay of indigenous, Islamic, and Western influences in African history and culture. *GN*

Harvard U., Cambridge, MA; Frank Moore Cross: \$15,132. To publish a 192-page book of nine papers presented by scholars at Harvard in March 1982 in conjunction with the NEH-funded exhibition "Danzig 1939: Treasures of a Destroyed Community," examining a pre-World War II Jewish community in its economic, historical, political, and artistic context. *GM*

Indiana U., Bloomington; John V. Lombardi: \$10,000. To conduct an international conference on inter-war Poland with focus on minority groups, cultural life, and problems of national independence in the 1930s. *RD*
Judah L. Magnes Memorial Museum, Berkeley, CA; Ruth Kelson Rafael: \$54,426. To publish an interpretative catalogue of the archival and oral history collections of the Western Jewish History Center. *GM*
Kent State U., OH; Paul H. Rohmann: \$3,110. To publish a detailed study of land tenure in Greece from Ottoman rule to independence (1800-1871). *RP*

Medici Foundation, Princeton, NJ; Theodore K. Rabb: \$350,000 OR; \$50,000 FM. To produce a 60-minute documentary television program entitled "The Warrior" which will, by focusing on a distinct social type common to the period, trace important themes and ideas in the Renaissance. The program is the pilot for a proposed 13-part series. *GN*
Mark J. Mirsky, NYC: \$11,250 FM. To translate from modern Hebrew two fully documented volumes, "The History of Pinsk from 1506 to 1880," by Mordechai Nadav and "The History of Pinsk from 1881 to 1941," by Azriel Shohat. *RL*
Northern Illinois U. Press, DeKalb, IL; Mary L. Livingston: \$2,691. To publish a study of the Russian nobility in the period between the emancipation of the serfs and the fall of the old regime. *RP*

Oregon Historical Society, Portland; Thomas Vaughan: \$90,485. To prepare and publish a three volume documentary history based upon source materials pertaining to Imperial Russia's three centuries of eastward expansion into Siberia, the North Pacific, and North America and her eventual withdrawal from this continent. *GM*

Philadelphia Museum of Art, PA; Martha Chahroudi: \$33,980. To conduct an exhibition of British photography between the years 1839 and 1900 which will explore the attitudes, values, and ideals of the Victorian era. *GM*

Princeton U. Press, NJ; Sanford G. Thatcher: \$5,000. To publish a study of early Japanese state ideology that documents the influence of Buddhism, Shinto, and folk religion as well as neo-Confucianism. *RP*

Princeton U. Press, NJ; Sanford G. Thatcher: \$5,500. To publish a monograph analyzing the emergence of popular culture in Russia, 1861-1917, through a study of literacy, printed materials, and literary themes. *RP*
Snow College, Ephraim, UT; Marilyn S. Larson: \$32,657. To develop a new integrated humanities course in the Western tradition that will focus on major works and involve significant writing assignments and obtain library acquisitions needed for the course. *EK*
SUNY Research Foundation/Binghamton, NY; Paul E. Szarmach: \$93,682. To conduct a six-week institute on Anglo-Saxon culture for 20 college teachers of medieval studies. *EH*

Stanford U., CA; Grant Barnes: \$4,224. To publish a study of rural social and economic change in North China from 1880 to 1945. *RP*
State Historical Society of Wisconsin, Madison; James P. Danky: \$140,912. To complete cataloguing of the Society's 8,000 newspapers and entry of bibliographic records and holding statements into the OCLC data base. *RN*

U. of Connecticut, Storrs; Lawrence N. Langer: \$21,909. To develop a model Western Civilization Honors course as well as discussion sessions for all faculty in the history department which will improve existing required Western Civilization courses. *EK*

U. of Hawaii at Manoa, HI; Robert Borgen: \$10,000 OR; \$30,000 FM. To implement an annotated translation, with detailed introduction, of a journal recording the travels to China's holy places and to the courts of northern and southern Sung emperors, written by the Japanese monk Jojin (Heian Period, 11th century). *RL*

U. of Texas, Austin; Forrest McGill: \$16,259. To publish symposium proceedings on the topic, "Nuremberg, A Renaissance City, 1500-1618." *GM*

U. of Toronto, Ontario; Prudence Tracy: \$4,301 OR; \$5,000 FM. To publish a history of western civilization using the Cosmic Dance as a central metaphor and tracing its changing meaning through the ages. *RP*
U.S. National Committee for Byzantine Studies, NYC; Margaret E. Frazer: \$10,000 OR; \$50,000 FM. To conduct an international congress of Byzantine Studies scholars which is meeting for the first time in the United States. *RD*

History—U.S.

Alabama Department of Archives and History, Montgomery, AL; Edwin C. Bridges: \$150,000 OR; \$34,781 FM. To catalogue and enter into the OCLC/CONSER national data base of records more than 3,600 U.S. newspapers held in Alabama repositories. *RN*

American Antiquarian Society, Worcester, MA; Joyce Ann Tracy: \$223,816. To complete cataloguing and database entry of records of the society's U.S. newspapers, which include 14,450 titles from 50 states, the District of Columbia, and the U.S. Virgin Islands. *RN*

American Antiquarian Society, Worcester, MA; John B. Hench: \$22,602. To conduct two series of illustrated public lectures with discussions supplemented by exhibitions from the library collections on the topics of "Popular Music in 19th-Century America" and "The Writing of American History." *GL*
American Historical Association, Washington, DC; Sheila Mann: \$24,575. To conduct in part the development of a television-assisted course on the U.S. Constitution which will include several half-hour television programs and various curricular materials for independent study. *EG*

Chrysler Museum at Norfolk, VA; Brooks Johnson: \$24,005. To publish a catalogue of Farm Security Administration photographs of Virginia and essays addressing the photographs as art and as materials that depict the culture represented. *GM*

Clark U., Worcester, MA; Tamara K. Hareven: \$10,000. To conduct a conference for historians and anthropologists to assess research in family history. *RD*

Duke U., Durham, NC; Judith G. Ruderman: \$200,000. To conduct a statewide series of Bicentennial community programs and study groups working with a sourcebook of primary documents concerning the ratification debates in North Carolina. *GB*

ETV Endowment of South Carolina, Spartanburg; Charles B. Potter: \$30,000. To produce four 30-minute radio dramas for an audience of young people and adults on the life of the Revolutionary War hero Francis Marion in the context of the war in the South and the social, political issues surrounding the war. *GN*

