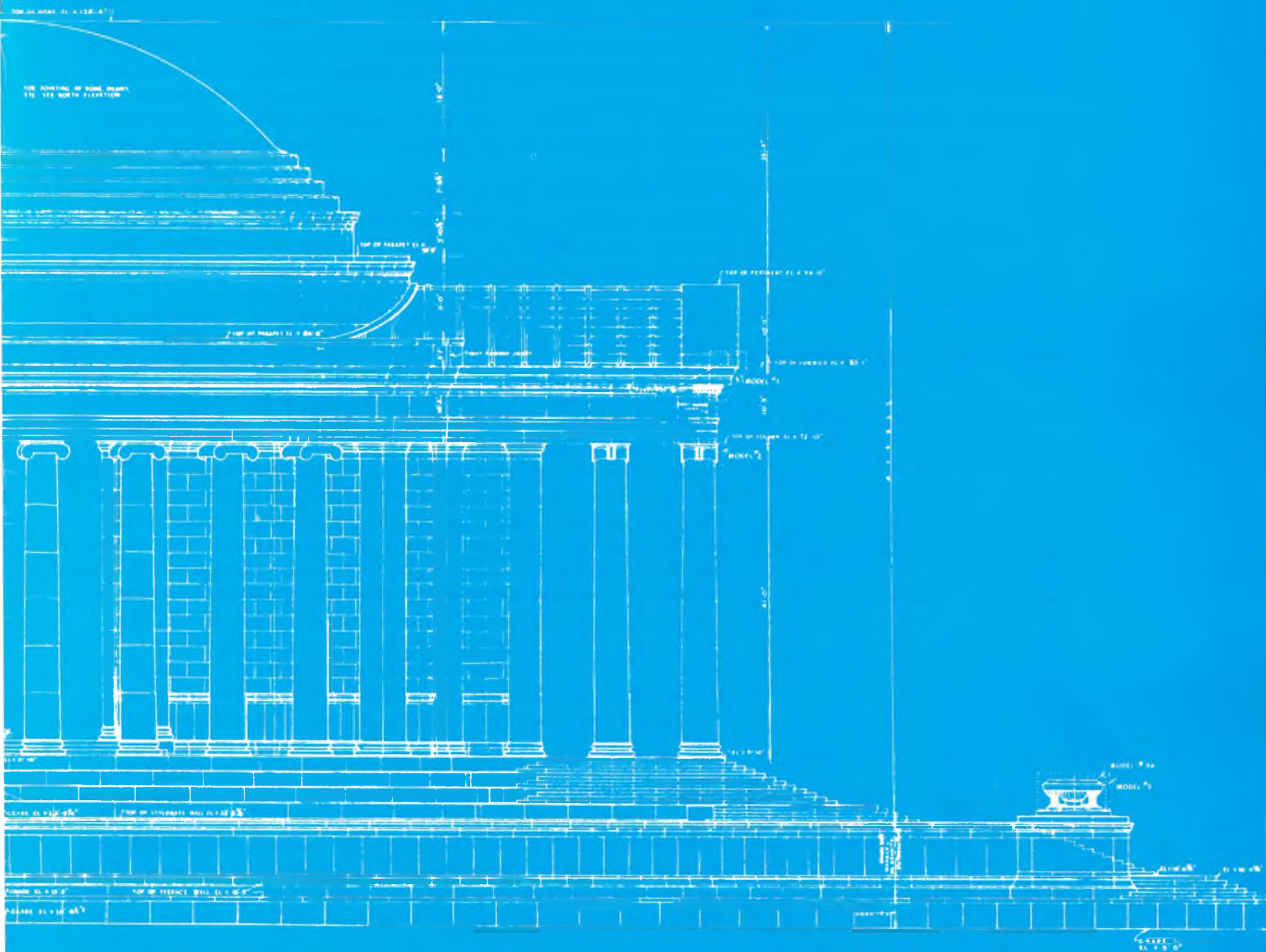


Humanities

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The Classical Tradition in America
Saving Endangered Books
Lynne Cheney Answers Tough Questions



This elevation drawing showing a side view of the marble memorial to Thomas Jefferson in Washington, D.C., was issued by the architectural firm of John Russell Pope in January 1939. Inspired by the Pantheon in Rome and honoring Jefferson's own classically influenced architecture, the monument is a symbol of the American heritage of republican government and civic virtue.

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Editor's Notes

A Legacy of Value

The pediments, pillars, and domes of official Washington are architectural symbols of the influence of classical Greece and Rome on American political institutions. In this issue of *Humanities*, classicists look behind the monumental facades to examine what the ancient republics have contributed to American culture. Essays by Meyer Reinhold of Boston University and Susan Ford Wiltshire of Vanderbilt University demonstrate that the classical civilizations inspired not only the mechanism and shape of American government but also the values of statehood that continue to affect American political life.

In the same spirit that moved Charles Bulfinch to base his design for the dome of the U.S. Capitol on classical models, his son, Thomas Bulfinch, brought classical mythology to a broad American audience. Marie Cleary, who is currently at work on a biography of the younger Bulfinch, describes in an essay on *The Age of Fable* how Bulfinch brought knowledge of the classical gods and heroes to generations of Americans. The NEH fosters goals similar to those achieved by Bulfinch by supporting projects that increase the awareness of the presence of the classical past in American politics and culture. In the interview in this issue, Chairman Lynne Cheney says that enabling Americans to learn more about their history and heritage is a priority for her administration.

One man who has accomplished a great deal toward this goal of making Americans aware of their history died at his home in Charlottesville, Virginia, as this issue of *Humanities* was in production. Historian Dumas Malone created a monument to Thomas Jefferson in a six-volume biography that is as elegant and as welcoming as the public memorial depicted on our cover. Professor Malone started work on *Thomas Jefferson and His Time* in 1943, while teaching history at the University of Virginia. In 1975 he was awarded the Pulitzer Prize in history for the first five volumes, and in 1981, at the age of 89, he published the final volume, *The Sage of Monticello*. Professor Malone was awarded the Presidential Medal of Freedom in 1983.

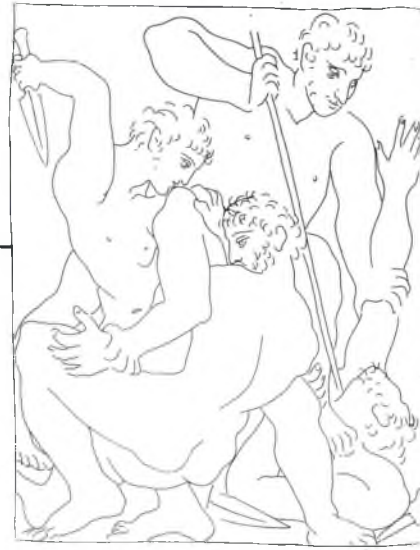
Writing about his former teacher in the first issue of *Humanities* (January 1980), historian Eugene Genovese said "Mr. Malone, in the biography of Mr. Jefferson, in his other writings, in his teaching and in his personal example, has provided an unsurpassed model for those who would combine respect for the proper claims of objectivity with a firm commitment to meet the moral responsibilities of a profession that must educate the young to higher human values if it is to have any claims on their attention at all." Not only the historical profession but all those who value, with Jefferson, "the progress of the human mind," are richer for the legacy of Dumas Malone.

—Linda Blanken

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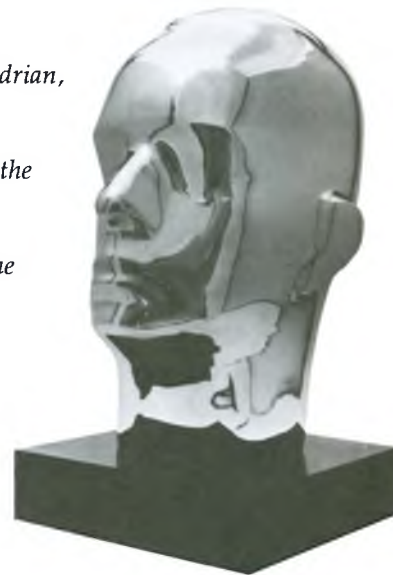
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Heroic statue of George Washington by American sculptor Horatio Greenough (1805–1852). Greenough based the torso on the famous statue of Zeus by fifth-century B.C. Athenian sculptor Phidias; the head was modeled after a bust by Houdon. Although intended for the rotunda of the U.S. Capitol, the statue was relocated to the Capitol grounds because of its excessive weight. It is now in the Smithsonian Museum of American History.



THE AMERICAN INTERPRETATION OF CLASSICAL VIRTUE

BY MEYER REINHOLD

John Cheever once wrote, "This is a haunted nation, haunted by a dream of excellence." When the first modern republic was being founded, American intellectual leaders of the Revolutionary Age had high hopes that a moral community could be created here with shared values, similar to the citizen-farmer-soldiers of Rome in its pristine republican glory. With profound aversion to the perceived selfishness, inequalities, and corruption in the monarchies of Europe, they turned for guidelines to the "perfect models of antiquity," and in the process ransacked the classics for a usable past. Hannah Arendt, in her study of revolution, said: "Without the classical example . . . none of the men of the revolutions on either side of the Atlantic would have possessed the courage for what turned out to be unprecedented action."

Once the revolutionaries had won the right to establish their own government, they tempered their ideal of a virtuous populace with a more severe assessment of human nature inspired by John Locke. In search for theoretical understanding of their revolutionary political actions, however, the Founders scoured ancient history and classical political theory and institutions as the "lamp of experience" (in Patrick Henry's words). For they associated liberty and republicanism with the ancient commonwealths, "those free Governments of old, whose History we so much admire, and whose Example we think it an Honour to imitate," as William Livingston wrote in 1753.

American leaders studied the classics directly (even if mostly in translation) but largely in mediated, filtered, and refracted form in the works of transatlantic political theorists and libertarians. Required readings were, for example, the works of Montesquieu and the tracts of the English radical Whigs, notably *The*

Meyer Reinhold, Visiting University Professor of Classical Studies at Boston University, Professor of Classical Studies Emeritus and Byler Distinguished Professor of the University of Missouri at Columbia, is the author of Classica Americana: The Greek and Roman Heritage in the United States (Wayne State University Press, 1984).

Independent Whig and *Cato's Letters* by John Trenchard and Thomas Gordon, as well as the political discourses in Gordon's famous translations of the Roman historians Sallust and Tacitus.

In the eighteenth century, it was a commonplace that a republic could not be sustained without civic virtue in the citizen body, that is, zeal and self-sacrifice for the public good (eclipsing private self-interests), patriotism, and frugality. In the *Spirit of the Laws* Montesquieu expressed this civic humanism as follows: "Virtue is the principle of republican government. . . . Virtue in a republic is love of one's country, that is, love of equality. It is not a moral virtue, not a Christian, but a public Virtue."

Under such influences the Founders ardently strove to mold the new American nation with a new kind of modern people, along classical lines. The early statesmen believed that they could recreate a virtuous public-spirited society, with the pursuit of happiness subordinated to the harmony and unity of the whole, so as to ensure a long life for the Republic. They envisaged the new nation as a people not only "called unto liberty" (in the famous words of the Reverend Jonathan Mayhew) but also "called unto virtue." Clinton Rossiter in his *Seedtime of the Republic* put it this way: "No people in history was more dedicated to the notion that free government rests upon public and private morality. For our ancestors liberty was a problem in ethics rather than economics." In the pre-Revolutionary period Robert Livingston of New York proclaimed, "More Virtue is expected of our People than any People ever had," and an anonymous patriot wrote, "No Virtue, no Commonwealth."

The paramount model of classical republicanism for early Americans was the Roman republic in its prime, before its uncontrollable decay in the last century B.C. From such sources as the Roman historian Livy and from such modern histories of Rome as the one by Charles Rollin, Americans acquired an idealized formula for a republic. In these works, Roman citizens were exemplars of civic virtue, that is, moral character zealously serving the good of the commonwealth (the *res publica*), by simple, frugal living, and agrarian life. Like the famed

Roman archetype, Cincinnatus, they possessed an inner-directed sense of responsibility to the commonwealth, a readiness to sacrifice selfish interests and self-aggrandizement for the good of the whole.

In addition to Rome, Carthage and Sparta were idealized as models. (Athens was criticized by early Americans for its extreme participatory democracy and political instability.) All three ancient republics were based on mixed constitutions with checks and balances, and all three lasted for about 500 years.

Is there no virtue among us? To suppose that any form of government will secure liberty or happiness without virtue in the people is a chimerical idea.

—James Madison

Sparta, indeed, like Rome, stood high in American estimation as a virtuous, free, stable republic, characterized by frugality, an agricultural economy, and a courageous citizenry imbued with a spirit of self-sacrifice and zeal for the common good.

In the Revolutionary Age, the most popular of Plutarch's republican heroes among Americans were Demosthenes, Cicero, and Cato of Utica, all of whom gave their lives in defense of liberty. Cato was especially revered as the epitome of patriotism, private and public virtue, republicanism, and unrelenting opposition to tyranny. Joseph Addison's immensely popular neoclassical tragedy *Cato* was frequently staged in the American colonies, even at Valley Forge in Washington's presence. It was a clarion call to dedication to virtue, civic duty, and patriotism. Two stirring pronouncements from the lips of Cato are easily recognized inspiration for early American patriots: "What a Pity it is / We can die but once for our Country," and "It is not now Time to talk of aught / But Chains or Conquest, Liberty or Death."

The Founders were keenly aware of the fragmentation of society in America, its heterogeneous population, and the fierce individualism of its citizens. Oscar and Lilian Han-

mlin, in their recent study *Liberty in America*, volume I, *Liberty and Power 1600–1760* have demonstrated that early Americans were "rude, assertive, prone to risky innovation." Here in this New World was a new breed of humanity, autonomous individuals accustomed to shaping and controlling their own destinies, often rootless and migrant, highly mobile in the virgin lands and open frontier of American space. Most Americans were accustomed to the pursuit of personal and family happiness; they were

greedy and opportunistic. In this community there was little respect for authority; power was based and exercised locally in small groups and was grudgingly tolerated for limited purposes. Indeed, in the eighteenth century "the primary concern of most independent Americans was private rather than public," as Jack P. Greene has recently noted.

Leaders promoted the concept of virtue through organizations and public documents. In 1776 there was established at the College of William and Mary a new honor society, Phi Beta Kappa, and the iconography of its key included three stars, one of which symbolized "morality," that is, a commitment of conscious responsibility for the use of knowledge for the public good. And in that same year the new, model Constitution of the State of Pennsylvania in its preamble proclaimed that "fundamental principles . . . a firm adherence to justice, moderation, temperance, industry, and frugality are absolutely necessary to preserve the blessings of liberty and keep a government free." In 1783 the concept of virtue as civic virtue was incorporated into the badge and diploma of the new Order of the Cincinnati, founded by veteran officers of the revolutionary army. The medal of the society por-

Calling of Cincinnatus from the Plow by Constantino Brumidi decorates the House Committee on Appropriations room in the U.S. Capitol. The fresco and its companion, Calling of Putnam from the Plow to the Revolution identify a Revolutionary War figure with the Roman hero.



U.S. Library of Congress

trayed on the obverse the Roman general Cincinnatus at his cottage, with three Roman senators, a plough and other agricultural tools nearby; on the reverse is the goddess Fama (Glory) crowning Cincinnatus with a wreath inscribed *Virtutis Praemium*, "The Reward of Virtue."

American youths were to be trained as "republican machines," in Benjamin Rush's phrase, as models of civic virtue, inspired by the "perfect models of antiquity." John Adams, for instance, wrote to John Quincy Adams when the younger man was a student abroad in the 1780s: "In company with Sallust, Cicero, Tacitus, and Livy you will learn Wisdom and Virtue. You . . . will ever remember that the End of Study is to make you a good man and a useful Citizen." The new University of North Carolina mounted this appeal for funds: "Ye that love virtue, liberty, and good laws! *give*. Friends to a republican government! *give*. A republican government is based on *Virtue*."

In fostering civic virtue on the model of the long-lasting republics of Rome, Sparta, and Carthage, the Founders did not explain that all these classical republics were great imperial powers, crassly exploitative states, in which internal harmony among citizens and social classes was indispensable for displaying a posture of strength toward their subjects and foreign powers. In fact, all classes of citizens imbued with zeal for "civic virtue," shared in the vast profits of their empires. Similarly, their avid study of book VI of Polybius's *History* as a model for classical republicanism and the balanced, mixed constitution of Rome

was misguided. For Polybius's treatment was a tendentious, not a realistic one, written as an analysis of Roman government in support of his friends among the Roman nobility. The Founders were not objective scholars interested in systematic learning and the truth but rather politicians, pamphleteers, and patriots striving for freedom from the mother country and faced with the hard and huge task of establishing a multi-state republic.

Almost as soon as peace with Britain was sealed in 1783 and the uncertainties and perilous risks of the Revolution were ended, there began to surface a strong sense of national pride. With the beginning of nationhood came a sharp increase in democratic institutions, factionalism, abuses of power, rampant materialism and luxury spending, anti-intellectualism, and widespread conviction of American superiority over the ancient republics. In the Constitutional Convention in 1787 and in the *Federalist* papers the classical concept of political virtue began to be replaced by a new sense of virtue: enlightened self-interest as paramount, the pursuit of happiness for the individual and family, in the form of prosperity and luxury. Classical republicanism was being relegated to the means of attaining *private* virtue. Thus the dream of the Founders based, as they said, on classical virtue began to fade away amid growing doubts of the capacity of Americans for disinterested subordination of private well-being to the public good. The classical models and classical political theory had served useful purposes in the crisis of the struggle for

independence and, to a limited extent, in the forging of the Constitution. The disenchantment with antiquity was in full swing in the early national period. The ideal that Americans could be "republicans by nature" was shattered by reality. It became more and more evident to many that there were already present in America in virulent form the very classical vices that had undermined and destroyed the vaunted long-lived ancient republics, states that had long been in the graveyard of history. The standard explanation of the decay of the ancient republics was that they were corrupted and destroyed by excessive wealth, luxury, factionalism, and political ambition.

In 1787, the year the Constitution was written, William Vans Murray, a young American lawyer, in response to the incantation of classical virtue in America wrote an essay "On virtue" in which he demolished the idealization of antiquity as unsuited for America, which he considered to be a unique society, extraordinarily dynamic, innovative, pluralistic. Murray explicitly rejected Montesquieu's doctrine that civic virtue combined with frugality was essential to sustain a republic. John Adams was alarmed at this mounting revision of the indispensability of civic virtue, and he wrote Elbridge Gerry in 1785: "Our citizens . . . [have] so much wealth among them, and such universal rage of avarice that I often fear . . . they . . . will become like the rest of the world." And by 1790 he could declare with finality, to Samuel Adams, that "All projects of government founded

on the supposition or expectation of extraordinary degrees of Virtue are . . . chimerical." In 1911 Dr. Hugh Williamson, statesman and scientist, and friend of Benjamin Franklin, in a talk to the New York Historical Society on the subject of the rise and fall of the ancient republics, said: "We ourselves have not persisted many years as a republic, but we have experienced the uncommon picture of being wealthy, luxurious and old in a few years."

In 1816 Jefferson and Adams, both in retirement after the rigors and realities of the presidency, were disillusioned. Jefferson, who had a love affair with the classics for over fifty years, finally repudiated his earlier idealization of the ancient republics. He wrote Adams as follows: "The Romans never had good government from the rape of the Sabines to the ravages of the Caesars"; and Adams agreed: "I never could discover that the Romans possessed much Virtue, or real Liberty." By 1821 Gouverneur Morris could proclaim that "Roman virtue was no longer useful for Americans."

There were some who would not abandon the classical ideal of civic virtue. In 1790 the *New York Magazine*, writing in defense of classical learning and the classical curriculum in the grammar schools and colleges stated: "The ancient classics contain . . . the struggles of a virtuous people for liberty, the expulsion of tyrants, the most incredible exertions of states, and even of individuals in defense of their liberty, examples of the most ardent patriotism . . . and many pure precepts of morality." In 1804 the remarkable Hugh Henry

Brackenridge wrote in his satirical work *Modern Chivalry*: "Political studies ought to be the great object with the generous youth of a republic; not for the sake of place or profit, but for the sake of judging right and preserving the Constitution inviolate. *Plutarch's Lives is an admirable book for this purpose*. I should like to see an edition of 10,000 volumes bought up in every state. Plutarch was a lover of virtue." And Judge Henry Sanford, a lesser American Cincinnatus, saddened by the direction American society was taking in the 1820s was still committed to the view that "Virtue is the soul of the body politic," and still loyal to "this moral rust of antiquity." He remained an unreconstructed idealist in the face of deep-seated American pragmatism, aspirations for personal happiness and self-aggrandizement, a growing laissez-faire commercial economy, the profit motive in a fundamentally acquisitive society, and intense political factionalism.

The tension between self-interest and self-sacrifice or concern for the common good are evident in the United States today. A ten-year-old study by the Public Agenda Foundation entitled "Moral Leadership in Government" concluded that "Americans fear that the country has been tending toward a psychology of self-interest, so all-embracing that no room is left for commitment to national and community interests. . . . They fear that the very meaning of the public good is disappearing, drowned in a sea of self-seeking," and that unbridled and pervasive self-aggrandizement

threatens the possibility of a communal basis of morality, of commitment to the public good. This creeping moral erosion is highlighted in the studies of Professor James M. Buchanan, winner of the Nobel Prize in Economic Science in 1986. His analysis of economic decision making in this country is that everywhere, in private life, in public office, and in the market place, all seek to serve their own self-interest, not the good of society.

On the other hand, civic-spirited volunteers in unprecedented numbers—in local organizations providing care for the homeless or in national events, such as the recent "Hands across America"—attest to the survival of the American belief in brotherhood as a requirement for nationhood. Long after many lapses from national innocence, the myth of a virtuous nation with citizens imbued with civic virtue, conjured up in the eighteenth century from the stately ghosts of the ancient republics, continues to haunt Americans. Walter Lippmann wrote about thirty years ago: "Our civilization can be maintained and restored only . . . by reestablishing the virtuous habits on which it was founded." The American pragmatism of President James A. Garfield's "The American people have done much for the Locomotive, and the Locomotive has done much for them," and the American idealism of President John F. Kennedy's "Ask not what your country can do for you, but what you can do for your country," are both, however rhetorically polarized, deeply imbedded in the national ethos. ♪



Seal of the Society of the Cincinnati.

... Virtue or morality is a necessary spring of popular government.

—George Washington

Virtue is our best Security. It is not possible that any State should long remain free, when Virtue is not supremely honored.

—Samuel Adams

ARISTOTLE IN AMERICA

BY SUSAN FORD WILTSHIRE



In 1796 Alexander Hamilton wrote to a friend, "We are laboring hard to establish in this country principles more and more *national*, and free from all foreign ingredients, so that we may be neither 'Greeks nor Trojans, but truly Americans.'" Hamilton's remark was not true of most of his contemporaries nor of himself, as his own arguments in support of the Constitution make clear. The intention of originality never diminished reliance on the philosophers, politicians, and historians of both antiquity and the Enlightenment whose writings, in the more perceptive words of John Adams, "were in contemplation of those who framed the American constitution."

Hamilton, Adams, and their colleagues evoked Aristotle more often

Susan Ford Wiltshire, Associate Professor of Classics at Vanderbilt University, is a former chair of the American Philological Association Committee on the Classical Tradition in North America. She has edited volumes on the usefulness of classical learning in the eighteenth century and on the classical tradition in the South. Currently she is preparing a study of classical philosophy in American public life.

than any other Greek philosopher as they created new national principles. They are not alone. From the earliest period of exploration of the New World to the present, Aristotle has been summoned as witness for some of the most intractable problems facing public life in America: the status of a group defined as inferior by a more powerful group; the proper allocation of constitutional powers; and the formative values underlying human communities.

One of the most remarkable events in the history of political philosophy occurred in 1550–51, when King Charles V of Spain halted his wars of conquest against the Indians of the New World to determine whether those wars were just. The question was formally debated along Aristotelian lines before a Council of Fourteen, called into session by the king at Valladolid in August of 1550 to hear the arguments between the Dominican friar Bartolomé de las Casas and the distinguished Aristotelian scholar Juan Ginés de Sepúlveda.

The ethical sensitivity of the king in raising the question at all is remarkable: This was the first and probably last time that a colonizing

nation would organize a formal inquiry into whether the methods used to expand its empire were just. Paradoxically, it was also the first systematic attempt of Europeans to enslave a race by stigmatizing the whole race as inferior. Racial prejudice had not been connected with slavery in the classical world.

Sepúlveda offered four reasons why it was necessary and lawful to wage war against the Indians: the gravity of their sins, the rudeness of their natures, greater ease in propagating the faith, and protection of the weak among the natives themselves. It was the second of these propositions that was the most vigorously disputed and to which Aristotle's theory of the natural inferiority of slaves was attached. Of the several passages from Aristotle cited by Sepúlveda in support of his position, the following is the most important: "It is thus clear that, just as some are by nature free, so others are by nature slaves, and for these latter the condition of slavery is both beneficial and just."

Las Casas, who had spent some fifty years in the New World ministering to the Indians, countered with his own arguments from Aristotle. The Indians, he insisted, compared

favorably with the people of ancient times and were in some respects even superior to the Spanish. Because they were rational beings, they fulfilled Aristotle's essential requirement for a good life.

In his account of this episode, *Aristotle and the American Indians* (1959), Lewis Hanke suggests three reasons why Las Casas too may have appealed to the philosopher: The influence of Aristotle was so great in learned circles in Spain that it was politically and rhetorically necessary; as a skillful debater he wanted to turn his opponent's own arguments around; and he saw the solution of the Indian problem to be not merely a legal issue but one of establishing the Indians as human beings in a culture the Spanish must respect.

After a month of intensive debate, the Council was adjourned until the following year. Further arguments were advanced in 1551, but the Council was finally dismissed with the outcome unresolved. The Spanish king resumed his wars of conquest, and Aristotle made the first of many passages as ancient authority for issues confronting the New World.

As European colonists settled North America, they brought Aristotle with them for their libraries and in some cases as a handbook for their lives. Richard Lee II of Westmoreland County, Virginia, possessed in his plantation library commentaries on the *Nicomachean Ethics*, and William Byrd, Jr., of Estover consciously conducted his public behavior according to Aristotelian principles. Louis B. Wright (*The First Gentlemen of Virginia*, 1940), showing how the virtues of fortitude, temperance, prudence, and justice owed more to Aristotle than to Christian writings, demonstrates how the gentleman's "code" in Virginia and elsewhere was formed by the golden mean prescribed in the second book of the *Ethics*.

By the latter half of the eighteenth century, far more than a code of behavior was at stake in American life. The year 1787 was the time in which, as Fisher Ames remarked, legislators "condescended to speak the language of philosophy." Aristotle's *Politics*, published in a popular English translation by William Ellis in 1776, offered important argu-

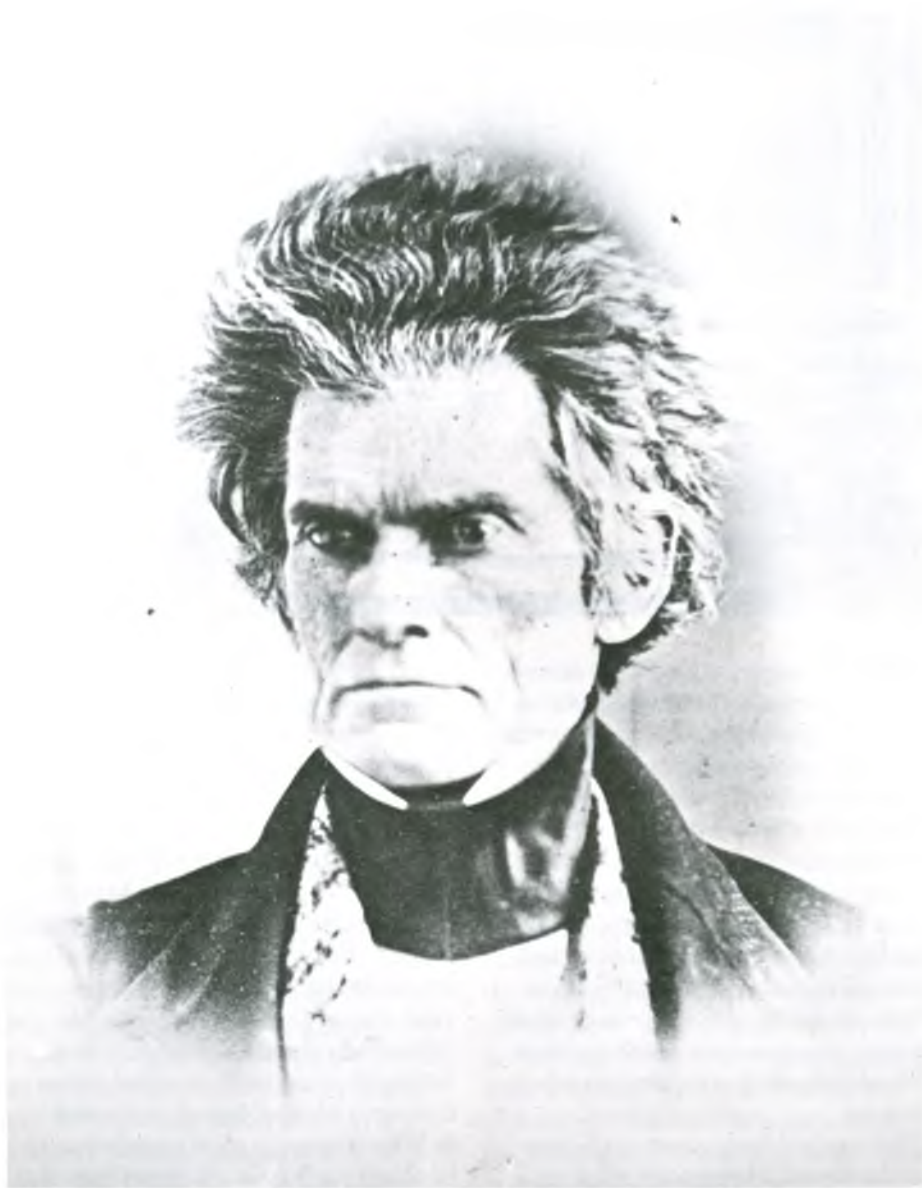
ments for the Framers as they sought to create a government for the common good, a government of laws not men, and a mixed constitution marked by separation of powers. For each of those aims, there were precedents in the *Politics*. Aristotle even specified the three "powers" that belong in each constitution—the deliberative, executive, and judicial—and concluded, "If all of them are constructed properly, the whole constitution, too, will be constructed properly."

It was in the matter of a mixed constitution and the separation of powers that the Framers had most to gain from Aristotle. Alexander Hamilton, in a speech to the Convention on June 18, 1787, cited Aristotle together with Cicero and Montesquieu as corroborating his views on the proper mixture of oligarchy and democracy: "Society naturally divides itself into two polit-

ical divisions—the few and the many, who have distinct interests. If government [is] in the hands of the few, they will tyrannize over the many. If in the hands of the many, they will tyrannize over the few. It ought to be in the hands of both; and they should be separated." (Lodge, ed., *The Works of Alexander Hamilton*, 1904, II.)

Hamilton's argument conforms more closely to Aristotle than to Cicero and Montesquieu. The latter two considered a mixed regime to be composed of monarchy, aristocracy, and democracy, while Aristotle regarded such a polity to be composed of democracy and oligarchy. The final structure of the Congress, with a House of Representatives and a Senate, followed more nearly the latter model.

The *Politics* outlines the three components in all states that must be carefully attended to in order for a



National Portrait Gallery

John C. Calhoun (1782–1850) was an avid student of Aristotle's political theory.

From Lewis Hanke's *Aristotle and the American Indians*, Juan Ginés de Sepúlveda (1490–1573) and (opposite page) Bartholomé de las Casas (1474–1566).



state to be happy: the public assembly, the executive branch, and the judicial department. Together with Polybius, whose account of the constitution of the Roman republic was frequently cited, Aristotle provided powerful sanctions for the Framers in their commitment to limiting political power by distributing it among the legislative, administrative, and judicial branches. No justification from antiquity of American political theory was more far-reaching than this theme of the separation of powers.

Thomas Jefferson, however, was not convinced of Aristotle's value

to the American experience. Although Jefferson was the finest classicist among the Founders, he doubted whether Aristotle could be useful for American politics because he had no notion of representative government. In a letter to Isaac H. Tiffany on August 26, 1816, Jefferson shows awareness of Aristotelian scholarship but does not credit the content: "In answer to your inquiry as to the merits of Gillies' translation of the *Politics* of Aristotle, I can only say that it has the reputation of being preferable to Ellis', the only rival translation in English. . . . But so different was the

style of society then, and with those people, from what it is now and with us, that I think little edification can be obtained from their writings on the subject of government. . . . The full experiment of a government democratical, but representative, was and is still reserved for us. . . . The introduction of this new principle of representative democracy has rendered useless almost everything written before on the structure of government; and, in a great measure, relieves our regret, if the political writings of Aristotle, or of any other ancient have been lost, or are unfaithfully rendered or explained."

Defenders of slavery in the nineteenth-century American South, on the contrary, found Aristotle very useful indeed. One of the most skilled and ardent of these spokesmen was John C. Calhoun of South Carolina.

Calhoun, often considered the last original political theorist also to play an active role in politics, was powerfully attracted to Aristotle not only because of his apparent support of slavery but also because of his organic theory of society. In a letter to A.D. Wallace on December 17, 1840, Calhoun's predilection is evident: "I would advise a young man with your view to make himself thoroughly acquainted with the history of the free states of antiquity and the history of England and our Country, and to read the best elementary treatises on Government, including Aristotle's, which I regard as among the best."

Calhoun completed his most comprehensive political statement, *A Disquisition on Government*, shortly before his death in 1850. While he does not mention Aristotle by name in the *Disquisition*, his contemporary William J. Grayson in *DeBow's Review* in 1860 makes the influence explicit: "The maxim of Mr. Calhoun is, that a democratic government cannot exist unless the laboring class be slaves; . . . This is the substance of the dogma. It is not a new thing, but is two thousand years old. So far from being 'first enumerated' by Mr. Calhoun, it is as ancient as Aristotle. In his 'Politics'—which should be a textbook in all Southern colleges—in words as clear and emphatic as language can furnish, he lays down the maxim, that a complete household or community is one composed

of freemen and slaves. The whole proposition, both as to slavery itself and the race of the slave, is distinctly stated by the Greek philosopher." Although "the race of the slave" was clearly a wrong reading of Aristotle, the identification became a truism among southern apologists.

As the sectional conflict heated, regional preferences in Greek philosophers evolved. An anonymous "Southron" wrote in the *Southern Literary Messenger* in 1838: "To Aristotle, one of the most profound of the philosophers of antiquity, we confidently appeal, and with the more confidence, because in this iron age of utilitarianism, his material philosophy has been preferred to the spiritual sublimity of the divine Plato."

Emerson, in the meantime, was pronouncing to his northern audiences: "Plato is philosophy and philosophy Plato," adding that "Plato seems to a reader in New England an American genius." Puritan New England had found Aristotelianism repugnant because of its medieval marriage to Catholicism. Plato's utopianism, free from that taint, was much more congenial to Yankee inventiveness and inspired numerous social experiments above the Mason-Dixon line. The settlers of Massachusetts, for example, pooled their money to buy the *Mayflower* and shared land and labor during the first devastating winter in America. Governor William Bradford, the second governor of the Plymouth colony, criticized the pilgrims for their early attempts at communalism, calling their experiments "merely a conceit of Plato's."

Until the twentieth century, Aristotle's political theories were for the most part evoked selectively as proof texts for particular beliefs. Social theorists now, however, are turning with new appreciation to his more fundamental tenets. In both the *Ethics* and *Politics*, Aristotle argues that human beings are essentially "political animals," that is, creatures of the polis. It is in this sense that the political community is ontologically prior to the individual, that to be fully human means to live together interdependently with others. This principle is considered crucial by those urging a return to public citizenship as a counterbalance to the increasing individual-



ism and privatization of our age.

William L. Sullivan, for example, relies heavily on Aristotle in *Reconstructing Public Philosophy* (1982). He focuses on the passage in which Aristotle explains that both human nature and mutual interest draw us into community: "A natural impulse is thus one reason why men desire to live a social life even when there is no need of mutual succor; but they are also drawn together by a common interest, in proportion as each attains a share in the good life through the union of all in a form of political association. The good life is the chief end, both for

the community as a whole and each of us individually. But men also come together, and form and maintain political associations, merely for the sake of life." (*Politics* 1278b; Sullivan 169).

This ideal of civic virtue emphasizes covenant rather than contract, traditional prudence in the pragmatic Greek sense rather than social theorizing, and mutual support rather than self-seeking. The moral grounding of such an understanding comes from a variety of traditions, including religious traditions, but the notion is Greek and is developed most fully by Aristotle. ♪



BULFINCH'S MYTHOLOGY

BY MARIE CLEARY

IN 1855 WHEN THE population of the United States was about one-ninth what it is today, and when nineteen states had yet to join the Union, Thomas Bulfinch's *The Age of Fable; or, Stories of Gods and Heroes* began its long and influential life. Americans may confuse the author with his architect father, Charles Bulfinch; nevertheless, the name of Bulfinch is indelibly associated, in the American mind, with classical

mythology.

Without a doubt, *The Age of Fable* formed the image that millions of Americans had of the classical gods and heroes. Before Edith Hamilton's widely used text, the mythology learned by Americans was Bulfinch's mythology. The National Union Catalog lists well over 100 editions, either of the book by itself or, with two of Bulfinch's collections of non-classical legends, as part of a trilogy;

and in addition to these, there are various spin-offs more or less related to the original. Historians of American publishing—for example, Frank Luther Mott and Jacob Blanck—include it in their lists of long-time best sellers and public favorites. Literati who have written introductions to later editions, such as Dudley Fitts (Heritage Press, 1958), and Robert Graves (Doubleday & Company, Inc., 1968) compare it to such classic works for readers of all ages as *Robinson Crusoe*, *Alice in Wonderland*, and *Tom Sawyer*. A recent lavishly illustrated edition, published in hard cover and paperback (Viking Press, Inc., 1979; Penguin Books, 1981), has sold 45,000 copies in the United States even though it is more expensive than some other versions.

Burton Feldman and Robert D. Richardson, in *The Rise of Modern Mythology, 1680–1860* (Indiana University Press, 1972), place Bulfinch's book in the category of "Victorian popular mythology" along with the other successful collections of myths published in the 1850s: *Wonderbook* and *Tanglewood Tales* by Nathaniel Hawthorne and *The Heroes* by English novelist Charles Kingsley. *The Age of Fable*, however, was far more ambitious than the other works and differed radically from them.

Bulfinch did not, as did Hawthorne and Kingsley, simply adapt the myths for contemporary readers. They wrote primarily to entertain; he wrote to instruct by making the material entertaining. "Thus we hope to teach mythology," he explains in his preface, "not as a study, but as a relaxation from study; to give our work the charm of a story-book, yet by means of

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it to impart a knowledge of an important branch of education." Bulfinch also has a far broader scope and audience. Whereas Hawthorne and Kingsley each retold a few myths primarily for children, Bulfinch recreated dozens of myths, discussed their use in modern poetry, and wrote for both adults and young people.

The Age of Fable consists of prose narratives of classical myths, chiefly from Ovid (as well as some stories from Norse, Oriental, and Egyptian mythologies), information about ancient classical writers and artists, and lists for reference. Intertwined with Bulfinch's narrative are myth-related quotations from poetry, chiefly British. The subject of the book, he emphasizes in his preface, is not just mythology, but "mythology as connected with literature."