Educational Broadcasting Corporation, NYC; Jac Venza: \$55,000. To script three 30-minute television programs on the life of James Madison designed for young viewers and tied to the Bicentennial of the Constitution in 1987. *GN*

Eleutherian Mills-Hagley Foundation, Inc., Wilmington, DE; Jon M. Williams: \$11,250. To catalogue part of the 65,000 images in the Hagley Pictorial Collections consisting of prints, drawings, and photos documenting the development of the U.S. iron and steel industries. *GM*

Frances Perkins Film Project, Inc., NYC; Robert A. Potts: \$40,240. To script a 60-minute film on the life and work of Frances Perkins, Secretary of Labor (1933-1945) and the first woman to be a member of the president's cabinet. *GN*

Institute for Historical Study, San Francisco, CA; Joseph E. Illick: \$10,000. To plan the production of a slide-tape program of 50 minutes on the history of childhood in America. *GP*
Johns Hopkins U., Baltimore, MD; Michael C. Alin: \$10,000. To conduct a conference, on the American Revolution and to plan further research programs relating to the bicentennial of the U.S. Constitution (1787-89). *RD*

Kansas State Historical Society, Topeka; Eugene D. Decker: \$232,038. To complete cataloguing and national database entry for the U.S. newspapers at Kansas State Historical Society, which holds more than 11,000 U.S. titles. *RN*

Los Angeles Public Library, CA; Bettye H. Ellison: \$87,096. To catalogue and conserve selected images from an extensive collection of nitrate and glass plate negatives illustrating places, events and people in the Los Angeles area from the 1880s to the 1930s. *RC*
Louisiana State U., Baton Rouge; Beverly Jarrett: \$4,838. To publish the third and final volume in a history of the Union cavalry in the Civil War. *RP*

Maine Historical Society, Portland; Neal W. Allen, Jr.: \$51,105. To publish eleven symposium papers examining the economic, social, and political history of Maine during the years between the Revolution and sepa-

ration from Massachusetts in 1820. *GM*
Middlebury College, VT; Richard H. Dollase: \$72,285. To conduct a four-week institute for 20 professors of education on U.S. history, with a focus on American federalism, 1781-1860. *EH*

Mississippi Department of Archives and History, Jackson, MS; Julia M. Young: \$9,904. To plan Mississippi's participation in the bibliographic phase of the U.S. Newspapers Project. *RN*

Museums at Stony Brook, NY; Martha V. Pike: \$220,000. To continue research, preparation, and publication of a two-volume catalogue of the museums' collection of nearly 300 horse-drawn vehicles. *GM*
New York Historical Society, NYC; Claire B. de Mandy: \$105,400. To complete cataloguing and database entry of the records of the society's U.S. newspapers, which represent more than 85,000 titles from 50 states. *RN*

Oakland Museum Association, CA; L. Thomas Frye: \$100,286. To develop and produce a catalogue to accompany the Oakland Museum's exhibition on California's social, economic, and political history from the early Indian era through the 20th century. *GM*
Ohio Historical Society, Columbus; Dennis East: \$9,969. To plan a project in preparation for the creation of an online bibliography of Ohio newspapers. *RN*
Princeton U. Press, NJ; Sanford G. Thatcher: \$4,000. To publish a work of comparative history that follows a colony of Scottish Lowlanders to eastern New Jersey, where they settled in 1683. *RP*

Rutgers U., New Brunswick, NJ; Gary A. Puckrein: \$49,000. To conduct a two-day public conference relating Afro-Americans' civil rights struggle to the bicentennial of the Constitution of the United States entitled "The Dream: Afro-Americans and the Evolution of the American Constitution." *GP*
State Library of Pennsylvania, Harrisburg; David R. Hoffman: \$200,000 OR; \$112,418 FM. To catalogue and enter into the CONSER national data base records of U.S. newspapers held in Pennsylvania repositories. *RN*
SUNY Research Foundation/Albany, NY; Anne F. Roberts: \$60,900. To conduct a series of public programs on the history of the city of Albany, N.Y. which will use the history collections in the Albany Public Library, SUNY University Libraries, the New York State Library, and the Library at the Albany Institute of History and Art. *GL*

Suquamish Tribal Cultural Center, WA; Carey T. Caldwell: \$41,701. To publish a catalogue expanding interpretation of "The Eyes of Chief Seattle" exhibition, which documents the lives of Indians of Puget Sound through artifacts, historical photographs and quotes from tribal elders. *GM*
U. of Kentucky, Lexington; Paul A. Willis: \$142,136. To implement the Kentucky Newspaper Bibliographic Control Project, which will catalogue and enter into the CONSER national data base information on approximately 2,700 newspapers held in repositories throughout the state. *RC*

U. of New Mexico, Albuquerque; Paul Vassallo: \$8,000. To plan New Mexico's participation in the bibliographic phase of the U.S. Newspapers Project. *RN*

U. of Puerto Rico, Rio Piedras; Luisa Vigocpeda: \$9,000. To plan Puerto Rico's participation in the bibliographic phase of the U.S. Newspapers Project. *RN*

U. of South Carolina, Columbia; Eugene Lyon: \$13,932 FM. To retrieve, transcribe, and translate materials on Santa Elena, one time capital of Spanish Florida (1566-87), from the Archives of the Indies in Seville, Spain. *RL*

U. of Utah, Salt Lake City; Roger K. Hanson: \$109,102. To conduct the Utah newspaper project for bibliographic control over the state's newspaper collections and entry of records into the CONSER national data base. *RC*

Western Museum of Mining and Industry, Colorado Springs, CO; Peter M. Molloy: \$13,984. To install an addition to a permanent exhibition devoted to the history of western mining. *GM*

Western Reserve Historical Society, Cleveland, OH; Marian Sweton: \$84,754. To complete cataloguing and database entry of records of U.S. newspapers, which include more than 5,800 titles. *RN*

Yale U., New Haven, CT; William Peters: \$20,000. To plan three one-hour television dramas focusing on the experiences of several American loyalists before, during, and after the American Revolution, which, in general, reflect the broader loyalist experience. *GN*

Interdisciplinary

Adler Planetarium, Chicago, IL; Sara S. Genuth: \$76,167. To research and prepare a catalogue interpreting the permanent collection of approximately 1,100 scientific instruments dating from 1131 to 1984 in the Adler Planetarium. *GM*

American Council of Learned Societies, NYC; Herbert C. Morton: \$225,000 FM. To establish an Office of Scholarly Communication to ensure the participation of humanities scholars in decisions involving major technological changes in the system of scholarly communication. *OP*

Asia Society, Inc., NYC; Marshall M. Bouton: \$25,000. To plan new programs of public education on the history and culture of selected Asian nations, including countries which are less familiar to the American public such as Burma, Malaysia, Pakistan, and Laos. *GP*

Asian Cultural Council, NYC; Ted M. G. Tanen: \$25,000. To plan and coordinate a series of scholarly programs interpreting the art of India, a part of the "Festival of India" in the United States sponsored by both governments, which will present the historical and philosophical context in which Indian art is created and performed. *GP*

Barnard College, NYC; Suzanne F. Wemple: \$10,000. To conduct an interdisciplinary conference on the role of women in the Middle Ages and the Renaissance. *RD*

Bernice P. Bishop Museum, Honolulu, HI; Dora D. Jacroux: \$43,783. To implement an exhibition on the Japanese in Hawaii through the use of photographs. *GM*

Bradford College, MA; Janice S. Green: \$51,500. To conduct seven interrelated activities, some of which include a "great books" collegium for faculty, a sophomore honors seminar, core courses, the improvement of humanities library holdings, and a humanist-in-residence program. *EM*

Camera News, Inc., NYC; Pearl Bowser: \$51,120. To conduct a film/lecture series on the culture and heritage of Africa and the black diaspora accompanied by scholarly lectures and discussions on both the topics and the film productions themselves, which will travel to ten national sites. *GP*

Children's Museum of Boston, MA; Elaine H. Gurian: \$29,757. To prepare a catalogue on the Museum's 19th- and 20th-century Northeast American Indian collection. *GM*
Coahoma Junior College, Clarksdale, MS; Jimmy Wiley: \$14,972. To plan a humanities curriculum that would be integrated into the vocational and technical programs of the college. *EK*

Coppin State College, Baltimore, MD; Alice M. Grant: \$59,977. To conduct a four-week institute for high school juniors on the American dream in the 20th century. *ET*

Davidson College, NC; Robert J. Manning: \$168,210. To revise the freshman-sophomore humanities curriculum with increased attention to writing skills, the development of interdisciplinary seminars for juniors and seniors, faculty development, and two new faculty positions. *EM*

Dyersburg State Community College, TN; David Kelly: \$10,455. To obtain consultant assistance to complete an assessment of the college's humanities offerings and to develop plans for improvements. *EK*

Edison Institute, Dearborn, MI; Donna R. Braden: \$167,560. To research and produce an interpretative catalogue of artifacts in the Edison Institute which documents and reflects social and cultural change in American leisure pursuits between 1800 and 1950. *GM*

Elmira College, NY; Darryl Baskin: \$30,000. To conduct curricular development workshops, visits by outside scholars in celebration of Mark Twain's 150th birthday, and faculty participation in a meeting of the American Studies Association. *EL*

Fleming Museum of U. of Vermont, Burlington; Glenn E. Markoe: \$76,430. To research and publish a catalogue documenting the Read collection of Northern Plains Indian art. *GM*

Franklin Institute Science Museum, Philadelphia, PA; Daniel Goldwater: \$200,000. To implement a major permanent installation on electrical science and technology. *GM*
Georgetown U., Washington, DC; Kathryn M. Olesko: \$14,000. To research the Konigsberg Seminar and its impact upon physics teachers and instruction in German secondary schools, 1834-1890. *RH*

Harvey Mudd College, Claremont, CA; Richard G. Olson: \$70,000. To research, leading to a synthetic interpretation, the historical processes by which scientific ideas and attitudes have come to inform Western cultural values as a whole. *RH*

Hebrew Union College, Cincinnati, OH; Herbert H. Paper: \$98,896 OR; \$17,900 FM. To prepare a complete, annotated edition in Yiddish of the works of Sholem Aleykhem. *RE*

Hofstra U., Hempstead, NY; Robert C. Vogt: \$100,000. To design humanities courses for a new core curriculum, the integration of these courses with freshman English, and new faculty positions. *EM*

Johns Hopkins U., Baltimore, MD; Peter Achinstein: \$128,000. To provide a philosophical and historical study of scientific methods with a special emphasis on 19th-century physics. *RO*

Kean College of New Jersey, Union; Mary F. Lewis: \$193,872 OR; \$50,000 FM. To revise and implement a new six-course required core curriculum centered on the study of the humanities with partial support for faculty and course development and evaluation costs. *EM*

Kirkwood Community College, Cedar Rapids, IA; Rhonda N. Kekke: \$300,630 OR; \$2,200 FM. To implement faculty development, improve student writing and reasoning, strengthen the philosophy program, improve the humanities library collection, and enhance the resources of the University of Iowa. *EM*

Los Rios Community College District, Sacramento, CA; Ruth L. Sime: \$23,932. To prepare a scientific and personal biography of Lise Meitner (1878-1968), a major physicist. *RH*

Louisiana State U., Baton Rouge; Beverly Jarrett: \$3,152. To publish a political biography of Marcus Garvey set in the context of the black nationalist movement of the early years of this century. *RP*

Marian Brazziel Association, Mansfield, CT; Marian E. Brazziel: \$24,455. To conduct a study to test the proposition that type, size, and Carnegie classification of colleges, together with access to financial assistance in graduate school, influence blacks' entry into and completion of doctoral study in the humanities. *OP*

Memphis State U., TN; Paul S. Ropp: \$49,105. To conduct a major historical symposium on traditional Chinese culture and civilization, related public discussions, and publication of a summary volume written and edited for the general reader. *GP*

Michigan State U., East Lansing; Paul H. Barrett: \$8,071. To produce concordances to Darwin's "The Expression of the Emotions in Man and Animals," "The Descent of Man and Selection in Relation to Sex," and "The Origin of Species, Sixth Edition." *RT*

Museum of the American Indian, NYC; Roland W. Force: \$175,963 OR; \$60,000 FM. To implement a traveling exhibition, catalogue, and programs exploring the significance of dolls among the native peoples of the Americas. *GM*

Museum of Science and Industry, Chicago, IL; David A. Ucko: \$109,570 OR; \$100,000 FM. To install a permanent exhibition devoted to understanding the way architecture relates to our daily environment as well as to decisions such as urban planning. *GM*

National Yiddish Book Center, Amherst, MA; Marlene J. Booth: \$35,000. To script a 60-minute documentary film about the once-influential Yiddish newspaper, the Jewish *Foruud*, its editor, Abraham Cahan, and the role of this newspaper in the acculturation process of Jewish immigrants in America. *GN*