Edward Everett Hale in 1882 revised and enlarged the original work and added the title *Bulfinch's Mythology*. In his preface he explains Bulfinch's plan:

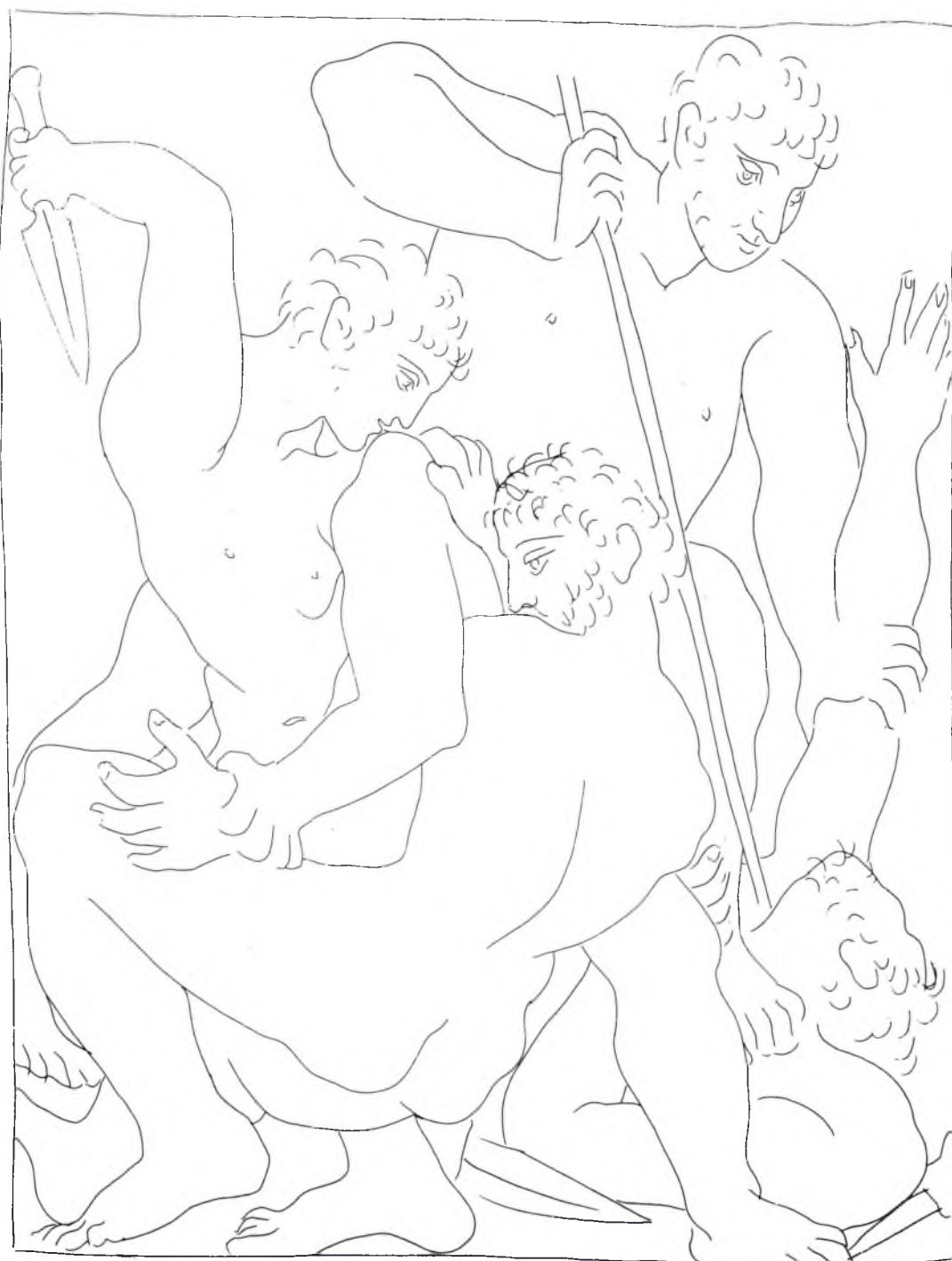
[It] was not simply what has been done by Kingsley, Hawthorne, Coxe, and many other writers since Mr. Bulfinch's book was published—the writing, for young readers, of selected stories from the mythology, in modern language. What Mr. Bulfinch wanted to do, and succeeded in doing, was to connect the old stories with modern literature.

Bulfinch and Hawthorne differed, too, in their attitudes toward the ancient classics. Hawthorne, writing to the publisher, James T. Fields, about his plan for the *Wonderbook*, had vowed to use a tone that would avoid "the classic coldness which is as repellant as the touch of marble." Hawthorne's boyhood education was uneven, and evidently his classical training at Bowdoin College had chilled rather than warmed him. Bulfinch, coming from long and thorough training in Latin at Boston Latin School, Phillips Exeter, and Harvard, felt no such aversion. As a young man, he demonstrated a facility with Latin and zest for classical study in an anonymously published poem "To Edward Everett," just appointed Harvard's first professor of Greek literature. In his old age he acknowledged the lasting impact of his brief post as teacher of classical subjects at Boston Latin School.

Bulfinch's strong background in classical literature, especially that of Rome, accounts for his success in adapting Ovid for American readers. Although he included material from other ancient authors, notably Homer and Vergil, the majority of the myths in *The Age of Fable* are his own translations from the *Metamorphoses*, the chief source for classical myth in Western literature and art. Bulfinch abridged, bowdlerized, and rearranged Ovid, and at times

added a tidbit or two from other sources. Yet, his translations of the ancient author's powerfully wrought details of physical description and human behavior convey Ovidian sprightliness and charm. In Dudley Fitts's words,

It is as though Bulfinch had so saturated his mind with Ovid that he could call the ghost up, without conscious effort and certainly without strain, to exert the ancient enchantment in an unforeseen and unexpectedly appealing way.



Museum of Modern Art/Louis E. Stern Collection

(opposite) Roman statue of Atlas holding the globe depicts an early Greek view of the cosmos.
(above) From a 1979 Viking Press edition of Bulfinch's *The Age of Fable*, a drawing by Picasso of the combat of Perseus and Phinias.

The story of Proserpine, Ceres's daughter who was kidnapped by the God of the Underworld, typifies Bulfinch's style in translating and adapting the Roman poet. Of Ovid's more than three hundred hexameters of story, Bulfinch's prose gives us approximately half. He adds a non-Ovidian account of Ceres' visit at Eleusis and omits some of the stories within the text, such as the transformation into Sirens of the girls who were with Proserpine when Pluto appeared. He combines Ovid's separated fragments of the story of Arethusa, the Nereid who escaped in the form of an underground river from the water god Alpheus, and, while under the earth, caught sight of Proserpine. Bulfinch also purges Ovid of sexual references his readers would have found offensive. In Ovid, Proserpine tucks flowers into her bosom; in Bulfinch, she tucks them into an apron.

In spite of such changes, Bulfinch strives to give his readers Ovid. Cupid, "straining the bow against his knee," prepares to shoot his arrow at Pluto. As the King of the Underworld swoops down on Proserpine, he urges his horses on, "throwing loose over their heads and necks his iron-colored reins." When Ceres, mourning her daughter, withholds her favors from the

earth, "there was too much sun, there was too much rain; the birds stole the seeds—thistles and brambles were the only growth." Arethusa, whom Diana has hidden, with a mist, from the pursuing river god, trembles "like a lamb that hears the wolf growling outside the fold."

Having retold Ovid's story, Bulfinch notes in passing that it is an allegory for the seasons, and then shifts into "poetical citations," as he calls them in his preface, which illustrate the use of the myth of Proserpine by modern poets. Annotating as he quotes, he cites short passages from Milton (whom he quotes forty times in *The Age of Fable*), Thomas Hood, Coleridge, and, in two separate passages, one of his favorites, the Irish poet Thomas Moore.

Taken together, the five passages following the Proserpine myth exemplify the three main functions of classical myth in the poetry Bulfinch cites: to create certain emotional affects, most commonly awe or sensuous delight; to raise discourse to a level more refined than that of ordinary speech; and to supply a common store of images to animate abstractions.

Milton's lines from *Paradise Lost*, hailing Eden as even more beautiful than "that fair field" where Proserpine gathered flowers; Coleridge's "Where Alph, the sacred river, ran/ Through caverns measureless to man," and Moore's lines describing an Italian painting of cupids dancing to celebrate Pluto's conquest, "cheek after cheek, like rosebuds in a wreath," recreate an exotic pagan world abounding in sensuous detail (in Coleridge's case, Oriental as well as classical). Moore's lines, "O my beloved, how divinely sweet/Is the pure joy when kindred spirits meet," introducing the image of the river god's mingling with the much-pursued fountain, Arethusa, typify the use of classical myth to raise the level of discourse. The comparison of a meeting of kindred spirits to mingling of waters also animates an abstraction, as does Hood's image, which throws into relief what it means to turn from happiness to grief: "As frightened Proserpine let fall/Her flowers at the sight of Dis."

Bulfinch drew his 188 "citations" from the work of forty poets. All

were British except for three—Longfellow, Lowell, and Stephen Greenleaf Bulfinch, brother of the author. The shining lights of English literature—Milton and Coleridge, Spenser, Shakespeare, Dryden, Pope, Swift, Wordsworth, Keats, Shelley, and Tennyson—dominate. Also included, however, are some of the minor poets popular in Bulfinch's time, for example, Erasmus Darwin, Charles Darwin's uncle.

In using poetry as a counterpoint in *The Age of Fable*, Bulfinch was tapping into an interest of the general educated public. His criterion for choosing selections, he explains in his preface, was popularity; these are passages which "are most frequently quoted or alluded to in reading or conversation." Many of the poets who appear in *The Age of Fable* are represented in William Holmes McGuffey's *Eclectic Readers*, and also in the "gift books." A phenomenon of Bulfinch's era, these literary annuals containing poetry, stories, and moral maxims were great favorites with middle-class Americans and helped create, in that level of society, a demand for literature and art.

More often than not, Bulfinch's literary discernment transcends the merely popular. Considered as a group, the "poetical citations" in *The Age of Fable* form an anthology of myth-related poetry. Interwoven with the myths on which they draw, they interact dynamically with the ancient material, as Bulfinch intended in his design. In 1863 he published the "literature" alone, in *Poetry of the Age of Fable*, which contains most of the poems he had cited in the earlier book and dozens of others using images from the myths.

What led Bulfinch—a full-time bank clerk, who did not write for a living—to put together the combination of ancient myth and modern poetry that is *The Age of Fable*? During his fifties and sixties, he wrote eight books, all but two of them popularizations of traditional Western literature. Unquestionably, he was following the altruistic example of his architect father and hoping to serve an American public confronted by enormous societal change. He was responding, in particular, to the rise of science and technology, a decline in classical



Renaissance engraving of Jupiter by Jost Amman.

learning, and increasing educational opportunities.

His six years of service as secretary of the Boston Society of Natural History, a forum for many prominent scientists of the day, had made him aware of the expanding volume of scientific knowledge and the consequent threat to the classics as the traditional basis of education beyond primary schooling. In writing *The Age of Fable*, he broke the pattern of classical instruction by rote and ingeniously copied the naturalists' methods of rearranging and selecting material to find new relationships.

Classical learning was already in decline, in contrast to its respected role in the eighteenth century. Meyer Reinhold in *Classica Americana* (Wayne State University Press, 1984) calls the period 1790–1830 a "Silver Age" for classics, during which classical learning was seen as pedantic, elitist, impractical, and even detrimental to the new American nationalism. Rote teaching methods for classical languages, which produced only superficial learning, were partly to blame, as was the paucity of classical scholarship in the United States. Bulfinch in his preface refers to the dryness of English-language manuals of mythology, probably some of the very ones that Feldman and Richardson describe as "handbooks boiled out of handbooks . . . boiled out of still earlier handbooks."

Education as a whole, in Bulfinch's day, was in a state of upheaval. Starting with Andrew Jackson's presidency (1829–37) and its emphasis on the "common man," Americans had striven to establish better educational opportunities for people at all levels of society. In the era of the 1830s through the 1850s, free elementary schooling was becoming an established right for many Americans; in secondary education, the academies flourished. Colleges were founded, making higher education more accessible than before. Outside the confines of formal schooling, libraries and agencies that resemble the "night school" of a later era—lyceums and mechanics' institutes—were conduits for learning.

For the purpose of educating his fellow countrymen, Bulfinch directed his book to these out-of-



Cleveland Museum of Art/Andrew R. and Martha Holden

Hercules and the Nemean lion are pictured on this Attic black-figured amphora, 515–10 B.C., with Athena (with shield and spear) and Iolas.

school audiences. He imagined *The Age of Fable* not in a classroom, but in "the parlor." His audience was not to be schoolchildren, but "the reader of English literature, of either sex," others "more advanced" who may require mythological knowledge when they visit museums or "mingle in cultivated society," and, also, readers "in advanced life."

The book has been used in schools, however, mainly as a standard reference work for American teachers. Throughout the twentieth century, teachers, writing for other teachers, have recommended *The Age of Fable* to one another, in articles appearing in reference works, in government bulletins, and, more than in any other place, in nationally distributed teachers' periodicals. References appear in G. Staley Hall's *The Pedagogical Seminary*, Paul Monroe's 1913 *Cyclopedia of Education*, bulletins of the U.S. Bureau

of Education and the state of Illinois, and in such periodicals as *Instructor*, *Social Education*, *Grade Teacher*, *Elementary English*, *Gifted Child Quarterly*, *The Clearing House*, and *English Journal*.

The presence of *The Age of Fable* on teachers' book shelves and in homes across America for well over a hundred years has assured for Bulfinch a place as progenitor of the strong American fascination with classical mythology in art and literature. His book is an endorsement of cultural egalitarianism. In dedicating *The Age of Fable* to Henry Wadsworth Longfellow, Bulfinch called the popular writer, who was also a gifted scholar of language and literature, "the poet alike of the many and of the few." What Bulfinch proves is that in America the poetry and story of our common classical past are not only for the few, but for the many. ♪

Robert Lowell's Classical Muse

BY MATTHEW KIELL

ROBERT LOWELL IS KNOWN both as a major twentieth-century American poet and as an important translator of Homer, Sappho, Aeschylus, Roman poets, and French writers. Yet, as the tenth anniversary of his death approaches in September 1987, Lowell's work remains difficult and obscure, and the critical appraisal of both his poetry and translations remains mixed.

Lowell scholar Daniel Gillis, a Haverford College classics professor—not a professor of modern literature, as most Lowell critics have been—is attempting to reform the critical view by highlighting the influence of classical literature on the poet.

"He isn't an American poet at all," Gillis explains, "but a bearer of an older, deeper tradition of European literary and poetic history, drawing on French, Italian, German, Russian, Greek, and Latin literature as nobody else can."

"I doubt it was a conscious process. Lowell knew both the Latin and Greek languages cold. He taught Greek for several years. It was second nature to him to think in terms of ancient structures and people. It didn't worry him much that some people wouldn't be able to understand everything in his poetry. At the same time he knew he was losing his audience; maybe he was trying to raise their level. He wasn't about to abandon the Graeco-Roman legacy."

"In the poem 'My Last Afternoon with Uncle Devereux Winslow' Lowell writes, 'Unseen and unsee-

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U.S. Library of Congress

ing, I was Agrippina/in the Golden Halls of Nero.' This means nothing to readers—or critics—unless they know their Tacitus, know Agrippina was Nero's mother, and know this refers to Nero overthrowing her. Tacitus makes it very clear; she's walking around lost and doomed; it's a very dark reference. But if you don't know Tacitus and his history of Nero, it's just a woman walking through a house. This is the reader's problem, not Lowell's. He's saying something very clear. You have to equip yourself to deal with him."

Gillis is using an NEH grant to develop a course of study at Haverford on Lowell and classical antiquity that will be instituted in the coming academic year.

Referring to Lowell's 1950 poem "Falling Asleep over the *Aeneid*," Gillis writes that "Anglo-American critics agree this is one of Lowell's memorable poems, but their writings tend to be limited to paraphrase. . . . Their shallow familiarity with the *Aeneid* does not serve them well." Few critics even notice that Lowell places Aeneas at a funeral the hero in fact never attended.

The diminishing numbers of readers who can appreciate Lowell and scholars who can satisfactorily analyze the poet point up a disturbing trend in American education. The classical grounding in Latin and Greek language and literature that was prevalent in the nineteenth century has almost disappeared from today's schools. "'We are a historyless people,'" Gillis quotes Arthur Schlesinger, Jr. "'We wake up every morning, and for us history is born anew each day.'"

Also, Gillis laments, "We aren't

a poetry-reading country anymore. The medium itself militates against wide readership. Around the time of Lowell's death, his new books sold about 300 copies. In general, poetry editions run about 1,000 copies."

Lowell's translations (which Gillis argues is the wrong word to use) have also been misunderstood. "He used the word 'imitations,'" Gillis notes. "They're much freer than literal translations. The Latin word 'emulatio,' meaning emulations or even competitions, is more exactly what he did. He took a poem of Horace, for instance, as raw material for a new artistic product. The Latin poets, when they adapted Greek material, did an original recasting; they were unconcerned with conveying every word literally. In that sense, Lowell was very much a Roman working with Greek material. It's what Ezra Pound did, too."

Gillis's first encounter with Lowell occurred in 1979, while working on the book *Eros and Death in the Aeneid*. Gillis has found that studying Lowell's poetry and translations has deepened his understanding of the ancient works. In "Falling Asleep over the *Aeneid*," for example, Lowell, the perceptive analyst, sheds light on Vergil's eroticism, which few commentators have addressed or noted; he "brings . . . strands together with a remarkable clarity and economy of vision, suffused with warmth and an awesome sense of loss," says Gillis.

Gillis realizes that Robert Lowell's works provide an unusual opportunity. The course that the classicist is developing on Lowell and classical antiquity will be a bridge: It will address a modern poet from a fresh, rich perspective; it will serve as an entrée for many students who are unfamiliar with classics and untrained in Latin and Greek; and it will give classics students a taste of modern literature while taking advantage of their academic forte.

The hope is that studying Lowell and his ties to classical antiquity will generate interest both in a poet deserving greater recognition and in an academic discipline in search of creative scholars. ♪

Daniel Gillis received \$25,000 from the Division of Fellowships and Seminars in 1984 for "Robert Lowell and Classical Antiquity."

TWELVE TOUGH QUESTIONS

Editor's Note: In the six months that Lynne V. Cheney has served as Chairman of the National Endowment for the Humanities, she has emphasized the Endowment's support of programs that increase Americans' knowledge of their history and has addressed scholars and teachers about the value of the liberal arts. Cheney comes to the Endowment from Washingtonian magazine, where she was a senior editor. She is the author of two novels, *Executive Privilege* (Simon and Schuster, 1979) and *Sisters* (New American Library, 1981). She is co-author, with her husband, Rep. Richard Cheney (R-Wyoming), of *Kings of the Hill* (Continuum, 1983), a history of the U.S. House of Representatives.

A member of Phi Beta Kappa, Mrs. Cheney earned her bachelor's degree with highest honors from Colorado College and her master's degree from the University of Colorado in 1964. She received her Ph.D. in nineteenth-century British literature from the University of Wisconsin in 1970.

She has taught at the University of Wyoming, George Washington University, Northern Virginia Community College, and the University of Wisconsin and is a member of the Commission on the Bicentennial of the United States Constitution.

When Humanities asked the Chairman to answer questions about her plans and goals for the NEH, she responded with a challenge. She asked her staff to pose a dozen of the toughest questions that could be asked about the work of the agency and about her administration of it. Their questions and her answers follow.



photographs by Rudolph Vetter

Q: Why should there be an NEH? Why should this country have a government agency deciding which ideas should be supported by public monies for public consumption? How can you as a conservative defend grant making that's the equivalent of taxpayer-subsidized advocacy?

A: I feel very comfortable with the mission of this agency. It's our mission to promote history, to promote heritage, and those seem to me to

be profoundly conservative undertakings.

As for advocacy, I don't think that we get that many proposals that promote one political position or another, and when we do, they don't tend to fare very well in the grant process. I sat in on a panel discussion about a month ago in which I heard one of the panelists say, "It looks to me as though this applicant has already made up his mind about what his results are going to be," and that was regarded

as a mark against the application. This reflects a very healthy attitude on the part of the panelist toward applicants who might come with a previous position on a topic rather than a genuine, open-minded interest in it.

Q: If the support of history and heritage is so important, then shouldn't you, Mrs. Cheney, be asking for dramatically increased budgets every year?

A: In a perfect world that might be a reasonable option, but this particular world we live in isn't a perfect one. In fact, it's a world where there's real fiscal desperation in terms of federal deficits and where there is a necessity for all government agencies, including this one, to make some sacrifices. Beyond that, it seems to me that it is healthy for an agency, just as it is healthy for a human being, to have to make some hard choices. When we do make hard choices, we're more likely to be fulfilling our mission, which is to fund excellent projects

and not merely those that are good or acceptable.

Q: Given your experience in political circles, the fact that you are the spouse of a congressman and the fact that your nomination itself is political, is it not unrealistic to imagine that grant making at the Endowment can be always apolitical?

A: Here, the proof has to be in the pudding. I think if you look at the whole list of projects that we've funded in the last two cycles, it would be very difficult to say that there's a political leaning one way or another. It is true that the head of this agency is a political appointee, and I think that's the way it should be. The person in charge of this agency must be accountable, must be somebody without tenure who is accountable to the taxpayer whose money we're spending. So I think that having a political head of the agency is not only the way things are, but the way things should be.

As for my being the spouse of a congressman, I can't see that that

has much relation to NEH. I have a deal with Dick. He doesn't seek my advice on foreign policy, and I don't seek his advice on the humanities.

Q: You've spoken out against deconstruction in literary studies and against social history in historical research. What are your objections to these approaches? Are your objections reflected in funding decisions?

A: I think it is important to be very specific about what I've objected to. In literary studies, I've objected to the idea that the great texts of literature are intellectual playthings as opposed to important sources of knowledge—even of wisdom—about the human experience. In history, my objection has been to the notion that events are somehow unimportant, that individuals are of little account in the face of long-term historical forces.

Will these objections be reflected in funding decisions? Again, I think that if you look at projects that have been funded in the last two cycles, you'll see that when a proposal comes through our review process, and when it is judged excellent all along the way, and seen to be of importance to the humanities and of significance to the culture, the project gets funded, despite my own reservations about some approaches.

Perhaps the strongest reservation I have to newer modes of scholarship is the assumption on the part of some people who practice those methodologies that anyone who practices any other methodology is somehow hopelessly retrograde, that any other approach is not legitimate. If I seem to speak more forcefully for traditional historical and literary approaches, I do so because, in today's academic climate, there is a need to speak up for the tradition.

Q: You've spoken before about the importance of biography as a teaching tool. Are biography and social history contradictory approaches?

A: Certainly the biographies of great men and women run against the



current of social history. Biographers who take on such subjects make the assumption that it is important for us to consider these lives because they have changed history for the rest of us. But my main reason for being fond of biographies is that I think they can be such an important tool for drawing young people, for drawing the general public, into history. There's something in all of us that likes to know how other people lived, how they failed, how they succeeded.

Q: Isn't the NEH procedure for evaluating proposals, that is, review by a panel of peers, inimical to funding risky, innovative projects proposed by lesser-known people? NEH prides itself on the number and the variety of its evaluators, but doesn't this very number increase the chances that unusual projects will be disliked by someone and that only safe projects will be funded?

A: Yes, it may well be true that the peer-review method of judging proposals is less prone to supporting radical or innovative projects than other methods of review. But, on the whole, I think the benefits of peer review far outweigh its limitations. Indeed, I imagine we do take fewer risks than a private foundation might, but that's totally appropriate when you're spending the taxpayers' money. You must be sure, be as sure as you can be, that the projects you're funding are going to be successfully completed and that they're going to be significant. There is an important place for venture capital, you might call it, in the humanities, but I think it's not a place that NEH should try to fill.

Q: Much of the public money spent by the NEH supports advanced research in the humanities. Because few taxpayers will read the results of this research, why should they pay for it?

A: It seems to me that everyone profits from advanced research in the humanities. We all benefit when the life of the mind is encouraged, and advanced research does that.

We all benefit when our culture is healthy and vibrant, and advanced research contributes to that, too.

Sometimes, the benefit is easily recognized, as in the case of the translation of the *Popol Vuh*, which NEH funded. Although some people might think of this work as esoteric, what this one scholar has done is raising the consciousness of the general public to the importance of Maya culture. The book itself has achieved relatively wide distribution because of its excellence and because of its having won an important prize—the PEN Faulkner Award. The ideas in it have inspired a filmmaker who is producing an animated film we're funding through the Division of General Programs.

Q: The NEH has seemed to be a bicoastal agency, funding projects and institutions mostly on the east and west coasts. Do you have a plan to make NEH grants more geographically diverse?

A: I think this question overstates the problem. I think if you marked a map with flags where NEH projects are, you wouldn't see them all nestled on the east and west coast. But it is true that there is a clustering around urban areas in which there are large research institutions, and I think it's important that we work constantly to try to get greater geographical distribution, that we work to inform everyone about NEH goals and funding opportunities and to help people who may not be as well acquainted with the grant-making process.

We now have a full-time staff member coordinating a program called "Access to Excellence" and making precisely these efforts. He travels around the country making sure that people in areas where there aren't research institutions are also aware of NEH and the kinds of proposals we're looking for.

The state councils play an important role in getting the word out across the country. For example, we received applications from every state for the \$500 matching grants we offered to libraries to buy works on the Constitution—a Bicentennial Bookshelf. The state councils have been very good about making sure

that tiny libraries in somewhat isolated areas understand that this program is available.

I received a letter from the Carlsbad Library in Carlsbad, New Mexico. The librarian writes that the library is "relatively isolated here in the desert" and explains that the Bicentennial Bookshelf will be the only source of such research materials for miles around. He then describes the overwhelming and touching community support from a small group of retirees who pledged \$500 in donations within twenty-four hours of hearing about the grant. This is very heartening. The state councils are an important mechanism for getting this kind of thing to happen.



Q: The NEH frequently makes grants to institutions that have a broad public base of support and healthy endowments of their own. Shouldn't federal money go to struggling, developing institutions rather than those that can succeed on their own?

A: We have never been a needs-based agency. Excellence has always been our goal. However, I hear the question asked in panels, I hear the question asked in the National Council, and I ask the question my-

self when I'm looking at specific applications: Would this project happen without us? And if it would happen without us, I think there is an inclination on everyone's part to say, "Fine, let it happen without us and let us find another excellent project to fund."

Large institutions with healthy endowments do submit excellent projects that won't happen unless we're involved, and we fund such proposals. I've noticed, though, as I've watched grants go through the process, that an excellent proposal from a struggling institution will go right to the top of the list. There's something in human nature that responds very positively to that conjunction of circumstances, and I think it's good that happens. An excellent proposal from a struggling institution will always be funded.



Q: To what do you attribute the fact that nationwide students seem to find most of the humanities less attractive than other courses, and what can the National Endowment do to encourage young people to study the humanities?

A: I think that many students have focused on learning vocational skills that have an immediate payoff in terms of starting salaries when they

leave college. And they are justified because college education is so expensive. There's a very important and persuasive argument to be made, however, that the liberal arts provide training for a lifetime. An important point to be made to these students when they're selecting college majors is that their college educations should prepare them for more than their starting salaries—for more than their first few years in the job market. They should keep in mind that they're going to have nine jobs in a lifetime, according to the most recent statistics. That means they need general knowledge and an awareness of how to learn—exactly what the liberal arts, and what the humanities, in particular, provide.

It's also very easy to make the case that liberal arts training has historically been what leaders have pursued as young people and adults, that there's something about liberal arts training that gives one good judgment, that gives one critical understanding, that encourages creative thinking, and probably most important of all, that gives one perspective, an ability to look beyond the immediate moment into a larger context. As biographies of great men and women show, vision, the ability to see beyond the demands of the present, always accompanies greatness. One of my favorite examples is a wonderful story about Winston Churchill in World War II. He was waiting to hear from Africa about the Battle of Alamein. The results of this battle were absolutely of overwhelming importance for Britain. If they won the battle, then they had a hope in this war; if they lost the battle, Egypt was lost, the whole route to the East was lost.

Churchill, while waiting to hear about the outcome of this crucial battle, distributed a fourteen-page document to his cabinet on the future of Europe, which essentially described a Europe economically united. He was not only looking beyond the battle, he was looking beyond the war. I think that this kind of perspective—and that's probably the best word for this trait of Churchill—is something that liberal arts training encourages and something that young people need to be taught.

I think that we at NEH should

be trying to make, not just young people, but people in corporations and the general public at large, aware of the importance of reading and studying in the humanities.

Q: You've told a story about the importance of your Latin teacher to your career in the humanities. Can the NEH help teachers be examples for their students of the value of learning?

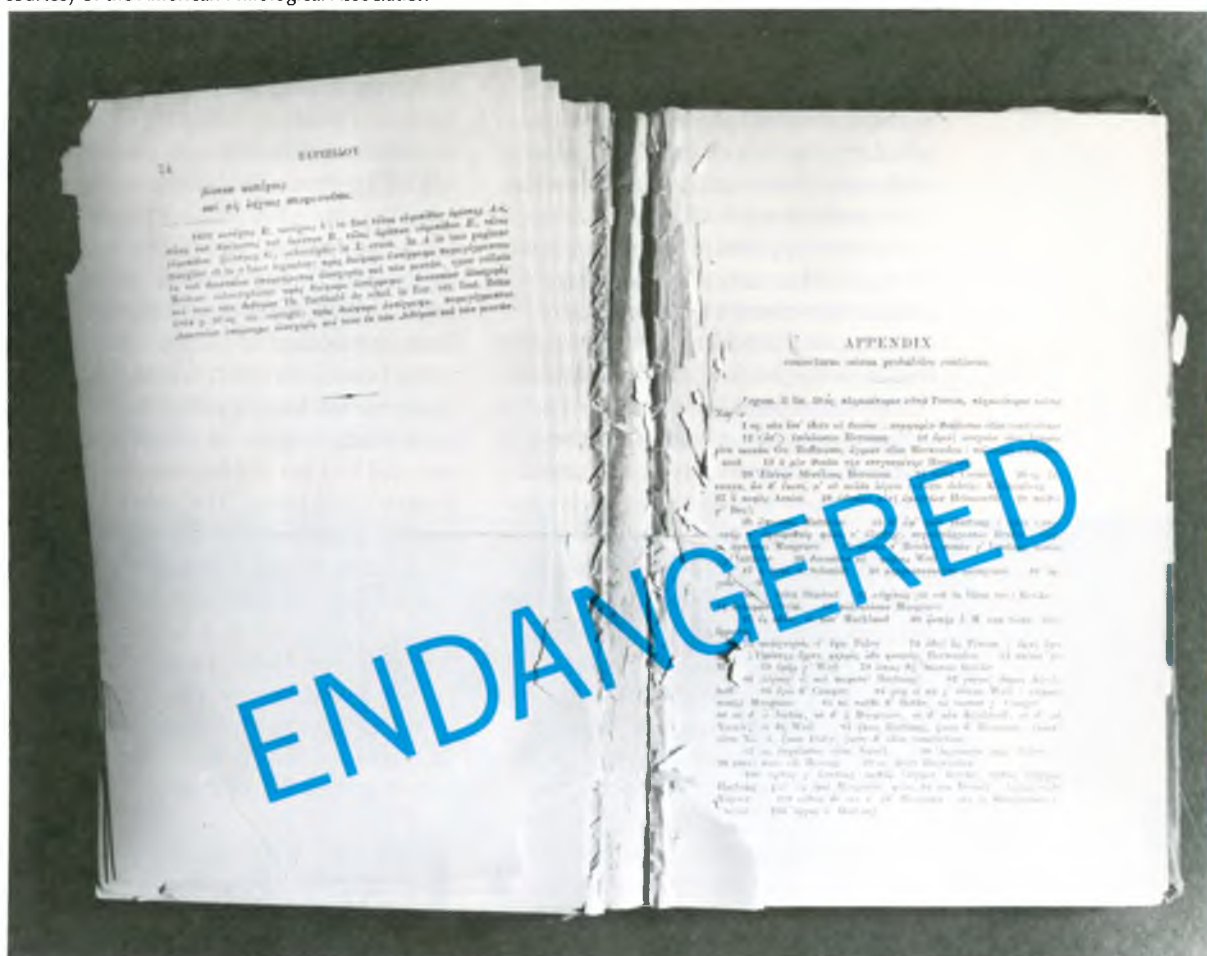
A: I can't think of a more important mission we have than the fostering of excellent teaching. People who lead active cultural lives almost always have somewhere in their background a teacher who made a difference. Miss Shidler's gift to me was convincing me that one had to choose between hard work and humiliation. You could not show up in Miss Shidler's class and hope to get by without having worked hard. Of course, she not only did that, she opened the door to Vergil for me. So I think of her with great fondness. I like to think of a world in which there are thousands of teachers like her.

Q: Here's the last one. What do you hope to accomplish as Chairman of the National Endowment for the Humanities, and for what would you like to be remembered?

A: That may be the toughest question of all.

My most general concern in the six months that I've been here has been with our being a society unaware of our history and our heritage. I've cited Leszek Kolakowski's lecture in which he talked about the erosion of historical consciousness; I've talked about Arthur Schlesinger, Jr.'s, new book in which he talks about Americans as a history-less people. If, during the four years I am here, this agency is able to make progress toward restoring a sense of historical consciousness in this country, then I think my time at the NEH will have been a success.

WHO WILL SAVE THE BOOKS?



The Case of the Classicists BY ROGER S. BAGNALL

THE VAST QUANTITY of deteriorating books in American libraries has changed the nature of the decisions that librarians and scholars must make about research collections. Millions of books—mostly those published between 1860 and 1920—are literally turning to dust because of the acid in their wood-pulp pages. Librarians who have for years decided, with the advice of scholars, what titles to add to their collections must now decide what titles to let die—not simply what lesser-used materials can be sent to off-site shelving facilities, but which titles will be lost altogether. Because there are more titles at risk than existing resources can save, scholars must make choices about the works that will survive for the future now before the books begin to disappear.

The question of what to save first is both pressing and controversial. The easiest course is to preserve all the materials in a certain category. Such "vacuum-cleaner" decisions save agonizing over the relative importance of individual items and

do not require knowledge of how rare particular titles are. They can, however, waste money by preserving relatively low-priority items—older translations or earlier editions of works, for example. Title-by-title decisions are attractive because they allow the most important works to be preserved first. But how can we identify what is most important? That is what a project now in progress at Columbia University set out to discover.

In 1984, the American Philological Association (APA) was awarded grants from the National Endowment for the Humanities and the Andrew W. Mellon Foundation to preserve on microfiche the most important materials in classical studies published between 1850 and 1918. This is the first time that scholars—not librarians—are confronting a body of deteriorating material from which they must select title by title what will be saved.

The project has three purposes: first, the preservation of a substantial body of the most important material from classical studies—mature

but now endangered scholarship. For this purpose the APA convened an editorial board to identify the works of greatest value to the field. The board agreed that it should concentrate on scholarly editions of ancient texts and commentaries on them, publications of primary material like inscriptions and archaeological discoveries, reference works, and major monographs. The board also decided that it was important to include some of the less widely held scholarly journals of the period. (An earlier project at the University of Cincinnati, which had filmed more than 13,000 European dissertations, made it possible for the APA to film very few of them.)

The second purpose of the project is the improvement of scholarly access to this material by making inex-

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pensive copies widely available. It seems unlikely that American society will be able to invest large sums of capital in preserving the scholarly heritage of the nineteenth and early twentieth centuries twice. This present work in preservation is the one opportunity we will have to make the older scholarship available to most of the scholarly community, working in libraries that lack the bulk of this material.

The third purpose of the project is the discovery of what can be learned from our experience about the scholarly involvement in preservation. Because the scale of the project is such that our efforts can make only a modest impact on both preservation and dissemination, we are trying to answer questions that will be important for other projects in other disciplines. What happens when scholars must make the choices in matters of preservation and access? Do the results justify the costs? Will scholars dedicate enough time to the enterprise to make it work? How far can preservation and access be reconciled as criteria for decisions?

The APA's editorial board of seven was put together to represent various subject specializations in classical antiquity, balanced between Hellenists and Latinists. There are representatives from Greek and Latin literature, Greek and Roman history and archaeology, religion, epigraphy, and many subspecializations. Over the three-year life of the project, four major meetings and a couple of shorter ones are planned. So far the meetings have been devoted to discussions of general principles and methods of operation, not to selecting particular books.

The actual work of choosing titles has been done by the individual members of the board. Their methods have varied. Many have used the published shelf lists of Harvard's Widener Library as starting points, and several have examined the shelves of classics in their own libraries or in specialized libraries such as the American Academy in Rome. Some work has proceeded from standard bibliographic tools in classical studies. The selected titles are checked by a graduate student assistant in the APA's office to pre-

vent duplication. The assistant also corresponds with board members to clarify ambiguities and resolve differences, such as members' choices of different editions of a particular

The form of scholarly involvement used by the APA project has advantages for each aspect of the underlying aims. In an effort to preserve the core literature of the discipline from the period at stake, the editorial board, in effect, creates a bibliography for a national collection in classics, chosen in scholarly fashion and not on the basis of any one library's holdings. The same process creates a body of the most significant titles from the period with which to fuel an attempt to market microfiches to scholars and libraries. In the long run, these decisions should preserve the largest part of the field's literature and at the same time make it available to the largest possible number of users.

Finally, scholarly involvement develops a sense of owning the enterprise of preservation. For the classicists on the APA's board, preservation is not just something librarians do; it is something that matters to their own work both now and in the future. The intensity of the involvement is a result of the fact that the scholars have done so much of the actual selecting.

There are disadvantages to this model of scholarly involvement in preservation. For instance, the scholars on the APA board have donated their time. Although we do not know yet how much time has been involved, we know it has been very substantial. How many scholars will be available to work on such projects without compensation?

Approximately 30 percent of the works recommended by the members of the national editorial board, working at many institutions, are not in the Columbia libraries, where the microfilming is being done. Although board members, especially the two at Columbia, were surprised by this figure, it dovetails with overlap and verification studies of collections in other fields. Because much of the recommended material is at Columbia, filming has proceeded on these documents without trying as yet to resolve the best way to deal with the items not owned. Eventually the staff will have to de-

cide whether to borrow them from a library willing to give up brittle books or to have them filmed elsewhere.

Despite these difficulties, scholarly involvement in preservation decision making has sharpened our sense of the key issues in preservation, both philosophical and pragmatic. These issues include the following:

(1) Scholars do not agree among themselves whether everything should be preserved. This fact has emerged both from the editorial board's discussions and from an exercise in which board members were asked which books to save on actual shelves chosen at random in the Columbia library. When members of the board visited the shelves assigned to them, they marked only about 60 percent of the items they saw as worth saving, and two thought more than half the books on their shelves were not worth preserving.

The categories marked not worth saving by the various members included older translations of ancient authors, low-level historical narratives that merely regurgitate the sources, school texts and examinations, earlier editions of a work for which a later exists, and unchanged reprints of earlier editions. It is obvious, however, that a different group of scholars, with different interests, might disagree. For example, historians of education might wish to see all of the school texts preserved. The board as a whole divides between those who feel that large quantities of material (including some items recommended by other board members) could well be allowed to sink into oblivion, and those (a narrow majority) believing that posterity may see a use in some items that appear to us useless.

(2) One difficulty faced by librarians in preservation programs is the reluctance of faculty members to see books disappear. Microfilming is a technique to preserve the intellectual content of the book; it may worsen the physical condition of the artifact. Even the fact that a book is crumbling and soon to die of its own accord does not necessarily reconcile scholars to its replacement by a format seen as less convenient. Now the only affordable solution to this problem is persuading the

users that microforms—especially microfiches—are *not* less convenient for most purposes. Libraries have paid more attention to providing comfortable work stations and to increasing the bibliographic control of microforms. In the August 1985 issue of *Humanities*, articles by Harold Cannon, Margaret Child, and others defended microfilming as the most efficient rescue for the quantity of deteriorating books in our library collections. Still, some faculty members at this project's home institution, Columbia, were unhappy about the disbanding and discarding of books required by filming. Procedures have been established to identify, before filming, those books unlikely to survive filming intact. These will be disbound. The staff also identifies those books that are most likely to have continued substantial use as books. This policy aims at minimizing the retention of badly damaged books and keeping those still useful as books.

(3) Finding the right degree of scholarly involvement is not easy. If scholars believe that someone else is making the decisions about the survival of their research resources, they are likely to react with resentment, as librarians have often found when withdrawing books from collections. On the other hand, there is a limit to how much scholarly time can be put into library work without wasting what scholars have uniquely to contribute. Nevertheless, some involvement by scholars, preferably in their corporate form as a learned society, is needed in order to help provide legitimacy to the enterprise in the eyes of fellow scholars.

Despite many difficulties, this project has been successful; important works have been saved that might not have been had scholars not identified them. We nonetheless do not suggest that other scholarly disciplines follow slavishly our procedures. Many disciplines will not have the acute dependence on library resources, the willing workers, and the finite, manageable number of important works that together have made this project possible. It is not clear that many scholars will be willing to devote the requisite time to a title-by-title approach to preservation. For such situations, we offer the following suggestions for

improving scholarly involvement:

(1) Libraries can provide scholars with a defined body of materials from which to pick the more important items. For example, bibliographic records for a certain subject and range of dates could be pulled from a data base and examined by scholars in that field. Until recently, however, not enough records from the earlier, more vulnerable, periods had been converted from catalogue cards into machine-readable format. In the near future, this model should be more practicable.



(2) An editorial board can provide guidelines and criteria for selection that a library could follow. At the end of the APA project, we will examine the selected titles to see if there were patterns of this sort. The establishment of guidelines for choosing books to be saved may be a more efficient use of scholars' time than a title-by-title determination of important materials. Librarians would have more defined criteria to follow. Along these lines, an editorial board might identify for filming important collections of materials in a field. Scholarly organizations could try in each broad discipline to identify which subfields were most capable of being handled at the present time.

The reasons for and consequences of preservation microfilming need to be made clear to scholars. Approximately become involved in the design and execution of preservation projects. Approximately 20,000 volumes (not counting dissertations) in classics were published between 1850 and 1918. At the end of this project, we will have filmed 2,500 of them. About the same number were filmed before we began. Approximately 25 percent of the endangered material—or perhaps 40 percent of what

is thought by scholars to be worth saving—should therefore be on film when we finish. We cannot know if Papageorghios' *Scholia in Sophoclis Tragoedias Vetera* (Leipzig, 1888), a volume of ancient commentaries on the drama of Sophocles, would have survived into the twenty-first century without a scholar's decision to save it. Now we know that this book and thousands of volumes like it will be saved. ♪

This essay is an extract from a longer article written jointly by Roger Bagnall and Carolyn Harris, which will appear in the *Journal of Academic Librarianship*. Many topics not treated here are dealt with in that article.



PRESERVING YESTERDAY

LIKE MANY GOLD-MINING camps in the Sierras, Bodie, California, sprang up, flourished, and died in a brief period of time, between 1877 and 1883. In 1880, the boom town had a population of 5,000, three daily newspapers and one weekly, and a reputation for attracting what westerners called badmen. Thirty-one men were shot, stabbed, or beaten to death during the town's heyday.