New School for Social Research, NYC; Richard Kaplan: \$21,916. To plan a television film dealing with the emigration of European scholars and intellectuals to the United States, prior to and during World War II, and the impact these emigres have had on American culture, in particular the humanities disciplines and professions. *GN*

New York Association for the Blind, NYC; Barbara Silverstone: \$725. To employ an archival consultant for several days to advise the organization regarding the disposition of its records. *RC*

NSF/Albert Einstein Medical Center; Bonnie F. Carter: \$10,000. To conduct a conference on the legal and ethical implications of research on biological factors affecting the capacity for responsible behavior. *RH*

Oakton Community College, Des Plaines, IL; Leona M. Hoelting: \$14,905. To implement a pilot humanities program involving public libraries, elementary schools, and

senior citizen centers. In libraries school children will meet senior citizens for inter-generational discussions of literature, drama, history, and philosophy under the supervision of scholars and discussion leaders. *GL*

Pacific Science Center, Seattle, WA; Patricia Cosgrove-Smith: \$108,397. To produce interpretative materials for an exhibition on the daily life of the Kwakiutl Indians on the Northwest Coast of America around 1900. *GM*

Polish American Ethnic Committee, Inc., NYC; Witold Plonski: \$129,000 OR; \$84,000 FM. To focus on themes reflecting the history, literature, arts, and culture of Poland and the Polish-American heritage designed to promote an awareness and the use of humanities resources in the nation's libraries and to provide opportunities to learn about Polish culture. *GL*

Public Television Playhouse, Inc., NYC; David M. Davis: \$20,027. To obtain consultants to plan and script a four-hour dramatic series about Gerald Murphy, American painter, 1888-1964, and his wife Sara, who were the focal point for the American expatriate circle of the 1920s, including Fitzgerald, Hemingway, Dos Passos, Dorothy Parker, and Archibald MacLeish. *GN*

Research Libraries Group, Inc., Stanford, CA; Barbara J. Brown: \$162,666 FM. To enter on the RLIN data base over 21,000 records describing manuscript and archival collections at 12 major research institutions. *RC*

Riverside Municipal Museum, CA; Christopher L. Moser: \$51,131. To research, prepare, and publish a catalogue interpreting the basketry of Central California Indians (Yokuts, Kawaiisu, Panamint, Tubatulabal, Paiute, Mono, Washoe, Miwok, Costanoan, Pomo, Wintum, and Maidu). *GM*

Southwest Parks and Monuments Association, Globe, AZ; Elizabeth C. Bauer: \$34,963. To research a comprehensive catalogue of the applicant's collection of Navajo weaving. *GM*

Spelman College, Atlanta, GA; June M. Aldridge: \$248,768 OR; \$67,549 FM. To conduct a newly instituted humanities core program, which includes four new faculty positions, summer workshops, and to provide visiting scholars, a sabbatical program, and a faculty seminar. *EM*

Stanford U., CA; Grant Barnes: \$13,249. To publish a two-volume work that traces the development of Japanese poetry from earliest times to the compilation of the tenth-century anthology, "Kokin Wakashu." *RP*

SUNY Research Foundation/Albany, NY; Eloise A. Briere: \$109,876. To continue the Franco-American and Quebec Heritage Series, a library-based project that focuses on the cultural heritage of Franco-Americans in the northeast states and in Canada. The SUNY Albany collection provided the materials for programs in upstate New York and in Canada. *GL*

SUNY Research Foundation, Albany, NY; Phyllis D. Bader-Borel: \$8,553. To conduct a planning process in which representatives from nine colleges will work together with consultants to design a model course exploring links between the humanities and technology for use on these campuses. *EK*

Tacoma Community College, WA; Devon Edrington: \$18,542. To plan a program in which a six-member faculty committee will work with a recognized humanities scholar to improve general education courses and revitalize the humanities faculty. *EK*

Temple U., Philadelphia, PA; David M. Bartlett: \$4,000. To publish a social history of young working women in New York City at the turn of the century and of the effect their increasing independence had on the development of new social and cultural activities. *RP*

Textile Museum, Washington, DC; Ann P. Rowe: \$25,000. To publish papers resulting from a symposium on Andean Textiles. *GM*

Union College, Schenectady, NY; Harry Marten: \$90,407. To develop a series of three interdisciplinary courses to explore historical, philosophical, literary, and artistic connections between the United States and the Spanish-speaking world in this century which will serve as a model to meet a possible new sophomore requirement. *EK*

U. of Arizona, Tucson; Gregory L. McNamee: \$2,800. To publish a monograph on the first 22 years (1882-1904) of the Indian Rights Association. *RP*

U. of Dayton, OH; Michael A. Payne: \$182,369 OR; \$20,000 FM. To develop an interdisciplinary core track—involving required courses in philosophy, history, English, religious studies, and the social and physical sciences—structured around the theme of

pluralism and human values. *EM*

U. of Maryland, Eastern Shore, Princess Anne; Chester M. Hedgepeth: \$110,206. To strengthen a nine-hour sequence in the humanities through faculty-development activities, visiting scholars, and consultants. *EM*

U. of Massachusetts, Amherst; Bruce G. Wilcox: \$5,463. To publish a volume of previously unpublished writings of W. E. B. Du Bois that span the years from 1887 to 1961. *RP*

U. of Minnesota, St. Paul; Arthur L. Norberg: \$10,000. To conduct a conference where archivists, records managers, historians, and data processors will discuss the problems in developing criteria for selection and preservation of historical materials generated through modern information processing technology. *RD*

U. of Mississippi, University; Charles R. Wilson: \$10,000. To conduct a conference on religious life in the South: evangelical protestantism, diversity, the black religious heritage, and social reform. *RD*

U. of Mississippi, University; Ronald W. Bailey: \$15,000. To plan a series of public programs focusing on the historical importance of black migration from Mississippi to Memphis, St. Louis, and Chicago. *GP*

U. of Notre Dame, IN; Anastasia F. Gutting: \$149,787 OR; \$50,000 FM. To revise the required core course offered by the College of Arts and Letters and partially support faculty development costs, specifically designed to increase the participation of senior faculty members in the core course. *EK*

U. of Oregon, Eugene; John Nicols: \$189,843 OR; \$19,500 FM. To conduct a series of public lectures in ten Oregon community libraries focusing on the essential character of the humanities themselves—the analysis and understanding of *res gestae*, what humankind has experienced and achieved. *GL*