In his recent book, *Gunfighters, Highwaymen, and Vigilantes: Violence on the Frontier*, UCLA history professor Roger D. McGrath views Bodie and another mining town nearby, Aurora, Nevada, as a sort of hothouse laboratory for crime. Primarily by analyzing detailed newspaper accounts of barroom

fight and other violent incidents, of trials and other court proceedings, McGrath found recurrent patterns that account for the high homicide rates.

Although McGrath also made use of journals, letters, early histories, and public records, a study like his would be unthinkable without the ready availability of newspapers as a primary source. "For many small communities, they are the only surviving printed record," says David Hoffman, of the State Library of Pennsylvania. "No other records are as comprehensive."

As sources for historical research, newspapers have some well-known limitations—the up-front political bias of nineteenth-century editors, the influence of advertisers, the shiftiness of facts as reported. Still, they provide the researcher with a sense of the day-to-day rhythms of life that is hard to match. "For

period flavor . . . newspapers are unsurpassed," Barbara Tuchman has written. "In the *New York Times* for August 10, 1914, I read an account of the attempt by German officers disguised in British uniforms to kidnap General Leman at Liège. The reporter wrote that the General's staff, 'maddened by the dastardly violation of the rules of civilized warfare, spared not but slew.'"

"This sentence had a tremendous effect on me. In it I saw all the difference between the world before 1914 and the world since. No reporter could write like that today, could use the word 'dastardly,' could take as a matter of course the concept of 'civilized warfare,' could write unashamedly, 'spared not but slew.' Today the sentence is embarrassing; in 1914 it reflected how people thought and the values they believed in. It was this sentence that led me back to do a book on

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surveys, catalogue the newspapers, and preserve the most vital material on microfilm. Jeffrey Field, assistant director of the Preservation Office, estimates that 60,000 to 65,000 newspapers have been entered into the OCLC data base. But the search for caches of old newspapers is not likely to be completed nationwide before the year 2000.

Meanwhile, results from some of the early grants for state-level projects are coming in. Montana and Pennsylvania offer an intriguing contrast in this regard. Like those of many western states, Montana's newspaper collections are relatively centralized, with the Montana Historical Society holding about 95 percent of the titles. (The historical society, in fact, was founded in 1865, a few months after the first newspaper appeared in Montana.) In Pennsylvania, however, newspaper collections are widely scattered, including many single titles available only in small towns.

Because of its centralized collection, the Montana Historical Society compressed the cataloguing and microfilming stages of its NEH grant into one. "We were a little bit cocky about our own collection at the beginning," recalls Robert Clark, the historical society's librarian. "There


had been no thorough survey of other holdings in the state, but we still didn't anticipate finding nearly as many new titles as we did." The Montana survey turned up thirty-three previously unknown newspaper titles—including one uncatalogued paper in the society's own collection—as well as another thirty or so runs of newspapers that would fill gaps in the society's collection.

In Pennsylvania, four large institutions—the state library in Harrisburg, the University of Pittsburgh, Pennsylvania State University, and the Historical Society of Pennsylvania—have divided up responsibility for surveying sections of the state. According to David Hoffman, director of library services with the state library, the last comprehensive listing of Pennsylvania newspapers, done in the late 1970s, indicated a total of about 7,900 newspapers in the state. The current, more thorough survey, is likely to raise that figure to between 10,000 and 12,000 says Hoffman.

Field researchers are getting out into the small towns and digging around. Two project librarians in north central Pennsylvania describe their most challenging experience as a day "spent in a 'vault' (a very

tiny room) with dim lighting, no ventilation, no work space except a podium and a small desk. . . . The vault had been unopened for thirty years, and a thick layer of dust had accumulated. In the vault were 155 titles, which had to be catalogued in the one day scheduled for that visit." When they complete their work at a town's "official" collections, the field librarians ask about private collectors, and they make a point of talking to the local postmaster, who often knows people with newspapers stashed in a garage or basement. They also call nearby newspaper editors who are usually eager to put an item in their papers asking anybody with knowledge of old newspapers to come forward.

This kind of diligence pays off on occasion. "An elderly man in Centre County—that's the part of the state where they say there are more bears than people—contacted the county librarian," says Hoffman. "He had some boxes and trunks filled with old newspapers that he had gotten from a friend who had been a publisher. Did the library want them? Nobody else did. The librarian contacted us, and we soon found that he had a virtually complete file of the *Snowshoe Times*, a paper published in the little town of Snowshoe in the early 1900s. We've known for many years that there was once a newspaper there, and we knew of a single copy, but we had never seen a run before. We are finding resources that for all practical purposes had been lost."

Who would want to read the *Snowshoe Times*? If historians do, they may make important observations about life in America at the turn of the century. After all, Roger McGrath's careful study of two forgotten frontier towns could change ideas about the causes of violence. A line in an old newspaper seeded *The Guns of August*. 

The State Library of Pennsylvania was awarded \$322,488 in outright funds and \$300,000 in matching funds for the Pennsylvania Newspaper Program with David Hoffman as project director. The Montana Historical Society received \$126,181 for the Montana Newspaper Program, directed by Robert Clark. Both awards were granted by the Office of Preservation.

U.S. Newspaper Program

In 1982, the National Endowment for the Humanities initiated a program to organize, preserve, and provide access to U.S. newspapers. Under the U.S. Newspaper Program, the NEH provides funding to national repositories and to state projects involving libraries, archives, and historical societies. The Library of Congress provides technical management for the newspaper program, and the Online Computer Library Center (OCLC) in Dublin, Ohio, provides facilities for the bibliographic phase of the program.

In 1982, six national repositories, with NEH funding, began to catalogue and enter their newspaper holdings into *The OCLC/CONSER* data base. The Library of Congress also contributed its catalogue records. To date, eight repositories, as well as institutions in twenty-four states, have participated in the U.S. Newspaper Program.

Participants in the program accept the responsibility to catalogue newspaper holdings within their respective states and territories and to preserve on microfilm the titles most important for research. They then enter bibliographic records for originals and microfilms into the OCLC data base.

The 1985 data base provides extensive cross-references for variant titles, which allows users to identify more than 50,000 newspapers published in the United States and its territories, where the title is held, and which issues are held. A second edition, which will include a further 35,000 titles, is expected soon. Indexes to a hard-copy listing allow access by place of publication (city and state), publication date (the year in which the paper began), predominant language of the paper, and intended audience (ethnic, political, or religious).

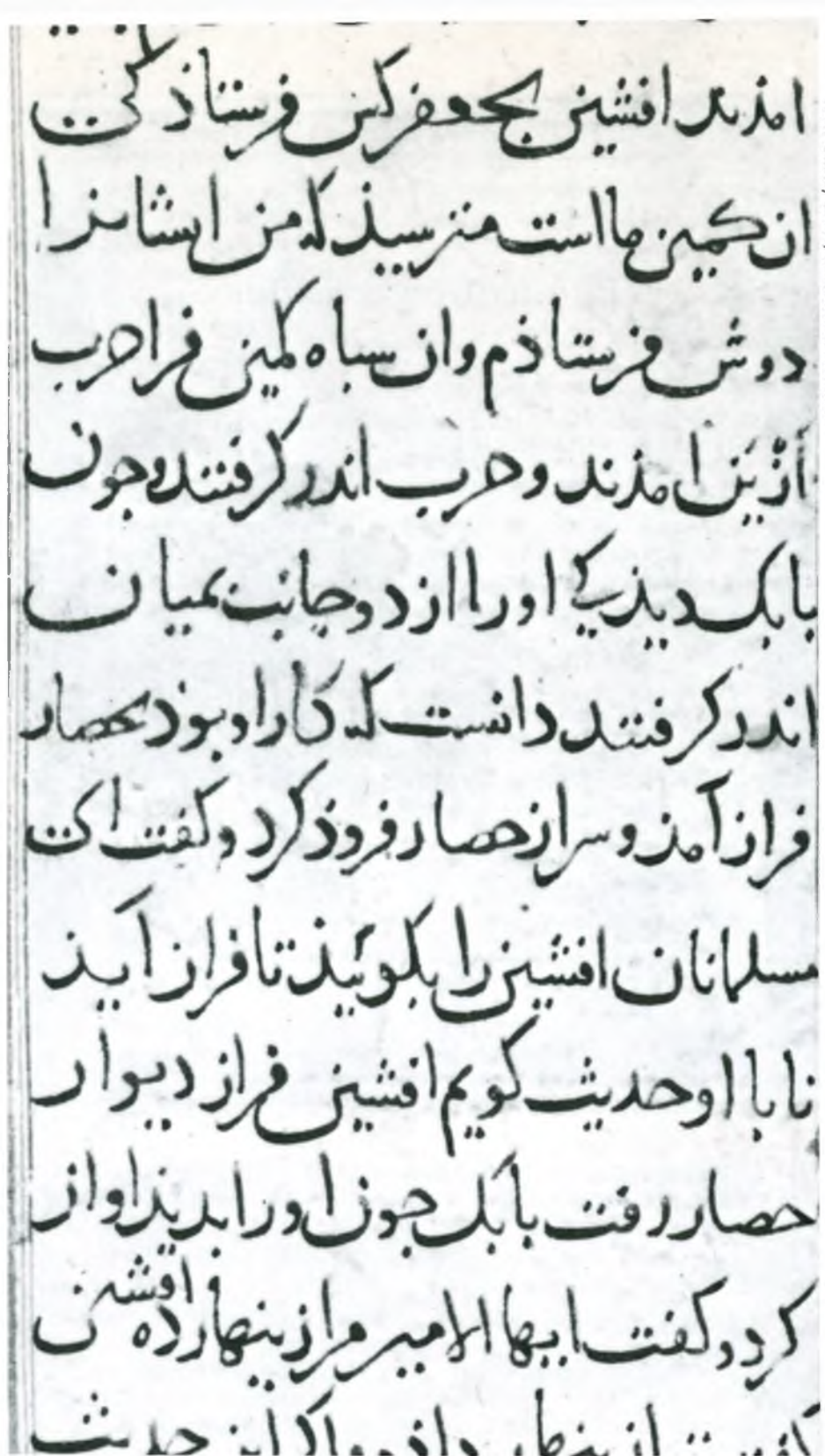
Renowned as a standard work of Muslim universal history from the Creation to A.D. 915, Persian historian al-Tabari's massive *History of the Prophets and Kings* has remained virtually inaccessible to the non-Arabist for over a millennium. Now an NEH-funded project has assembled leading Arabist and Islamist scholars to translate the huge Arabic-language text into English for the first time.

According to project director Ehsan Yarshater, head of the Columbia University Center for Iranian Studies, a shortage of scholars in the field has made the translation of the history impossible until now. "Very little of the Arabic, Persian, and Turkish literature in any field has been translated," he explains. "Up until World War II there were just not enough qualified scholars to do the work."

The NEH translation is based on a nineteenth-century Leiden edition of the *History* laboriously reassembled from Tabari manuscripts found in the libraries of Europe, India, and the Near East by the Dutch scholar M. F. de Goeje and a team of Arabists. Consisting of fifteen, 500-page volumes of Arabic text with Latin footnotes, even this definitive Leiden edition is thought to be a shortened version of the history made by Tabari himself to facilitate its use. (The original is reputedly ten times as long.) For the English translation, the huge text will be thematically divided into thirty-eight volumes of about 200 pages each, with three additional volumes planned for indices and excurses. Five volumes have been published by the State University of New York Press; three more are expected this year.

From its completion in 915, Tabari's *History* (or *Ta'rikh*, a Semitic word for moon), was lauded as a masterwork of scholarship. Within fifty years of the author's death, an abridged version had been translated into Persian, the tongue of the Buwayhid caliphs who had by then assumed power from the increasingly enfeebled Abbasids of Tabari's day. According to Yarshater, "Tabari was considered the most outstanding historian of Islam. His

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Detail from an early 14th-century Persian translation of Tabari's History.

A History of Prophets and Kings

BY MERYL DYKSTRA

Publication Schedule

Five of the thirty-eight volumes of the *History of the Prophets and Kings* by Persian historian al-Tabari have been published by the State University of New York Press:

- *Prophets and Patriarchs*, volume 2;
- *Between Civil Wars: The Caliphate of Mu'awiyah*, volume 18;
- *The Abbasid Revolution*, volume 27;
- *The Crisis of the Caliphate*, volume 37;
- *The Return of the Caliphate*, volume 38.

Three more will be published this year:

- *The Classical Kingdoms*, volume 4;
- *The Absolutists in Power: The Caliphate of Ma'Mun*, volume 32;
- *The Abbasid Recovery: The War against the Zanj*, volume 36.

work was constantly used, with or without acknowledgment." Later historians borrowed from or continued the *Ta'rikh*, but saw little need to recover the same ground, Yarshater says.

"In Europe before the nineteenth century," he says, "knowledge of early Muslim history came only from secondary sources, themselves based largely on Tabari. When the *History* itself became available, no serious work on Muslim history was possible without using Tabari's work or even relying exclusively on it."

The *Ta'rikh* opens with the Creation and continues with accounts of the luminaries (including Christ) of the ancient nations known to early Muslims—the Babylonians, Assyrians, Egyptians, Jews, Persians, Romans, and Byzantines. Tabari's history of the Persian Sasanids, whose dynasty had challenged Byzantine hegemony in western

Asia before the Muslim Conquest in 651, "remains the most important literary source available for that period of Persian history," according to a March 1986 review in the *Times Literary Supplement*.

Tabari was born Abu Ga'far Muhammad ibn Garir in 839 in Amol, a metropolis in the Persian province of Tabaristan bordered on the north by the Caspian Sea and the south by the Alburz Mountains. A precocious intellect said to have memorized the Koran by the time he was seven, Tabari was sent by his prosperous father to the medieval centers of Muslim learning.

From Rayy, near modern Tehran, Tabari traveled to Baghdad, which was the Abbasid capital for most of his lifetime. He visited Basra and Kufa in Iraq, originally garrisons during the century of rapid Muslim Conquest. On his travels to and from Egypt, where Tabari was al-

ready a recognized scholar, he joined the circles in Syrian congregational mosques to hear noted theologians expound on *hadith*, the Muslim Koranic tradition. Tabari was interested not only in history, but in ethics, poetry, grammar, lexicography, and even medicine.

After his youthful wandering and until his death in 923, Tabari lived modestly in a mercantile quarter of Baghdad crowded with bookstalls.

"The *History* is Baghdad-centered," says Yarshater, "and reflects the attitudes and concerns of the central government of the Muslim Empire." Tabari ignored most of the history of the large Christian and Jewish communities whose uneasy existence within the Islamic world contributed to the erosion of the existing Baghdadi regime. He also disregarded the restlessness in Egypt, North Africa, and Muslim Spain that, soon after his death, would produce rival caliphates to contest Abbasid supremacy. He reckoned time as devout Muslims did, in years "A.H.," or "after the Hijra" (A.D. 622), the date of Muhammad's removal from Mecca to more hospitable Medina. Muslim history after Muhammad, as Tabari represented it, reflected God's purpose in the events of the Islamic community, with Baghdad at its heart.

Tabari's history is a product of Muslim training not only in its world view, but in its fastidious reference to sources. An earlier work of scholarship, in which he compiled two centuries of traditional Koranic exegesis, prepared Tabari in the use of *isnads*, lists of people purported to have transmitted a particular tradition or historical account originating (in the case of the religious tradition) with the words or deeds of Muhammad, or (in historical accounts), with the observations of an eyewitness. The reliance on *isnads* was a peculiar feature of Islamic scholarship, which strained resolutely to fit the smallest details of daily life with prophetic justification.

Because of the variety of Tabari's sources, which, in addition to oral traditions collected on his travels, included extracts from works of genealogy, poetry, histories of tribal affairs, and even official military reports, the *History* speaks with a chorus of Arab voices. The *isnads*

preceding his accounts are often followed by eyewitness reports which lend immediacy to the work. The author's own narration, described by one reviewer as "simple and fast-moving," and by Yarshater as "chaste and literate," unifies the various voices in a muted approbation of the existing religious and political order.

Although Tabari supported the Baghdad status quo, he was an independent scholar, not a court historian. He declined the many royal appointments and subsidies offered him, content, instead, to live on the small inheritance from the family estate in Tabaristan periodically brought to him by pilgrims en route to Mecca.

As a devout Muslim, Tabari considered himself a "compiler" of facts illustrating the glory of Islam, not an interpreter of events. His practice

of recording conflicting reports of the same event without editorial reconciliation is a signal feature of the *Ta'rikh* that contributes to its value for modern research.

When he settled in Baghdad, Tabari allied himself with the conservative Shafi'ite school of Muslim jurisprudence. A decade later he broke with it to found his own school of law. Apparently differing little in principle from the established Shafi'ite order, the school did not outlive its founder.

The historian's outspoken disagreement with the followers of another school, that of the ultraconservative Hanbal, provoked the only public rebuke marring his otherwise serene life as a respected scholar. Tabari's frankly expressed doubts about the legal expertise of the late Hanbal so enraged the Hanbalites that, on one occasion, Tabari was

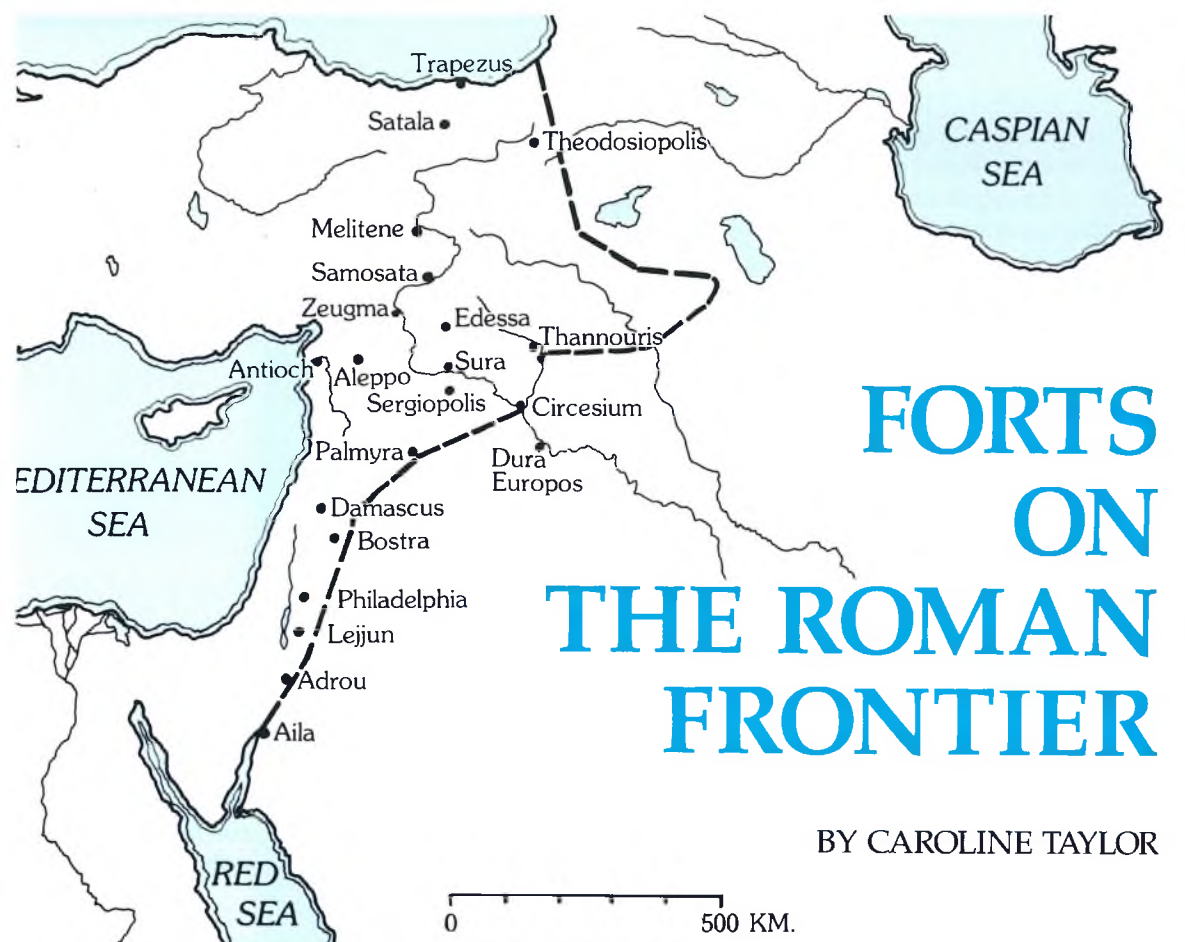
forced to barricade himself in his house until an irate mob was quelled by police order. More substantial biographical details will soon be available in an extensive biography of Tabari being prepared by the noted Islamicist Franz Rosenthal, a member of the translation project editorial board. The biography will preface volume 1 of the translation.

Yarshater estimates that another seven years will be needed to complete the translation. He believes that growing western interest in the politically and economically strategic Near East will mean an audience for Tabari widened well beyond the circle of Arabist and Islamicist scholars. ☞

The Texts Program awarded \$217,700 in outright funds for the "Tabari Translation Project" in 1984. Ehsan Yarshater is the project director.

Detail of illustration from Tabari's History.





B.C.–A.D. 106), the security of the southeastern frontier of the Roman Empire was provided by the Nabataean client kingdom. When the Emperor Trajan annexed Nabataea in A.D. 106, the Romans inherited the many problems of controlling a long desert frontier. To protect themselves from the raids of hostile nomads, the Romans reoccupied some of the Nabataean posts and built others spaced at intervals along the *via nova Traiana*, a major trunk road which extended approximately 360 kilometers from the Syrian border to the Red Sea.

The fourth-century historian Ammianus Marcellinus writes that the Arabian forts were intended to “repel the raids of neighboring tribes.” The forts also guarded the caravan routes between the Arabian Peninsula and the Empire and protected the Palestinian land bridge between Egypt and Syria, the two most important provinces in the East.

In the early fourth century, says Parker, the Emperor Diocletian strengthened all imperial frontiers. In the East, the Sassanid Persian state had become powerful, and Sassanid and Palmyrene invasions repeatedly ravaged large areas of the eastern provinces. Parker believes that this crisis of the third century probably disrupted commercial traffic between the Empire and the Arabian peninsula. There is also some evidence that groups of tribes may have united politically in anti-Roman coalitions during the third and fourth centuries. Parker cites as one example the Saracen Queen Mavia, who reigned at the time of Valens (364–78) and whose tribal confederation launched devastating raids on the southeastern frontier until peace was restored by the mediation of a Christian hermit.

Excavations at various sites in the central sector of the frontier have yielded evidence of the Roman response: The road system was systematically repaired. Although the old line of forts along the *via nova Traiana* remained occupied, they now served as the rear echelon of a broad zone about twenty to thirty kilometers in depth. Many Nabataean or Iron Age watchtowers were reoccupied to form a network of observation posts within sight of one another. When a large sector

East of the Dead Sea in a shallow valley formed by the Wadi el-Lejjūn lie the ruins of the Roman legionary fortress called Lejjūn—a name that has long been thought to be a corrupted form of the Latin word for legion. One of a chain of forts built by the Romans in the second through fourth centuries A.D., the fortress is a rectangular structure protected by a massive enclosure wall and twenty-four projecting towers. For centuries the ruins have held the secret of what seems to have been a disastrous policy decision by the Romans—a decision that abetted the Muslim Conquest of the seventh century and the subsequent loss to Islam of two of the empire’s richest provinces, Syria and Egypt.

The forts formed a chain marking the southeastern border, or *Limes Arabicus*, of the Roman Empire. Under the *Pax Romana*, the forts along the eastern frontier served for six centuries as an effective security cordon for the early spread of Christianity by sheltering the large sedentary population in Palestine and Transjordan. But long before the

Muslim Conquest, the forts were abandoned, leaving nothing to block the advancing Muslim armies or to curb the spread of Islam.

Excavations conducted at Lejjūn and other sites by the Limes Arabicus Project, sponsored by North Carolina State University and the American Center of Oriental Research in Amman, Jordan, with support from NEH and other sources, have focused on finding answers to two questions: What can explain the dramatic buildup in the central sector of the Arabian frontier about A.D. 300, and what can account for the apparent abandonment of most of these fortifications about two centuries later?

Project director S. Thomas Parker of North Carolina State University has reached some tentative conclusions, based on a research design that includes literary sources and regional investigation of the central sector of the frontier during five campaigns between 1980 and 1989. In an effort to learn about the Romans’ nomadic opponents, data are being obtained through large-scale excavation of the Lejjūn fortress, limited soundings of several smaller forts, surveys of the frontier zone, and surveys of the desert fringe east of the frontier.

During the early Principate (30

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of the frontier was surveyed in 1982, Parker and his team visited 130 sites, many of which were watchtowers built earlier but reused by the Romans.

The watchtowers were located within direct visual sight of adjacent posts as part of a complex system of observation and communication that could rapidly transmit word of nomadic raids. To confirm this use, the team conducted a signaling experiment.

After obtaining permission from the Jordanian government, members of the excavation team stationed themselves at fourteen forts and watchtowers known to be contemporary with the legionary occupation. Signaling by day, attempted with smoke and mirrors, met with mixed results. Reflected light could be picked up by adjacent posts only within about five kilometers; high winds dissipated the smoke signals originating from four scattered posts, thus limiting their visibility. Signaling by night was done with torches and proved to be a spectacular success, says Parker, with most posts reporting successful transmission and reception of torch signals.

The success of the Romans' efforts to strengthen the frontier is confirmed, says Parker, by the relative abundance of sites occupied in the Early Byzantine period of the fourth and fifth centuries and by literary sources, such as Ammianus Marcellinus, who notes that Arabia was "studded with strong camps and forts," and the *Notitia Dignitatum*, a list of government officials and army units throughout the empire (Oriens 34, 37), which lists a large number of military units stationed along the frontier about A.D. 400.

But if this revitalized defensive zone was so successful, why were most of the forts no longer occupied

by the early sixth century? Already subjected to duress in the third century, the Roman Empire faced enormous pressure on other frontiers by the fifth and sixth centuries. "The Arabian frontier was never of primary concern to the emperors," says Parker, "so it was progressively weakened by the withdrawal of garrisons for service in more threatened sectors."

The ruins at Lejjun have again yielded evidence to support Parker's conclusion. A severe earthquake in A.D. 363 caused considerable damage to the barracks housing the Roman legion *Legio IV Martia*, a garrison of up to 2,000 soldiers. Excavations show that only four of the eight barracks were rebuilt. Perhaps a vexillation (a detachment) of the *Legio IV Martia* was transferred to Syria in late 362. Another earthquake in A.D. 502 caused considerable damage to the remaining barracks, yet no attempt was made to rebuild several collapsed rooms. There are signs of some reconstruction in the headquarters building, although in rather poor and shoddy fashion.

Further evidence from excavations and literary sources has led Parker to conclude that the *Limes Arabicus* was abandoned by the Emperor Justinian primarily for economic reasons in about A.D. 532. Faced with continuing wars with the Persians in Mesopotamia, serious pressure on the Danube, the attempted reconquest of the West, and a massive program of public works, Justinian ordered the demobilization of substantial numbers of troops on the eastern frontier and turned over primary responsibility for defense to Arab federate forces under local phylarchs, especially the Ghasanids. "This probably saved financial resources and manpower for

service on more threatened frontiers," says Parker, "but local security was sharply reduced." The low number of sites occupied in the Late Byzantine period of the sixth and seventh centuries indicates a growing level of insecurity along the Arabian frontier following the abandonment of the forts, says Parker. "Although the savings in financial resources may have been worth the loss of population and revenues from a fringe area," he says, "the long-range implications were quite devastating."

"If the Byzantine emperors had made a conscious decision to keep that frontier fortified, my own guess is that the Byzantine Empire would have continued to control those areas, which therefore would have remained predominantly Christian, since by that time Christianity was the only legal religion of the Byzantine Empire."

The explosive expansion of Islam in the seventh century therefore might have been slowed considerably, and the Muslim world might have been less if influenced by the Mediterranean World. That, in turn, might have had profound consequences for the West and for the development of Islam, says Parker. Knowledge of Greek philosophy was lost in Western Europe during the Middle Ages and came back partly through Arabic translations, particularly of Aristotle. In turn, some of the Western influences on Arab culture, such as Greek philosophy, might have been less profound.

Dr. S. Thomas Parker of North Carolina State University was awarded \$10,000 in outright funds and \$35,291 in matching funds in 1986 for his project, "Historical Evolution of the Roman Frontier in Central Jordan." The Division of Research Programs made the award.



Reconstructed drawing of the legionary fortress of el-Lejjun, as originally built in the Late Roman period, ca. A.D. 300. Some details are conjectural.

An Explorer of Everything Interesting

BY MARY T. CHUNKO

"I DO SEEM TO LOVE the edges of the world more than the center," observes the Roman emperor Hadrian in a film script written by Frank Muhly for production later this year. Muhly has received an NEH grant to create a film about one of the great individuals of the classical world, a man about whom historical evidence is complex and often contradictory.

Hadrian, described by the Christian writer Tertullian as "an explorer of everything interesting," became emperor in A.D. 117 at the end of an era of expansion, when the boundaries of the Roman Empire reached as far as they ever would. Through a series of judicial and bureaucratic reforms, Hadrian consolidated Rome's power over newly conquered territories in the East, in Gaul, and in Britain. "Part of Hadrian's skill in managing the limits of the empire flowed directly from his prodigious travels," explains Muhly. "Draw an outline of the Roman world during the second century, and Hadrian will have been at every edge—on the moors in Britain, the deserts of Syria, the fertile hills of North Africa, and the dark forests of Germany. Probably no man of such power had traveled as widely in the classical world."

From his travels Hadrian brought back to Rome a mind enlarged by firsthand contact with foreign ideas. Even his Christian detractors recognized that he traveled "not just to administer, but to see." Called "the Greekling" by his contemporaries, Hadrian accelerated the hellenization of Roman culture, even as he defined the geographic extent of the empire.

The film will begin on the very edge of the empire, at Hadrian's wall in Britain, with a documentary introduction to the Roman world

of the second century. "In the opening sequence, I want to provide a context for the drama and discuss some important issues in studying the classical world. What do we know about antiquity? We have fragments, inscriptions; we have coins and buildings. But to understand Hadrian's character and his time requires a different imaginative exercise."

After this documentary introduction, the drama begins with Hadrian on his deathbed. He has named his successor, and his successor's successor, Marcus Aurelius. Through a series of flashbacks, the film will show Hadrian as governor of Syria a few days before Trajan's death en route to Rome. Until the last moments of his life, Trajan refused to name an heir. The script will hint at a rumor current in antiquity that Trajan's wife, Plotina, was instrumental in having Hadrian adopted by Trajan. Recreating the events of Hadrian's reign requires Muhly to choose among differing historical perspectives and interpretations of events. He is calling upon a number of scholars who are serving as advisers on the project, including Glen Bowersock of the Institute for Advanced Study at Princeton; William MacDonald, an architectural historian who was recently a fellow at the Getty Center in California; Miranda Marvin of Wellesley College; Henry Millon of the Institute for Advanced Study in the Visual Arts at the National Gallery of Art; Russell Scott, head of the School for Classical Studies at the American Academy in Rome; and William Wyatt, Jr. of Brown University. In the concrete, factual information that scholars provide, Muhly has discovered keys to exploring characters and ideas suggestive of dramatic treatment.

"For example," he says, "in one of the scenes in which Hadrian is discussing with his architect the design of the Pantheon, the simple question

of staging the scene arose. What types of models would an imperial architect have in his atelier? How many assistants would he have? Would he be showing a mock-up of the building? Would it be in plaster, stucco, or some other material? Would there be perspective drawings? William MacDonald was able to tell me that the presentation to the client—the emperor—would probably be similar to the practices of modern architects. They would certainly have had colored drawings in perspective, and they might have had models. This kind of information provides not only sets and an idea of staging, it also gives me a way of negotiating the difficult process of discussing in dramatic dialogue, the abstract ideas symbolized by the Pantheon.

Until the end of the nineteenth century, scholars believed that the Pantheon dated from the reign of Augustus, largely because the inscription on its facade credits Marcus Agrippa, Augustus's consul. At the end of the last century, Chedanne, a French scholar, discovered that the bricks used in the Pantheon had been stamped 100 years after Augustus, during Hadrian's reign. Subsequent study has revealed that the techniques used to support the building's massive dome were also developed in Hadrian's day.

In the documentary introduction to the film, the narrator will discuss the redating of the Pantheon and the problem of its misleading inscription, which raises intriguing questions about the purposes of the temple, its relation to surrounding buildings, and the motives of its makers. The narrator will use the problem of the Pantheon's date as a means of suggesting the kinds of questions that scholars ask in interpreting the past and of drawing viewers into the second century.

The Pantheon will also serve as a visual focus for the dramatization.

Mary T. Chunko is Managing Editor of Humanities.

"We intend to establish the Pantheon as something akin to a character in the drama," says Muhly. One of the principal sets will be the studio where the architect is designing the Pantheon, a process overseen and inspired by Hadrian. In exploring the process of architectural design and Hadrian's relationship with his architect and other members of his entourage, Muhly will develop many of the themes and ideas important to an understanding of Hadrian as a man and the Roman world of his time.

"The political message of the Pantheon is an important part of its design," says Muhly. "Many of the details of plan and decoration refer in a conscious way to earlier buildings from the reign of Augustus. Hadrian saw himself as a new Augustus, and this temple was a way to give the correspondence between him and his predecessor an enduring public form. Beyond its political program, the Pantheon's religious function was an attempt to connect the forces of the cosmos with the ruler and his subjects." The Pantheon, then, will be seen as a symbol of unity in the wide-ranging Roman Empire of the second century.


In dramatizing these ideas, Muhly will use two secondary characters: Marcius Turbo, one of Hadrian's generals, and the emperor's architect. There is scholarly justification for including both characters in Hadrian's story. Marcius Turbo, who was one of Hadrian's ablest subordinates, had risen from common origins to one of the highest positions in the empire, a living example of one of the many virtues of the Roman political system. Through his relationship with Turbo, to whom he delegated crucial responsibilities in running the empire, the drama will reveal important aspects of Hadrian's public life.

The architect will play an equally important role in the story. Using a fictional character inspired by historical evidence, the writer will illuminate both public and private considerations involved in designing a major public building in ancient Rome and "the difficulty of having as a patron, in ascending order of potential trouble, someone who is simultaneously emperor of the world, a god, and an architect himself.

"The Pantheon is a sublime state-

ment of unity and of certainty; Hadrian's life was more troubled, and presents a contradictory face to the investigator. Our program will try to create an imaginative unity between public and private man, between exterior and interior forms." In doing so, Muhly hopes also to capture the Greco-Roman world of the second century with its combinations of republican traditions at odds with imperial impulses, its reverence for ritual and tradition coupled with a great capacity for practical innovation, and the Romans' ambivalence toward Greek culture—an ambivalence compounded of admiration and disdain, respect and fear.

"From a personal attempt to try to understand more of Hadrian's world, it was natural to see him as a

vehicle for a television program of some depth and subtlety," says Muhly. "With Hadrian the civilized world was poised at the eve of a great peace, but there was a ferment within and without the empire that would precipitate a momentous change within a few generations. Perhaps Hadrian by experience and inclination, like those sea creatures who sense vast tidal pulses in the fibers of their bodies, would have felt more clearly than most the great, invisible shifts of power that would pull the center of the civilized world slowly to the east." 

Frank Muhly was awarded \$37,675 in outright funds from the Humanities Projects in Media Program for "Hadrian, Emperor of Rome" in 1985.



Italian Government Travel Office

(above) The Roman Pantheon, a building for the worship of all the gods, was built in its present circular form ca. A.D. 120 by Hadrian.

(right) In Hadrian's reign the Romans constructed a 73.5 mile fortified stone wall across the breadth of Britain, from sea to sea, defining and defending the northern border of the province.



British Tourist Authority

(right) Chrome-plated bronze portrait of R. Buckminster Fuller by Isamu Noguchi, 1927. (below) Evening wrap of silk and mink, ca. 1928 (designer unknown).
Illustrations courtesy of the Brooklyn Museum

Art of the Machine Age

BY CAIT MURPHY



Metropolitan Museum of Art, Gift of the Fashion Group, Inc.

OBJECTS AS DIVERSE as a pencil sharpener, a fountain, a hairbrush, and an airplane seldom support a single idea. Yet each of the 270 objects in the Brooklyn Museum's "The Machine Age in America, 1918-1941" does illustrate the exhibition's theme, expressed by the museum's director, Robert T. Buck: "The machine in all its many manifestations was the defining force in America during the years between the two great wars."

The lesson begins in the lobby of the Brooklyn Museum, itself a product of the Machine Age. Frank Stella's five-panel oil and tempera painting, "The Voice of the City of New York Interpreted (1922)," dominates the room. Stella conceived

this work as an altar to New York; the geometric shapes and vibrant colors he uses to paint a bridge, street, and skyscrapers, consciously echo the appearance of stained glass. Stella's painting is a vivid example of how artists began to consider the machine as the most important force in the modern age, just as religion was in the Middle Ages. Painter-photographer Charles Sheeler expressed it simply, "Our factories are our substitutes for religious expression."

Like Stella, many American artists after World War I began to make

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the machine the subject of their work. Paul Kolpe and Louis Lozowick painted the inside parts of machines; Lozowick and Lewis Hine photographed them. Hine's dramatic 1930 photo of a man dwarfed by a turbine epitomizes the idea of the machine as the new religion: The subtitle to "Heart of the Turbine" is "Worker at His Shrine." In Isamu Noguchi's abstract sculpture, "One Thousand Horsepower Heart," the artist imagines "the human organ itself mechanized," writes Dickran Tashjian in the 376-page catalogue of the exhibition. Even movies began to focus on the machine. Charlie Chaplin's *Modern Times* was a prescient protest against the dehumanizing potential of technology.

As the machine reshaped art, so in turn did art reshape the machine,

most distinctively through industrial design, a profession that gained recognition in the United States around 1926. The invention of new things created the need for a new look. Walter Dorwin Teague, the designer of a desk, radio, camera, and gas range in the exhibit, noted that the age called for "a new style as right and satisfying and as true to our time as Gothic was to the Middle Ages."

At its best, industrial design was a marriage of art and industry. *Life* photographer Margaret Bourke-White identified the ideal: "Any important art coming out of the industrial age will draw inspiration from industry because industry is alive and vital. Beauty of industry lies in its truth and simplicity: every line is essential, and therefore beautiful." Bourke-White lived by

her words. Her stunning pictures of Fort Peck Dam, Niagara Falls generators, and a textile mill in New Hampshire—are all included in the exhibition.

Industrial design was the most vigorously democratic of all art forms. No longer was art to be confined to museums and the homes of the wealthy; now Americans could sit, speak, wash, eat, and play with objects designed to be artistic as well as functional. When Walter Dorwin Teague designed a 1930 Kodak gift camera and box, for instance, he used the exterior of the box and camera as a kind of canvas for red, brown, and black geometric shapes that are framed and divided by chrome strips. The effect is that of a cubist painting.

The dynamism of American industry that Bourke-White so admired forced rapid, fundamental change in every aspect of American life. "It's staggering, it all happened so fast," comments Dianne Pilgrim, one of the curators of the exhibit. Cars, radios, telephones, movies, and electricity all became common, while early forms of the computer and television presaged the future. America was eagerly reinventing itself, step by step, as the new machines changed the way people lived their lives—from waking to an alarm clock to courting in cars.

Perhaps the most characteristically American form of design was streamlining, the covering of shapes by sleek curves: form obscuring function. Originally derived from airplane designs of the late 1920s, streamlining dominated every aspect of American design, from transportation to architecture to appliances by the 1930s. The most famous example might be Raymond Loewy's aerodynamically designed 1933 pencil sharpener. The slim metal egg-shaped covering atop a gently curved stand transforms a prosaic tool into a sculpture. Only a pencil sticking out of one end makes it possible to tell its use.

At first blush, it might seem ironic that this most American form of design evolved during the period of our greatest economic distress. In fact, it was a natural outgrowth of the Depression. "Streamlining represented speed and power, but it was also very soothing. The frenetic quality of 1920s cubism became more

Metropolitan Museum of Art, John H. Turner Fund



Portrait of Louis Lozowick by Ralph Steiner, ca. 1930.



Air-King radio by Harold L. Van Doren and J.G. Rideout, 1930-33.

contained within a shell," says Pilgrim. "Streamlining is really an American symbol, an attempt to create an American identity."

Even during the worst days of the Depression, co-curator Richard Guy Wilson argues, American faith in the machine did not dim. In fact, he writes, "By the 1930s, it seemed that the machine represented the only means to a better future."

This faith in technology as a means to control the environment may seem naive; the exhibit addresses the modern world's profound ambivalence to the machine in a section entitled, "The Machine as Menace," which is dominated by a picture of the atom bomb exploding over Japan. But in the 1920s and 1930s, very few people questioned the innate goodness of the machine; technology was widely seen as the best tool with which to build a better future.

This earnest optimism was an essential ingredient of the period: Creating a new world is not a task for the timid. The most obvious example of American technological hubris was the skyscraper, which might be considered the cathedral of the machine age.

Each skyscraper became a physical advertisement for its owners. On the Chrysler building, for example, the large exterior nickel-steel eagles suggest automobile hood ornaments. Smaller structures took the idea of building as machine even

further. The GE building in Queens, New York (1929-33), designed by Raymond Hood, resembles an ice-box. The small, circular penthouse structure looks like the compressor of a GE refrigerator.

One of the eleven sections of the exhibit, "The Vertical City," examines in detail the influence of architecture on consumer design. In 1916, New York City passed a zoning law requiring that buildings be "stepped back"—in other words narrowing as they reached to the sky—in order to allow light to reach the street. The architecture that resulted from this law—in particular, the Empire State Building and the Chrysler Building—is reflected in the design of a tea set, vase, hairbrush and mirror, even shoes.