U. of Pittsburgh, PA; Bernard R. Goldstein: \$46,412. To research the significance of astronomy in the medieval cultures of Judaism, Islam, and Christendom. *RH*

U. of Santa Clara, CA; Joseph L. Subbiondo: \$126,144 OR; \$32,000 FM. To conduct faculty development activities associated with the implementation of three aspects of the new university curriculum: composition and rhetoric, ethics, and Western culture. *EM*

U. of Tennessee, Knoxville; Lynn J. Champion: \$179,522. To conduct reading-discussion programs using selections from regional and classical literature on "The Individual's Relationship to the Community: Interpreting the Human Experience." Discussions will occur at six-week intervals in public libraries in 12 counties in Tennessee, Kentucky, and Virginia. *GL*

U. of Washington, Seattle; Naomi B. Pascal: \$5,000. To publish a study of the sacred and secular art of the Tlingit Indians of southeastern Alaska. *RP*

U. of Wisconsin, Green Bay; David H. Galaty: \$95,639. To obtain faculty released time for an interdisciplinary project on major cultural upheavals of the early 20th century through faculty development, preparation of materials and new courses. *EL*

Vanderbilt U., Nashville, TN; Richard M. Zaner: \$10,000. To conduct a conference where philosophers, historians, doctors, and lawyers will analyze the conceptual, moral, and legal issues inherent in the various definitions of death. *RD*

Vassar College, Poughkeepsie, NY; Peter G. Stillman: \$19,684 OR; \$12,000 FM. To provide faculty released time for a seminar to develop an interdisciplinary course that will explore the philosophical and historical roots of modern science and technology. *EK*

Virginia Polytechnic Institute & State U., Blacksburg; Richard M. Burian: \$120,000. To research a history of concepts of the gene, 1890-1980. *RH*

Willamette U., Salem, OR; William E. Duvall: \$138,159 OR; \$34,540 FM. To conduct an integrated four-year humanities program that includes paired humanities courses, a common reading list, and new seminars and courses at the upper-division level. *EM*

Winterthur Museum, DE; Ian M. G. Quimby: \$40,000. To produce a publication on Winterthur's collection of early American seating furniture (1630-1730) through an examination of its technology, commerce and culture. *GM*

Jurisprudence

Columbia U., NYC; Louis Henkin: \$152,178. To conduct a series of studies on the impact of American constitutionalism abroad and to conduct a series of public forums on this subject in New York, Dallas, Los Angeles, Philadelphia, and Denver. *GB*

Metropolitan Pittsburgh Public Broadcasting, PA; Danforth P. Fales: \$450,000. To produce one 60-minute documentary film, "The Bill of Rights in the Street, The Courts, and the Jails," as a pilot for a nine-part series. *GN*

Past America, Inc., Miami, FL; Bernard A. Weisberger: \$30,000. To script one 60-minute television docudrama on the 1944 Supreme Court case, "Korematsu v. United States," as part of a proposed series on significant Supreme Court cases. *GN*

Language & Linguistics

California Lutheran College, Thousand Oaks; Janice M. Bowman: \$41,821. To have faculty strengthen the teaching of clusters of humanities core courses through a program of faculty development in cross-disciplinary writing. *EL*

Georgetown U., Washington, DC; Deborah F. Tannen: \$79,440. To conduct a four-week institute for 25 faculty members to introduce them to recent developments in humanistic linguistics. *EH*

Indiana U., Bloomington; Stephen A. Halkovic: \$3,500. To publish a modern Mongolian-to-English dictionary of some 40,000 key words with extensive examples of usage. *RP*

La Roche College, Pittsburgh, PA; Bonnie A. Hauck: \$10,000. To obtain consultant and faculty released time to develop plans for strengthening the foreign language curriculum. *EL*

Wolf Leslau: \$27,000. To complete a dictionary of Ge'ez, the language of Classical Ethiopia. *RT*

Ohio State U. Research Foundation, Columbus; Leon I. Twarog: \$150,000. To conduct an experimental project in the teaching of foreign languages through an individualized instruction program and the use of a telephone center. Individualized courses in languages, both commonly and uncommonly taught, will be developed and refined. *EG*

U. of North Carolina, Chapel Hill; John B. Smith: \$100,000 OR; \$85,352 FM. To reprogram and enhance an existing language analysis system (ARRAS) designed for use on IBM mainframe computers to make it available on a number of different microcomputers. *RT*

U. of Texas, Arlington; Thomas E. Porter: \$392,029. To conduct a joint project by the university, the Dallas County Community College District, Tarrant County Junior College, and the Arlington Independent School District to integrate the study of humanities texts with composition. *EL*

U. of Virginia, Charlottesville; William L. Miller: \$15,000. To conduct faculty workshops to deepen the study of the humanities within the new Rhetoric and Communication Studies Department. *EL*

U. of Wisconsin, Madison; Patrick R. Bennett: \$74,995. To prepare a comparative dictionary of Dhaagicw languages, an important group of African languages spoken by nearly 40 percent of all Kenyans. *RT*

Literature

Alabama State U., Montgomery; Alma S. Freeman: \$60,000. To conduct a four-week institute for 35 high school juniors on heroism in mythology, poetry, drama, and the novel. *ET*

Albany State College, GA; James L. Hill: \$60,000. To conduct a four-week, intensive summer institute which will emphasize the study of American short stories, expository writing about literature, and the study of language. *ET*

Arizona State U., Tempe; Jeanie R. Brink: \$143,575. To conduct a six-week institute on "Paradise Lost" for 24 college and university teachers. *EH*

Columbia U. Press, NYC; William F. Bernhard: \$2,300 FM. To publish a monograph

on the fiction of the Japanese writer Arishima Takeo (1878-1923). **RP**

Community College Humanities Association, Cranford, NJ; Joseph T. Skerrett: \$126,704. To conduct a four-week institute for 40 two- and four-year college teachers on new theoretical approaches to the study of literature. **EH**

Cornell U., Ithaca, NY; Bernhard Kendler: \$4,747. To publish a volume in the Cornell edition of the works of William Wordsworth. **RP**

Dartmouth College, Hanover, NH; Kevin S. Brownlee: \$275,867. To conduct two annual six-week institutes on Dante for 30 college and university teachers. **EH**

Dartmouth College, Hanover, NH; Robert Hollander: \$120,000 OR; \$60,000 FM. To create a data base of the texts of approximately 80 of the 125 individual commentaries on Dante's *Divine Comedy* from various languages written in the last 662 years. **RT**