Paul Frankl, a European who emigrated to America in 1914, was an early designer of "skyscraper furniture." His combination desk and bookcase (1927) perfectly mimics the skyscraper. The wide base itself is stepped back to give depth to the desk, while a bookcase almost twice as high as the desk is wide tapers near the top. A prominent drawer suggests the front door of a build-

ing.

Perhaps the popularity of the exhibit—which Pilgrim calls a "mini-blockbuster"—is a signal that modern men and women are searching for some of the qualities America seemed to possess during the Machine Age—chiefly the strong belief in the inevitability of progress.

"There was this tie to the future (during the Machine Age), a belief that machines were going to make things better," says Pilgrim. "We've lost that."

"The Machine Age in America, 1918-1941" was supported by the National Endowment for the Humanities and the J. M. Kaplan Fund. It can be seen at the Brooklyn Museum until February 16 and will travel to the Carnegie Institute in Pittsburgh, the Los Angeles County Museum of Art, and the High Museum in Atlanta.

The Brooklyn Museum received \$440,000 in outright funds for "The Machine Age: The Americanization of Art, 1920-1941" in 1985 from the Humanities Projects in Museums and Historical Organizations Program. Dianne Pilgrim was the project director.



Watch by Gerald Murphy, 1925; oil on canvas.

Costume design
for the Metro-
politan Opera's
production of *Il
Trovatore* by
Giuseppe Verdi.

Opening Soon:



THE MOTLEY EXHIBITION

BY MARY T. CHUNKO

FOR MORE THAN THIRTY years, audiences attending a hit on Broadway or in the West End of London, a Shakespeare play at Stratford-upon-Avon or Stratford, Connecticut, an opera at the New York Metropolitan Opera, or even the film *Oklahoma*, would more than likely see among the credits "Sets and Costumes by Motley." In the 1930s, Margaret Harris, Sophia Harris, and Elizabeth Montgomery, the three Englishwomen who called their design firm "Motley"—after Jacques's quip in *As You Like It*, "Motley's the only wear"—became renowned on both sides of the Atlantic for their theater sets and costume designs.

Museum and public library audiences will soon have the opportunity to see the work of these three designers in an exhibition being planned by Michael Mullin, associ-

Mary T. Chunko is Managing Editor of Humanities.

ate professor of English at the University of Illinois at Urbana-Champaign and his colleagues in the university's library. "Design by Motley," will open this fall at the university's library.

The exhibition will present the work of these twentieth-century theater designers as interpretations of dramatic literature. Mullin, who assembled a planning committee comprising scholars, librarians, theater artists, and museum professionals, hopes to show how Motley's set and costume designs reinterpreted the drama of the past—especially Shakespeare and grand opera—and how they participated in creating the drama of the present, including the musicals of the 1940s, the social protest dramas of the 1950s, and popular films.

"Just as these designers used the art of the past to interpret literature, this exhibition will use the materials of theater history—set and costume

designs, costumes, photographs, newspaper articles, memoirs, and promptbooks—to explore the relation of drama and society in England and America from the 1930s to the 1970s," explains Mullin.

Beginning as art students who happened to design fancy dress costumes, the Motleys established a studio in the West End in the 1930s and became principal designers for the productions of John Gielgud, Laurence Olivier, Michel St. Denis, and Glen Byam Shaw. Defying an older tradition steeped in historical accuracy and dependent on large casts and stodgy performances, Motley's fresh designs, their bricoleur's love for making do with the materials at hand, and their dedication to serving the play and the playwright, rather than an artistic concept or outworn tradition, marked them as part of the new stagecraft that was transforming traditional classic theater and making

it accessible to larger audiences.

Mullin hopes to capture some of the spirit of that time in the exhibition, the first section of which will place Motley's work in a historical context and offer a brief overview of their work as a whole. He will use photographs and typeset commentary to relate the story of drama in the English and American theater as reflected in the work of the Motleys from the 1930s to the 1970s. Tape-recorded commentary will supplement the text.

Simple Sets and Dish Rags

Mullin plans to display costumes and scale models of sets from a dozen productions that are interesting not just from a design standpoint, but from the larger perspective of history. He cites *South Pacific* as a musical that spoke to particular contemporary experiences—the American GIs in the South Pacific—and reflected changes at work in the larger society. But it was in their interpretations of the classics that the Motleys had the greatest impact on modern stagecraft. "Their 1932 production of *The Merchant of Venice* introduced many design techniques and an approach that have become standard for Shakespeare," says Mullin. "The simplicity of the set—a tall, fluted pillar which was, in fact, a curtain, a few railings, a few steps, a balconied doorway, and a table—gave the play a celerity and grace that would not have been possible with heavy sets and painted scenery. Freed of the quest for historical accuracy, they also experimented with new fabrics; they made Shylock's costume out of dish rags. *Richard of Bordeaux* was also an extremely important show. It established their reputation, it enjoyed a long run, and Gielgud, Olivier, and others who were to become the next generation of stars were in it."

An important societal trend that will be brought out in this part of the exhibition is the crosspollination of American and English cultures following World War II. Both cultures experienced greater democratization of theater personnel and audiences, and both English and American theater evinced a desire to make the classics more directly appealing to contemporary tastes.

The second part of the exhibition, "The Designer As Critic," will il-

luminare the production process as collaborative analysis and interpretation of dramatic literature. "For the designer," says Mullin, "analysis and interpretation imply both the broad strokes of atmosphere, historical period, mood, and ambience, as well as the delicate touches—a pendant, a heraldic emblem, or a special prop—that can highlight, silently but powerfully, distinctions of character or turns in the plot." He adds that the Motley designers were masters at subtle, clear evocations of period, mood, and character, putting audiences in touch with the world and people onstage.

Mullin plans to select five productions from distinct dramatic genres: a Shakespeare play, an American musical, a modern classic, a grand opera, and a West End comedy. For each production, detailed textual commentary will provide the play's literary background and set forth the problems in interpretation and staging that it poses. Scale model sets and replica costumes will be displayed along with the designers' original set and costume sketches. These replica sets and costumes will be manufactured under the designers' supervision by students at the Motley's design school in England and by the staff of the University of Illinois Krannert Center for the Performing Arts. Original costumes from the vaults of the Royal Shakespeare Company, the Metropolitan Opera, the English National Opera, and costume suppliers in London, New York, and Hollywood will also be provided.

The third part of the exhibition, "The Motley Heritage," will examine the philosophical and artistic links between Motley's work and that of other twentieth-century designers, including their forerunner, Edward Gordon Craig; their contemporary, Robert Edmond Jones; and such successors as Hayden Griffen and Jocelyn Herbert. By comparing actual drawings and renderings borrowed from public collections in England and America, the planners of the exhibition will address questions of aesthetics rarely pondered by either audiences or theater professionals.

Motley Collection

The entire exhibition will draw heavily on the Motley Collection

at the University of Illinois Library. Throughout the years, the Motleys kept the sketches and renderings of most of their designs, and in 1981, at the behest of Michael Mullin, the entire collection was acquired by the University of Illinois Library. The collection, which consists of costume sketches, set designs, gouache renderings, pencil sketches, scale plans, and storyboards depicting individual scenes in a play, includes designs from 156 productions and is unusual in its scope, covering the Motleys' entire career, and its variety, representing every genre of drama from the classics to opera and film. The collection is supplemented by ten hours of tape-recorded interviews that Mullin conducted with the two surviving designers, Margaret Harris and Elizabeth Montgomery. In connection with the planning for this exhibition, the interviews have been transcribed and sent to the designers in London for amplification and correction. Mullin and his research associates are locating and photocopying the theater reviews that document critics' responses to Motley's work. These will be used in an illustrated, book-length scholarly study of the Motley designs written by Mullin in collaboration with Margaret Harris and Elizabeth Montgomery. This study will serve as the exhibition catalogue.

Following its preview at the University of Illinois, Mullin hopes to put the exhibition on tour, opening in Chicago and visiting such venues as the Lincoln Center Museum and Library for the Performing Arts in New York; the Boston Public Library; the Seattle Public Library; the Los Angeles Festival of British and American Art; and the Kennedy Center for the Performing Arts in Washington, D.C. Interest in the exhibition has been expressed by Sydney University in Australia, the Shakespeare Centre in Stratford-upon-Avon, and the Riverside Studios in London, where Margaret Harris has her design school. ∞

The University of Illinois Library was awarded \$26,878 in outright funds by the Humanities Projects in Museums and Historical Organizations Program in 1985 for "Design by Motley: An Interpretive Exhibition." Michael Mullin is the project director.

THE Humanities GUIDE

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GUIDE

When to Apply to a State Council

In all fifty states, the District of Columbia, Puerto Rico, and the U.S. Virgin Islands, state humanities councils make grants for projects in the humanities. Funded annually by the National Endowment for the Humanities in Washington, D.C., the state councils are authorized to support any kind of project that is eligible for support from the National Endowment. So how can an applicant know when to apply to the National Endowment and when to apply to a state council?

There is no absolute rule for determining whether a proposal will be more successful at the NEH or at a state council. Almost all state councils and NEH funding programs encourage potential applicants to contact the appropriate staff early in planning for guidance about where to submit an application.

In general, although the councils are authorized to support the full range of projects that can be funded by the NEH, 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. 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. But the majority of state councils support projects related to elementary and secondary education, including projects for school-age children.

If there is a question about which funding agency would be more suited to a project, call the state council first. 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 or 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.

For some projects, funds may be available both from the NEH and from a state council. A major interpretive museum exhibition, for example, could receive funding from the NEH Humanities Projects in Museums Program for installation of the exhibit, while funds for a related series of lectures and brochures might be sought from the state council.

The scale and cost of the project sometimes determined where an application should be sent. Although state councils have made grants as large as \$30,000, their resources are more limited than those of the National Endowment, and their grants are smaller. Any grant over \$1,500 is considered a major grant by the state councils.

There are situations when a project requiring funds beyond the resources of the state council may still be more successful at the state level. Often such a project will be significant to the history and culture of the particular state. Cheryl Dickson, the executive director of the Minnesota Humanities Commission, recalls such a project. When the commission received an application for an international project on Finnish women scholars, members believed that the project "belonged in Minnesota" and helped the project directors find a number of additional funding sources in the state.

Applicants should call the state humanities council early in the planning stage to obtain appropriate application forms, information on deadlines, and staff counseling on ways to make proposals competitive. A list of telephone numbers follows alphabetically by state.

Alabama Humanities Foundation
Birmingham (205) 324-1314

Alaska Humanities Forum
Anchorage (907) 272-5341

Arizona Humanities Council
Phoenix (602) 257-0335

Arkansas Endowment for the Humanities
Little Rock (501) 372-2672

California Council for the Humanities
San Francisco (415) 391-1474

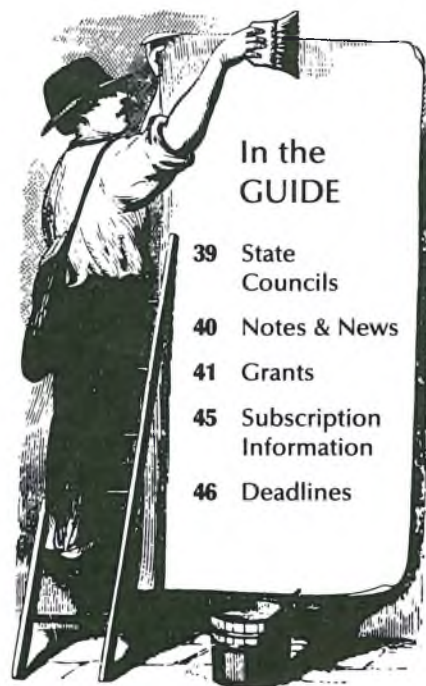
Colorado Endowment for the Humanities
Denver (303) 292-4458

Connecticut Humanities Council
Middletown (203) 347-6888

Delaware Humanities Forum
Wilmington (302) 573-4410

D.C. Community Humanities Council
Washington, DC (202) 347-1732

Florida Endowment for the Humanities
Tampa (813) 974-4094



Georgia Endowment for the Humanities
Atlanta (404) 727-7500

Hawaii Committee for the Humanities
Honolulu (808) 732-5402

Idaho Association for the Humanities
Boise (208) 345-5346

Illinois Humanities Council
Chicago (312) 939-5212

Indiana Committee for the Humanities
Indianapolis (317) 638-1500

Iowa Humanities Board
Iowa City (319) 353-6754

Kansas Committee for the Humanities
Topeka (913) 357-0359

Kentucky Humanities Council, Inc.
Lexington (606) 257-5932

Louisiana Endowment for the Humanities
New Orleans (504) 523-4352

Maine Humanities Council
Portland (207) 773-5051

Maryland Humanities Council
Baltimore (301) 625-4830

Massachusetts Foundation for the Humanities
and Public Policy
South Hadley (413) 536-1385

Michigan Council for the Humanities
East Lansing (517) 355-0160

Minnesota Humanities Commission
St. Paul (612) 224-5739

Mississippi Committee for the Humanities
Jackson (601) 982-6752

The Missouri Committee for the Humanities,
Inc.
Maryland Heights (314) 739-7368

Montana Committee for the Humanities
Missoula (406) 243-6022

Nebraska Committee for the Humanities
Lincoln (402) 474-2131

Nevada Humanities Committee
Reno (702) 784-6587

New Hampshire Council for the Humanities
Concord (603) 224-4071

New Jersey Committee for the Humanities
New Brunswick (201) 932-7726

New Mexico Humanities Council
Albuquerque (505) 277-3705

New York Council for the Humanities
New York (212) 233-1131

North Carolina Humanities Committee
Greensboro (919) 334-5325

North Dakota Humanities Council
Bismarck (701) 663-1948

The Ohio Humanities Council
Columbus (614) 231-6879

Oklahoma Foundation for the Humanities
Oklahoma City (405) 840-1721

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NEH Notes and News

NEH Studying Humanities in Schools

Under congressional mandate, the NEH is undertaking a study of the state of humanities education in the nation's public elementary and secondary schools. Celeste Colgan, special assistant to the Chairman, is directing the initial planning for the NEH project.

"Our goal is to involve thoughtful people who are on the front line of humanities education and to produce a document that has the potential to strengthen the teaching of humanities subjects, specifically, history, literature, and language, in the public schools," says Colgan. To this end, NEH will convene a study group composed of teachers, precollegiate administrators, and humanities scholars to discuss the current condition of the humanities in the schools.

A final report, which will make use of statistical data that has been gathered by the NEH over several years, will contain recommendations about elementary and secondary humanities education.

The first panel meeting will take place this spring, with publication of the report to Congress expected by the end of the year.

Foundations of American Society

Over the past four years, the Endowment has supported more than 300 projects about the U.S. Constitution. The thrust of the Endowment's initiative on the bicentennial of the Constitution will be continued in 1987 by a new program

in the Division of Fellowships and Seminars, the Foundations of American Society. The program is designed to encourage study and discussion about the history, culture, and principles of the founding of the Republic. "The Foundations of American Society is a natural extension of our interests in supporting the best scholarly, educational, and public programming that will contribute to our understanding of the American founding," says Guinevere Griest, director of the Division of Fellowships and Seminars.

Proposals may deal directly with the events and achievements of the American founding including ratification of the Constitution, the establishment of the federal government, and the drafting of the Bill of Rights—or with the philosophy, politics, literature, and art that were created during the founding. They may also treat later events, achievements, and works that reflect the principles and concerns of the founding.

Education Restructured

The Division of Education has recently completed a reorganization of its major programs. With its new structure, the division will consolidate its efforts under two program headings: Humanities Instruction in Elementary and Secondary Schools and Humanities Instruction in Institutions of Higher Education.

Through the program for Humanities Instruction in Elementary and Secondary Schools, the division will continue to fund summer institutes and other projects aimed at improving the teaching of the humanities in the nation's precollegiate institutions. Under the program for Humanities Instruction in Institutions of Higher Education will be subsumed projects that previously had been funded by three of the division's programs for college and university audiences. These include (1) projects to reform curricula and revitalize humanities instruction in individual undergraduate institutions; (2) projects to enhance the knowledge and expertise of humanities faculty in a broad range of college and university settings; and (3) projects to provide better access to humanities instruction for those not served by the traditional structures of higher education.

RECENT NEH GRANT AWARDS

Some of the items in this list are offers, not final awards.

Archaeology and Anthropology

American Schools of Oriental Research, Philadelphia, PA; Seymour Gitin: \$37,700. To provide funding for postdoctoral fellowships in the humanities. *FC*

American Schools of Oriental Research, Philadelphia, PA; David W. McCreery: \$37,700. To provide funding for postdoctoral fellowships in the humanities. *FC*

Balch Institute for Ethnic Studies, Philadelphia, PA; Shalom D. Staub: \$24,705. To plan a traveling exhibition, a catalogue, and related programs on the meaning of traditional craftsmanship in contemporary society. *GM*

Brooklyn Historical Society, NY; David M. Kahn: \$22,500. To plan an interpretive exhibition, educational programs, and a catalogue analyzing the evolution of the annual Giglio Feast from its pre-Christian roots to its contemporary manifestations in Brooklyn's urban environment. *GM*

Harvard U., Cambridge, MA; Frank Moore Cross: \$20,000. To plan an exhibition examining the development of American archaeology in the Near East by focusing on representative excavations. *GM*

Harvard U., Cambridge, MA; Clifford C. Lamberg-Karlovsky: \$40,192. To plan an exhibition in the Hall of pre-Columbian Archaeology, using the Peabody Museum's collections from Mexico, the Maya area, Central America, and Peru. A catalogue will accompany the exhibition. *GM*

New Jersey State Museum, Trenton; Lorraine E. Williams: \$69,248. To prepare an exhibition and brochure exploring the environments, history, and lifeways of the New Jersey pine-lands. *GM*

School of American Research, Santa Fe, NM; Douglas W. Schwartz: \$41,800 OR; \$14,100 FM. To provide funding for a postdoctoral fellowship program in the humanities. *RA*

Southwest Museum, Los Angeles, CA; Daniela P. Moneta: \$38,075. To preserve the nitrate film collection in the Southwest Museum's photo archives, an important ethnographic and archaeological record of California, the Southwest, and Mesoamerica. *PS*

U. of California, Berkeley; Brent Berlin: \$60,000. To develop a pilot project for a computerized data base of the indigenous languages of South America. *RT*

U. of California, Los Angeles; Wayland D. Hand: \$62,000 OR; \$48,000 FM. To prepare the first volume of the *Encyclopedia of American Popular Beliefs and Superstitions*, a multi-volume reference work. *RT*

U. of Illinois, Chicago Circle; Alan L. Kolata: \$30,000 OR; \$75,000 FM. To conduct an archaeological study of raised field systems of farming and their relationship to centralized political organization and control in the state of Tiwanaku (A.D. 100–1200), located on the shores of Lake Titicaca in the high Andes of

Bolivia. *RO*

U. of South Carolina, Columbia; Lynn R. Myers: \$4,164. To compile computerized documentation of more than 2,800 South Carolina quilts. The textiles will be used in public programs and scholarly research that explore southern cultural, aesthetic, and historical traditions. *GM*

Arts—History and Criticism

Art Institute of Chicago, IL; Richard R. Brettell: \$200,000. To produce a temporary traveling exhibition and catalogue on the decorative and fine arts of the middle class in Germany, Austria, and Scandinavia during the early 19th century. *GM*

Art Institute of Chicago, IL; John Zukowsky: \$300,000. To produce a temporary traveling exhibition, catalogue, and complementary educational programs on the relationship between Chicago architecture and the international architectural scene in the late 19th and early 20th centuries. *GM*

New York Historical Society, NYC; Ella M. Foshay: \$40,000. To provide conservation treatment of 24 paintings in the permanent collection of the society. The paintings will be included in a new interpretive installation about Luman Reed (1784–1836), a pioneer American art collector and patron. *GM*

Pennsylvania Academy of the Fine Arts, Philadelphia; Kathleen A. Foster: \$15,000 OR; \$6,269 FM. To conserve 350 photographs, rehouse 380 glass plate negatives, and encapsulate 710 letters from the Charles Bregler Collection of Thomas Eakins materials. *GM*

Carl B. Schmidt: \$50,000. To prepare for publication the first three volumes of an edition of Lully's music: two ballets, two grand motets, and the complete instrumental music. *RE*

U. of Illinois, Urbana; Robert L. Carringer: \$33,443. To publish an edition of the original script for Orson Welles's film *The Magnificent Ambersons* (1942), annotated to indicate the cuts and rearrangements made in the final version in Welles's absence and supplemented with photographs of the deleted and lost scenes. *RE*

U. of Illinois, Urbana; Nicholas Temperley: \$50,000. To complete the Hymn Tune Index, a computerized index of all hymn tunes associated with English texts found in printed sources through 1820. *RT*

U. of Iowa, Iowa City; Robert L. Alexander: \$70,000 OR; \$11,000 FM. To prepare a microfilm edition of the papers of the American architect and engineer, Robert Mills (1781–1855). *RE*

U. of Minnesota University Gallery, Minneapolis; Lyndel T. King: \$71,531. To prepare three exhibitions on American scenic art and theater design from 1895 to 1929. *GM*

U. of Pennsylvania, Philadelphia; Timothy R. Romlinson: \$150,000. To prepare a major tem-

porary traveling exhibition, on-site displays, public programs, and a variety of publications that examine the Victorian garden as a reflection of the historic, scientific, and aesthetic pursuits of that era. *GM*

Wadsworth Atheneum, Hartford, CT; Stephen H. Kornhauser: \$13,710. To conserve 86 American watercolor miniatures exemplifying the developing regional style of limners in the Connecticut River Valley at the end of the 18th century. *GM*

Classics

Rutgers U., New Brunswick, NJ; Jocelyn P. Small: \$100,000 OR; \$51,440 FM. To complete a pilot project computerizing the U.S. records of the *Lexicon Iconographicum Mythologiae Classicae*, an encyclopedia synthesizing current knowledge of classical iconography. *RT*

U. of California, Berkeley; Arthur E. Gordon: \$8,800. To prepare a fascicle to volume 6 of the *Corpus of Latin Inscriptions*, the standard collection and edition of Latin inscriptions. Volume 6 consists of 39,000 inscriptions of the city of Rome, ranging in date from the 6th century B.C. to the end of the 6th Christian century. *RT*

History—Non-U.S.