Dillard U., New Orleans, LA; Yvonne H. Ochillo: \$60,000. To conduct a four-week institute for 30 high school juniors on 20th-century American literature. **ET**

Fauquier County Public Library, Warrenton, VA; Bridget A. Bradley: \$195,806. To conduct literature discussion groups in more than 40 libraries in Virginia. Reading discussion programs of six to eight sessions each will provide more than 200 programs about "Literary Reflections of the New South" to more than 20,000 Virginians over a period of two years. **GL**

Franklin and Marshall College, Lancaster, PA; Bradley Dewey: \$60,454. To conduct a series of English institutes for secondary school teachers throughout Pennsylvania. **ES**

Georgia Tech Research Institute, Atlanta; Paul B. Armstrong: \$43,725. To develop a new introductory course for a literature and science concentration in the English Department. **EK**

Johns Hopkins U., Baltimore, MD; Eric F. Halpern: \$4,000. To publish a study of the influence of Edmund Spenser's poetry on William Blake. **RP**

Kent State U., OH; Paul H. Rohmann: \$4,061. To publish the final volume in an edition of the works of Charles Brockden Brown (1771-1810), America's first professional novelist. **RP**

Lancit Media Visions, Inc., NYC; Twila C. Liggett: \$24,998. To plan 13 30-minute television programs for 8- to 12-year-olds which will focus on the classics in children's literature through literary analysis which will explore literature, make it exciting, and help children develop the habit of critical reflection. **GN**

Learning in Focus, Inc., NYC; Robert Geller: \$268,950. To script a series of dramatizations of 11 American short stories, each featuring a youthful protagonist, to result in nine hours of programming for young people ages 13 to 18. **GN**

Longwood College, Farmville, VA; Ellery Sedwick: \$28,492. To redesign English 101, "Introduction to Literature and Composition," to focus on a long serial work of literature each semester. Faculty will be prepared to teach the long novel and to provide historical background in this required course. **EK**

Louisiana State U., Baton Rouge; Beverly Jarrett: \$1,300. To publish an analysis and interpretation of the work of Emily Dickinson as a philosophical poet. **RP**

Louisiana State U., Baton Rouge; James Olney: \$10,000 OR; \$7,201 FM. To conduct a conference on the theory, method, and criticism of autobiography as a literary genre. **RD**

Metropolitan Pittsburgh Public Broadcasting, PA; Dan P. Fales: \$262,070. To produce a one-hour pilot on Franz Kafka's "Metamorphosis" for an 11-part television series adapted from Vladimir Nabokov's lectures on literature. **GN**

National Radio Theatre of Chicago, IL; Yuri Rasovsky: \$250,165. To produce 13 two-hour weekly radio dramatizations of great plays from Western civilization extending from classical antiquity to the post-Romantic era. **GN**

New York Center for Visual History, NYC; Lawrence Pitkethly: \$150,000. To script three individual one-hour television documentaries on American poets Sylvia Plath, Elizabeth Bishop, and Robert Lowell and a one-hour composite program on Langston Hughes, Gwendolyn Brooks, and Robert Hayden. **GN**

New York U., NYC; Macha L. Rosenthal: \$115,254. To conduct a six-week institute for 25 faculty members to study the poetics implicit in modern verse. **EH**

Paine College, Augusta, GA; Vivian U. Robinson: \$60,000. To conduct a four-week institute for 35 high school juniors on the theme of heroism in literature. **ET**

Mary L. Pitlick, Washington, D.C.: \$36,455. To complete an edition of selected letters of Edith Wharton. **RE**

Radio Drama Network, NYC; Himan Brown: \$2,400. To plan a 13-part series for radio of important American plays presented in their entirety. **GN**

Rutgers U., New Brunswick; Michael C. Jaye: \$25,000. To plan a one-hour documentary on the life, work, and influence of the poet William Wordsworth. **GN**

Shoe String Press, Inc., Hamden, CT; James Thorpe, III: \$5,992. To publish a study of Japanese influences on American poets from Whitman and Longfellow through Ezra Pound, Amy Lowell and the imagists to Kenneth Rexroth, Richard Wright, and Gary Snyder. **RP**

SUNY Research Foundation/Bufalo, NY; Constantine Tung: \$10,000 OR; \$1,500 FM. To conduct an international research conference on the significance, achievements and problems of contemporary Chinese drama from 1949 to the present. **RD**

SUNY Research Foundation/College at Buffalo, NY; Lee Ann Grace: \$14,900. To conduct a humanities program celebrating the 350th anniversary of the first production of John Milton's masque *Comus* which includes a lecture series, three colloquia, three interpretive exhibits, and a lecture-dance demonstration focusing on Milton and 17th-century literature and history. **GL**

U. of California, Santa Cruz; Murray Baumgarten: \$128,186. To conduct a six-week institute for 20 college and university teachers on the novels of Charles Dickens in their Victorian context. **EH**

U. of California, Berkeley; Walter B. Michaels: \$127,021. To conduct a five-week institute for 24 faculty members on major works and issues of American realism in literature and art. **EH**

U. of Chicago, IL; Barbara J. Hanrahan: \$10,000 OR; \$3,033 FM. To publish a transcription, with facsimiles, of Dickens' working notes for his novels in which one can see him sketching plot developments, noting motifs and recurring images, working out chronologies, and experimenting with names. **RP**

U. of Georgia Press, Athens; Karen K. Orchard: \$3,847. To publish a study of the poet Robert Burns' place in 18th-century post-Augustan literature. **RP**

U. of Illinois, Chicago Circle; Jonathan Arac: \$42,853. To provide partial faculty released time, training seminars, consultant costs, and evaluator expenses for the development of a revised three-term introductory humanities course, "Reading Literature." **EK**

U. of Maryland, College Park; Jackson R. Bryer: \$90,000. To prepare a census and selective edition of the correspondence of Eugene O'Neill. **RE**

U. of Missouri, Columbia; Susan M. Denry: \$14,600. To publish a two-volume edition of Ralph Waldo Emerson's poetry notebooks. **RP**

U. of New Mexico, Albuquerque; Luther Wilson: \$10,000 OR; \$1,400 FM. To publish a color facsimile of an Aztec codex, the Codex Mendoza, which will be accompanied by essays on its history, contents, and interpretation. **RP**

U. of Oklahoma, Norman; John N. Drayton: \$9,080. To publish an alphabetical compilation of every image in the 24 emblem books printed in England between 1500 and 1700. **RP**

U. of Pennsylvania Press, Philadelphia; Thomas M. Rotell: \$5,000. To publish a revisionist theory of Charles Dickens' social philosophy, which draws particularly on the novels *Barnaby Rudge*, *Nicholas Nickleby*, *Martin Chuzzlewit*, and on *American Notes*. **RP**

U. of Washington, Seattle; Amy D. Colin: \$10,000 OR; \$21,218 FM. To conduct an international symposium on the philosophical, religious, historical, and linguistic aspects of Paul Celan's poetry. **RD**

ViceVersaVision, Noroton, CT; D. Brooks Jones: \$100,000. To script and produce one 30-minute television program for an 8- to 12-year-old audience encouraging an understanding of poetry. **GN**

WGBH Educational Foundation, Boston, MA; Everett C. Frost: \$120,232. To produce 14 30-minute radio programs on 19th-century American literature for a young audience. **GN**

WGBY-TV, Springfield, MA; William P. Perry: \$350,000 OR; \$650,000 FM. To produce a three-hour television dramatization

of *Adventures of Huckleberry Finn*, the final program in the Mark Twain series, and a 30-minute documentary on the writing and critical reception of the book to mark the 100th anniversary of its publication in 1885. **GN**

Weston Woods Institute, CT; Morton Schindel: \$44,000. To produce one 30-minute television program for children as a pilot for a series of stories featuring 20th-century children's literature for youngsters 4 to 7 years old. **GN**

Yale U., New Haven, CT; Duncan Robinson: \$101,202. To conduct a four-week institute for 20 faculty members on major issues in the study of art and literature in 18th-century England. **EH**

Philosophy

CUNY Research Foundation/Lehman College, Bronx, NY; Richard L. Mendelsohn: \$60,000 OR; \$29,470 FM. To prepare a cadre of faculty to teach a newly designed rigorous college-level basic logic course, and to further refine and evaluate the course. **EK**

Eastern Kentucky U., Richmond, KY; Frank C. Williams: \$50,029. To develop microcomputer software to be used by students in all sections of Philosophy 100, the informal logic course at this university. The computer exercises will augment the classwork and accelerate the pace of learning. **EK**

ETV Endowment of South Carolina, Spartanburg; Sidney J. Palmer: \$75,000. To script one 60-minute television program and the writing of four treatments on the subject of utopian thought from ancient times to the present. **GN**

Indiana U., Bloomington; Janet Rabino-witch: \$8,800. To publish a volume in the chronological edition of the "Writings of Charles Sanders Peirce," Volume 3, covering the years 1872-1878. **RP**

Kentucky State U., Frankfort; Thomas J. Slakey: \$58,907. To conduct a four-week institute for high school juniors on ancient and American political philosophy. **ET**

Lawrence Erlbaum Associates, Inc., Hillsdale, NJ; Lawrence Erlbaum: \$5,000. To publish a translation of two works by the Enlightenment philosopher, the Abbe de Condillac: "Essays on the Origins of Human Knowledge" and the "Course of Instruction for the Prince of Parma." **RP**

Louisiana State U., Baton Rouge; Beverly Jarrett: \$1,600. To publish an examination into the nature and basis of perceptual knowledge that defends a realist theory of perceptions. **RP**

Memphis State U., TN; Ronald H. Epp: \$9,925. To conduct a conference on recent scholarly research on the scientific thought of the ancient Stoics and the subsequent impact of Stoicism on modern philosophy and science. **RD**

Elaine Spitz, NYC: \$22,300. To prepare an edition of two philosophical tracts by Damaris Cudworth Masham, the philosopher Locke's "Learned Lady." **RE**

Trinity U., San Antonio, TX; Curtis A. Brown: \$119,552 OR; \$25,000 FM. To obtain faculty released time and consultant costs for the development of a new series of thematic courses in the history of philosophy. **EL**

U. of Minnesota, St. Paul; C. W. Savage: \$120,000. To conduct research at the Center for Philosophy of Science assessing and comparing major positions in contemporary analytic philosophy of science. **RH**

U. of Notre Dame, IN; Ralph McNerny: \$235,638. To conduct two four-week summer institutes for 25 participants on the moral thought of Thomas Aquinas and on Neoplatonism and medieval thought. **EH**

Religion

Raoul Birnbaum, NYC: \$13,904. To translate and annotate a classical Chinese compendium (11th century) of sacred lore associated with China's holiest site, Mount Clear and Cool. **RL**

Brown U., Providence, RI; Ernest S. Frerichs: \$128,796. To conduct a six-week institute for 30 college and university teachers on Judaism in late antiquity. **EH**

Film Arts Foundation, San Francisco, CA; Patricia J. Amlin: \$59,347 OR; \$23,000 FM. To produce a 30-minute animation of the Mayan creation story which draws its visual material from pre-Columbian pottery. **GN**

Florida State U., Tallahassee; Timothy G. Verdon: \$10,000 OR; \$3,000 FM. To conduct a conference where art and theater historians will join specialists in social, economic, intellectual, and church history to study the 15th-century Italian experience of Christian life and its reflection in the arts. **RD**

Kent State U., OH; Paul H. Rohmann: \$2,602. To publish an ethnomusicological study of an Indian religious sect, the Bauls of Bengal. **RP**

U. of Florida, Gainesville; Austin B. Creel: \$10,000. To conduct a conference comparing the role of monastic ideals and institutions in Christianity and Hinduism. **RD**

Social Science

Center for the Study of the Constitution, Carlisle, PA; Richard G. Stevens: \$86,359. To conduct a series of bicentennial lectures to be given at locations throughout the country and to support related activities, including videotaping of the lectures and preparation of a legal sourcebook. The lectures will also be disseminated by a syndicated news service. **GB**

U. of California, Berkeley; Cary Sneider: \$185,000. To implement a multi-faceted exhibition on the theme of ocean voyaging in Polynesia. **GM**

U. of Dallas, TX; Thomas G. West: \$483,113. To conduct a three-year program of scholarly research and public education programs including three conferences, annual lectures, several public forums and teachers' institutes, and publication of books and pamphlets. **GB**

Vanderbilt U., Nashville, TN; Erwin C. Hargrove: \$19,630 FM. To conduct a conference where historians and political scientists will discuss creative administrative leaders of the New Deal and postwar periods. **RD**

Capital letters following each grant amount have the following meanings: **FM** Federal Match; **OR** Outright Funds. Capital letters following each grant show the division and the program through which the grant was made.

Division of Education Programs

- EB** Central Disciplines in Undergraduate Education
- EK** Improving Introductory Courses
- EL** Promoting Excellence in a Field
- EM** Fostering Coherence Throughout an Institution
- ES** Humanities Instruction in Elementary and Secondary Schools
- EH** Exemplary Projects in Undergraduate and Graduate Education
- EG** Humanities Programs for Nontraditional Learners

Division of General Programs

- GN** Humanities Projects in Media
- GM** Humanities Projects in Museums and Historical Organizations
- GP** Humanities Programs for Adults
- GL** Humanities Programs in Libraries
- GZ** Youth Projects
- GY** Younger Scholars Program

Division of Research Programs

- RO** Project Research
- RD** Research Conferences
- RH** Humanities, Science, and Technology
- RP** Publications
- RA** Centers for Advanced Study
- RI** Intercultural Research
- RT** Research Tools
- RE** Editions
- RT** Translations
- RC** Access

Office of Preservation

- RV** Preservation
- RN** U.S. Newspapers Project

CORRECTION

In a caption identifying the Raymond-Hilliard Housing Project in *Humanities*, Volume 6, Number 1 (February 1985), Architect Bertrand Goldberg's name appeared as Bernard Goldberg. We regret the error.



Author to Author

I very much appreciated Professor Chezia Thompson-Cager's sensitive review of *Black Novelists and the Southern Literary Tradition*. Although she did not necessarily agree either with my method, my materials, or my conclusions, she gave a clear account of what I was trying to do and my means for doing so. I am especially grateful that, unlike some other reviewers, she neither praised nor condemned the book on the basis of a presumed political or racial bias.

I have difficulty with only a portion of one sentence in her review: "... his refutation of the existence of a separate black American literature. . . ." I hope I did not convey the idea that I do not recognize that there is a black American literature—especially a southern black American literature. But it seems to me to

be closely related to a white American literature—especially a southern white American literature. And these are related to an English and a western European literature. My intent was to affirm similarities, not to deny self-evident differences.

Ladell Payne
President
Randolph-Macon College

Reports from the Front

Ed. note: Several months ago we asked some administrators in higher education how the humanities were faring at their schools. Below are excerpts from some typical replies.

We are in our third year of the process of restructuring our general education program. The large committee that has been laboring on this has reached consensus on the need to strengthen requirements in the humanities. In addition to the regular

humanities sequence, the committee will propose a two-semester sequence on the development of Western thought, and a course on cross cultural perspectives.

It remains to be seen whether or not this revised program will be accepted by our faculty. A vote on this is planned by April 1985. We do feel that the committee has developed an excellent program, and we are considering strategies for presenting it to the faculty.

Donald E. Sands
Vice Chancellor for Academic Affairs
University of Kentucky

The state of the humanities at Chicago State University has been maintained and enhanced through the persistence of a dedicated humanities faculty, the tolerance of their colleagues, and the guidance of an ongoing academic program review process. Each academic program at Chicago State is subjected to continuing scrutiny with respect to a wide range of both qualitative and quantitative indicators. These indicators when viewed as a whole form a mosaic which clearly suggests the centrality of the humanities within every aspect of the Chicago State curriculum.

In recent years this review process has led to a number of initiatives which have enhanced

the position of the humanities within the curriculum. They include the establishment of a new baccalaureate program in Spanish and the accompanying revitalization of the university's total modern language program, comprehensive assessment of library holdings with a subsequent major acquisitions program, and the establishment of an Artist-in-Residence program. Most important it led to the reexamination of the university's general education requirements and the subsequent upgrading of humanities in a number of career oriented programs.

George E. Ayers
President
Chicago State University

We believe that the humanities are faring quite well at Ithaca College. Certainly in the last two to three years we have observed a resurgence of interest on the part of students in enrolling in the more traditional humanities courses. Those increased enrollments have included language study, history, and philosophy and religion. English has also done quite well and we currently have over 150 English majors. It is our sense that students are better prepared for humanities course work.

John B. Oblak
Dean
Ithaca College

In the next issue. . .

FILM

- . . . as literature
- . . . as history
- . . . as philosophy
- . . . as art
- . . . as a social phenomenon

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William Rothman on D.W. Griffiths,
Dudley Andrew on "The Politics of the Image"

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Featured in this issue of *Humanities*. . .

2

Renaissance Florence Revisited by **Anthony Molho**. Demographic historians have found the key to Renaissance Florence and can tell us with pinpoint precision how and why people lived as they did.

5

Women, Family and Ritual in Renaissance Italy by **Christiane Klapisch-Zuber**. Excerpts from articles by one of the authors of *Les toscans et leurs familles*, the book that analyzed the Florentine *catasto*.

7

Money and Banking in Renaissance Venice. Between the Greek East and the Latin West, Venice maintained commercial dominance through the use of a bimetallic system. Modern bankers and brokers no longer use messengers to deliver silver and gold, but their practices would still be familiar to a Rialto merchant.



8

Dante at Dartmouth. The burgeoning interest in Dante studies has resulted in the *Commedia*'s being studied in comparative literature, medieval history, religion, ethics, and language theory. An institute designed to bring the most advanced scholarship into the teaching of Dante in the humanities curriculum will be held this summer.



10

Commentaries on Cicero and Other Renaissance Heroes. A catalogue that recreates the spirit of Petrarch by tracing the influence of Greek and Latin authors during the Renaissance through a complete listing of all Latin translations of and commentaries on their work.

12

Caravaggio and the End of the Renaissance by **David Rosand**. How Caravaggio differed from his Renaissance predecessors, playing no aesthetic games and anticipating the fallen Rome of Fellini.

14

The Scholar and the Public by **Stanley N. Katz**. Erasmus and his fellow Renaissance humanists posited an entirely public role for the scholar. Today, a renaissance of this idea is flowering in the work of fifty-three state humanities committees.

16

The Special Provinces of the States. From Maine to California and beyond, the state committees are involved in humanities activities that range from studying the Constitution, to participating in their state's educational reform efforts, to a Shakespeare festival in Alabama.

19



A Nation At Work: State Support For Education. The national stocktaking of our educational system has taken hold of the local scene. Here is what state humanities committees are doing—in Texas, in Nebraska, and in Wyoming.

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Distinguished Profiles. Five profiles of former state humanities council members, all with diverse backgrounds and all with a common commitment.

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