American Museum of the Moving Image, Astoria, NY; Rochelle Slovin: \$182,000. To prepare part of the permanent exhibition of films, video excerpts, and archival materials interpreting the impact of the moving image media on American audiences from 1900 to 1929. *GM*

Aston Magna Foundation for Music, Inc., Great Barrington, MA; Raymond Erickson: \$222,089 OR; \$50,000 FM. To conduct two institutes on 17th- and 18th-century culture, one in the summer of 1987 on Restoration England, 1660–1720, the other in the summer of 1989 on Naples and the rise of Neoclassicism, 1720–70. *EH*

Catholic U. of America, Washington, DC; William A. Wallace: \$40,000 OR; \$24,800 FM. To continue work on the critical edition of two works of St. Thomas Aquinas: his commentary on the third book of *Sentences* of Peter Lombard and his work *On Spiritual Creatures*. *RE*

Folger Shakespeare Library, Washington, DC; Lena C. Orlin: \$231,545. To conduct a two-year series of institutes, seminars, public lectures, and workshops on various aspects of Shakespeare studies. *EH*

Henry E. Huntington Library and Art Gallery, San Marino, CA; Martin Ridge: \$67,500 OR; \$12,000 FM. To provide funding for postdoctoral fellowships in the fields of the library's collections. *FC*

Institute of Early American History & Culture, Williamsburg, VA; Thad W. Tate: \$22,000. To provide funding for a junior postdoctoral fellowship in early American history and culture.

FC

Georg N. Knauer: \$3,000. To complete a guide to the Latin translations and commentaries on Homer to 1620 for publication in the *Catalogus Translationum et Commentariorum*, which identifies all extant manuscripts and printed editions of Latin translations and commentaries from the Middle Ages and the Renaissance. *RT*

Newberry Library, Chicago, IL; Mary Beth Rose: \$255,089. To conduct a series of institutes, seminars, and workshops in various areas of Renaissance studies. *EH*

Pennsylvania State U., University Park; James R. Sweeney: \$65,000. To complete a comprehensive edition of all known papal letters concerning medieval Hungary to A.D. 1198. *RE*

SUNY Res. Fdn./Binghamton, NY; Mario A. DiCesare: \$15,169. To prepare a concordance to Erasmus's *Moriae Encomium* (Praise of Folly). *RT*

Springside School, Philadelphia, PA; Eleanor W. Kingsbury: \$141,265 OR; \$31,066 FM. To conduct a summer institute on "Scotland, the Enlightenment, and the American Republic" for 40 secondary school teachers of American and European history. *ES*

Textile Museum, Washington, DC; Carol M. Bier: \$150,000. To prepare a temporary traveling exhibition, drawn principally from the holdings of the museum, of Near Eastern textiles created during the 16th through 19th centuries. *GM*

U. of Arizona, Tucson; Charles W. Polzer: \$153,155 OR; \$15,000 FM. To prepare a computerized index and related subject indices to the documents of the Provincias Internas branch of the General Archive of Mexico, a documentary collection on northern New Spain (northern Mexico and the southwestern United States) during the 18th and 19th centuries. *RT*

U. of Maryland, College Park; James S. Cockburn: \$62,000. To create a calendar of criminal court records for the English county of Kent (1625-1727), providing a data base for the study of trends in the pattern of crime over two key centuries in the development of English law and legal procedures. *RT*

U. of Washington, Seattle; Carol G. Thomas: \$99,195. To conduct a six-week institute on new developments in the study and teaching of ancient history. *EH*

History—U.S.

Albany Institute of History and Art, NY; Roderic H. Blackburn: \$92,000. To prepare an exhibition, catalogue, and symposium proceedings on Dutch Arts and Culture in early America, including more than 330 works of art and objects of material culture, to interpret significant historical parallels between the Netherlands and America, 1609-1776. *GM*

American Antiquarian Society, Worcester, MA; John B. Hench: \$58,316. To provide funding for fellowships in early American history and culture. *RA*

American Assn. for State and Local History: Nashville, TN; James B. Gardner: \$200,000. To conduct a series of seven conferences for professionals from museums and historical agencies on applying recent historical scholarship to the interpretation of collections. *GM*

American Historical Assoc., Washington, D.C.; Morey D. Rothberg: \$40,000 OR; \$22,000 FM. To publish a three-volume print edition of the papers of the American historian John Franklin Jameson (1859-1937). *RE*

American Swedish Historical Fdn. & Museum, Philadelphia; Katarina Cerny: \$130,000. To plan a permanent exhibition examining the Swedish colonial experience in the Delaware

Valley. *GM*

Arkansas Museum of Science and History, Little Rock; Allison B. Sanchez: \$31,252. To plan an exhibition about early Arkansas based on an account by the German traveler Friedrich Gerstaecker. *GM*

Bethany College, Bethany, WV; Hiram J. Lester: \$1,048. To hire a consultant on the use of the computer for the edition of the papers of the 19th-century American religious reformer, Alexander Campbell. *RE*

CUNY Res. Fdn./Queens College, Flushing, NY; John Catanzariti: \$165,000 OR; \$60,000 FM. To prepare a nine-volume edition of the papers of Robert Morris and the Office of Finance (1781-84). *RE*

Calaveras County Museum and Archives, San Andreas, CA; Judith M. Cunningham: \$79,607. To prepare an interpretive exhibition and video tapes that relate the evolution of the local landscape to the history of Calaveras County. *GM*

Calvert Marine Museum, Solomons, MD; Paula J. Johnson: \$33,668. To plan a permanent exhibition on the maritime history of Maryland's Patuxent River and its relationship to cultural and economic development in the region and to national historical events. *GM*

Colonial Williamsburg Foundation, VA; Joseph N. Rountree: \$3,623. To publish a political and military history of Virginia during the American Revolution. *RP*

Columbia University, NY; Jack Salzman: \$139,201. To conduct a summer institute with follow-up activities for high school teachers studying literature, art, social studies, and music during three periods in American history. *ES*

Duke U., Durham, NC; Anne F. Scott: \$20,000 OR; \$77,000 FM. To prepare a comprehensive guide to the microfilm edition of the papers of Jane Addams. *RE*

Edison Institute, Dearborn, MI; Steven K. Hamp: \$5,640. To plan an exhibition at the Noah Webster house that interprets Webster in terms of the American history of his time, 1758-1843. *GM*

Florida State U., Tallahassee; C. Peter Ripley: \$125,000 OR; \$60,000 FM. To publish a selective print edition of letters, speeches, essays, articles, and newspaper editorial writings of black Americans involved in the antislavery movement between 1830 and 1865. *RE*

Stephen E. Gottlieb: \$4,740. To convert the *Records of the Federal Convention of 1787* to machine-readable form, which will make possible the systematic examination of the 18th-century word usages embodied in the text of the Constitution and in the debates of its framers. *RT*

Hawaii Maritime Center, Honolulu; Evarts C. Fox, Jr.: \$14,961. To conduct a self-study to examine and evaluate the center's plans for interpretive exhibitions and educational programs. *GM*

Indiana U., Bloomington; Sally J. Rausch: \$94,390. To supplement the Indiana Newspaper Project with the addition of two paraprofessionals to aid in cataloguing newspapers at the Indiana State Library. *PS*

Martin Luther King, Jr. Center, Atlanta, GA; Clayborne Carson: \$75,000 OR; \$75,000 FM. To publish a 12-volume print edition of *The Papers of Dr. Martin Luther King, Jr.* *RE*

Mattatuck Museum, Waterbury, CT; Ann Y. Smith: \$140,000. To reinstall the museum's permanent historical collection at a new facility, tracing and interpreting the region's historical development from a Puritan farming community to a multiethnic industrial center. *GM*

Museums at Stony Brook, NY; Martha V. Pike: \$50,000. To prepare a permanent exhibition exploring the production, ownership, and use of horse-drawn vehicles in this coun-

try from the first 17th-century settlements until the mid-19th century. *GM*

Newberry Library, Chicago, IL; Lawana Trout: \$250,000 OR; \$10,000 FM. To conduct two regional conferences for 30 educators and two summer institutes, each for 20 participants, designed to improve teachers' understanding of native American tribal history. *ES*

PATHS, Philadelphia, PA; Judith F. Hodgson: \$300,000 OR; \$94,417 FM. To conduct a three-year collaborative project between PATHS and the Philadelphia school system. The project is designed to improve the teaching of American history in grades 5, 8, and 11. *ES*

Pennsburg Society, Morrisville, PA; Alice L. P. Hemenway: \$68,404. To conduct an expanded training program for interpreters of living history. Through lectures, directed reading, independent research, and workshops, participants will increase their understanding of 17th-century history as it relates to interpreting the home of William Penn. *GM*

Rice U., Houston, TX; Lynda L. Crist: \$39,000 OR; \$15,000 FM. To prepare volumes 6-10 of *The Papers of Jefferson Davis*. *RE*

State Historical Society of Wisconsin, Madison; Joan L. Severa: \$30,000. To study working class American costumes (1830-1915) and to develop a period clothing plan and four handbooks to be used as an interpretive tool at five historic sites in Wisconsin. *GM*

Texas Historical Commission, Austin; Kit T. Neumann: \$42,935. To conduct the Winedale interpretive skills seminars for museum and historical society personnel from a 25-state region. *GM*

Ulysses S. Grant Association, Carbondale, IL; John Y. Simon: \$30,233 OR; \$10,000 FM. To prepare an edition of the papers of Ulysses S. Grant. *RE*

U. of Delaware, Newark; James M. Smith: \$49,061. To prepare an edition of the complete correspondence between Thomas Jefferson and James Madison. *RE*

U. of Maryland, College Park; Ira Berlin: \$75,000 OR; \$62,500 FM. To publish a multi-volume edition of selected documents from the National Archives illustrating the transformation of the lives of black people in the wake of emancipation, 1861-67. *RE*

U. of Massachusetts, Amherst; Patricia G. Holland: \$90,000 OR; \$90,000 FM. To prepare a microfilm edition of the papers of Elizabeth Cady Stanton and Susan B. Anthony. *RE*

U. of Tennessee, Knoxville; Harold D. Moser: \$40,000 OR; \$75,000 FM. To publish a selected printed edition of the papers of Andrew Jackson. *RE*

Interdisciplinary

American Academy in Rome, NYC; American Film Institute, Washington, DC; Stephen Gong: \$20,000. To develop procedures and standards for the preservation and restoration of motion picture film and video materials. *PS*

American Institute of Indian Studies, Chicago, IL; Edward C. Dimock: \$49,470 OR; \$26,042 FM. To provide funding for postdoctoral fellows in all fields of the humanities as they relate to India. *RA*

American Research Center in Egypt, Inc., NYC; Paul E. Walker: \$29,250. To provide funding for postdoctoral fellowships in the humanities. *FC*

Association of Research Libraries, Washington, DC; Duane E. Webster: \$13,937. To enhance the ARL Preservation Planning Program Manual and Resource Notebook. *PS*

Association of Research Libraries, Washington, DC; Jeffrey W. Heynen: \$500,000 OR; \$330,000 FM. To produce machine-readable catalogue records for the monographic reports in the National Register of Microform

Masters Master File. *PS*

Boston Public Library, MA; B. Joseph O'Neil: \$10,001. To plan the Massachusetts newspaper project, including a survey of 1,000 repositories holding an estimated 3,500 newspaper titles. *PS*

CUNY Res. Fdn./Graduate School & Univ. Center, NYC; Renee Waldinger: \$300,000. To conduct a collaborative project on various topics in the humanities, each to be taught by members of the graduate faculty to 80 secondary teachers in three-week summer institutes. *ES*

Center for Research Libraries, Chicago, IL; Laura Gutierrez-Witt: \$255,309 OR; \$100,000 FM. To conduct preservation microfilming of the annual reports of Latin American ministries. These reports collectively represent the most extensive governmental records available and will serve as the basis for research by humanities scholars in a number of disciplines. *PS*

Colorado State University, Fort Collins; Loren W. Crabtree: \$114,765. To conduct a summer institute with follow-up activities designed to help secondary school teachers focus on the study of India and China in the context of world history. *ES*

Concord Museum, MA; Thomas W. Blanding: \$28,807. To plan a traveling exhibition showing Thoreau's view and use of the material culture of his home and age in the early and mid-19th century. *GM*

Connecticut Humanities Council, Middletown; Ronald Pepin: \$58,387. To conduct a series of reading and discussion programs, interpretive exhibitions, lectures, and film discussions for senior citizens. *SO*

Cornell U., Ithaca, NY; Henry L. Gates: \$68,887 OR; \$50,000 FM. To locate, identify, and prepare for publication (in a complete microform edition and in three volumes of selected works) poems, novels, and short stories published in black periodicals between 1827 and 1919. *RE*

Folger Shakespeare Library, Washington, DC; Werner L. Gundersheimer: \$44,200. To provide funding for postdoctoral fellowships in the fields of the library's collections. *FC*

Hagley Museum and Library, Wilmington, DE; Michael H. Nash: \$60,000. To arrange and describe records of the Penn Central Corporation and its predecessor companies held by the Hagley Museum and Library. *RC*

Harvard U., Cambridge, MA; Louise G. Clubb: \$71,000. To provide funding for postdoctoral fellowships in Italian studies. *FC*

Harvard U., Cambridge, MA; Susan R. Suleiman: \$157,538. To conduct a six-week summer institute for 25 participants focusing on the study of early 20th-century European avant-garde movements. *EH*

Indiana Committee for the Humanities, Indianapolis; Beverley J. Pitts: \$68,000. To produce, in cooperation with the Indianapolis Shakespeare Festival, pre-play Chautauqua-style programs, reading and discussion programs, an 11-page tabloid, teacher workshops, and school assemblies in five Indiana towns on Shakespeare's *The Tempest*, the Elizabethan age, and Elizabethan views of the New World. *SO*

Institute of Early American History & Culture, Thad W. Tate: \$16,300. To revise, edit, and publish a bibliography in early American history and culture. *EH*

John Carter Brown Library, Providence, RI; Norman Fiering: \$30,000. To provide funding for postdoctoral fellowships in the fields of the library's collections. *FC*

Kansas Committee for the Humanities, Topeka; Owen Koepe: \$64,500. To conduct book discussions, debates, and seminars with scholars portraying Jefferson and Hamilton examining the core issues of the Constitution.

SO

Kentucky Humanities Council, Inc., Lexington; Thomas Greenfield: \$47,738. To conduct three, week-long humanities institutes in the summer of 1987 for school administrators, including principals, superintendents, and supervisors of instruction. Three distinct themes on American and classical topics will be the subjects of the seminars. *SO*

Makah Cultural & Research Center, Neah Bay, WA; Greig W. Arnold: \$45,304. To prepare an exhibition, catalogue, and educational programs exploring cultural change among the Makah of the Northwest Coast, as seen through the camera of Samuel Gay Morse. *GM*

Minnesota Humanities Commission, St. Paul; Jane F. Earley: \$66,972. To conduct, in cooperation with several state agencies, traveling exhibitions and related programs on the evolution of American domestic architecture since the mid-19th century. *SO*

Nat'l Federation of State Humanities Councils, Washington, DC; Sondra Myers: \$190,000. To continue national services provided by the federation to the 53 state humanities councils. *SO*

National Humanities Center, Res. Triangle Pk, NC; Charles Blitzer: \$126,814 OR; \$100,000 FM. To provide funding for postdoctoral fellowships in all fields of the humanities. *RA*

Nebraska Committee for the Humanities, Lincoln; Virginia K. Knoll: \$67,385. To develop interpretive exhibitions in six county historical museums. *SO*

New York Public Library, NY; Diantha D. Schull: \$65,866. To plan an exhibition, catalogue, brochures, and lectures examining the conception, development, and fabrication of the Statute of Liberty. *GM*

Newberry Library, Chicago, IL; Richard H. Brown: \$90,000 OR; \$25,000 FM. To provide funding for postdoctoral fellowships in Western history and culture since the Renaissance. *RA*

North Carolina Humanities Committee, Greensboro; Janice Faulkner: \$48,450. To conduct a series of lectures, study circles, and interpretive site visits in five locations throughout the state. *SO*

Philadelphia Museum of Art, PA; Marigene H. Butler: \$39,930. To provide the conservation treatment of 13 Beaux Arts drawings by architects such as Paul Cret and Jacques Greber that document the development of Fairmount Parkway and the building of the Philadelphia Museum of Art during the late 19th and early 20th centuries. *GM*

Pierpont Morgan Library, NYC; Herbert Cahoon: \$22,855. To plan a temporary exhibition, publication, and interpretive programs on *Histoire Naturelle des Indes*, a 16th-century manuscript illustrating Sir Francis Drake's voyages in the New World, which depicts native American lifestyles, Spanish colonial settlements, and native flora and fauna. *GM*

Research Libraries Group, Inc., Stanford, CA; Patricia A. McClung: \$210,291 OR; \$30,000 FM. To microfilm Chinese language monographs, serials, and newspapers published between 1880 and 1949 and held in six major collections by RLG member-institutions (Hoover, Columbia, Princeton, UC-Berkeley, Chicago, Yale). *PS*

Rhode Island Committee for the Humanities, Providence; Samuel C. Coale: \$35,100. To conduct reading and discussion programs in the schools centered on five 20th-century works set in Rhode Island and reflecting the cultural experience of the state. *SO*

State Library of Pennsylvania, Harrisburg; David R. Hoffman: \$88,041. To continue the Pennsylvania Newspaper Project. *PS*

U. of California, Berkeley; Joseph A. Rosenthal: \$88,385. To implement the second phase

of a two-part project to train experienced librarians from each of the University of California research libraries in the administration of preservation programs for their home university. *PS*

U. of California, Berkeley; Anthony A. Newcomb: \$38,947. To create a data base of Renaissance Italian lyric poetry and music from 1450 to 1650 to enable scholars to establish chronological and thematic control of these sources and to assess the patterns of imitation that formed the origins of modern Western music and poetry. *RT*

U. of California, Los Angeles; Robert A. Hill: \$84,000 OR; \$45,000 FM. To prepare an edition of the papers of Marcus Garvey and the Universal Negro Improvement Association. *RE*

U. of Illinois, Urbana, Champaign; Stephen S. Prokopoff: \$22,660. To plan an exhibition, catalogue, and public programs on domestic art of the early Christians from the 4th through the 7th centuries, interpreting the spiritual significance of everyday objects found in private dwellings. *GM*

U. of Washington, Seattle; Pierre A. MacKay: \$49,670. To create a regional center for consultation on and distribution of TEX, a public domain software used for editing and printing texts in non-Latin letter scripts, such as classical Greek, Hebrew, Syriac, and Arabic, and Latin scripts with numerous diacritical marks such as Turkish and Czech. *RT*

Vermont Council for the Humanities & Public Issues, Hyde Park; Stephen Donadio: \$23,000. To conduct a series of reading and discussion programs on works of political philosophy and literature for general audiences in Vermont. *SO*

Virginia Fnd. for the Humanities & Public Policies, Charlottesville; Elizabeth L. Young: \$66,760. To conduct 12 five-part lecture, reading, and discussion programs on the Supreme Court, the Bill of Rights, and the law. *SO*

West Virginia U., Morgantown; Harold M. Forbes: \$77,323 OR; \$10,000 FM. To provide funding for the preservation microfilming component of the West Virginia Newspaper Project. *PS*

Yale U., New Haven, CT; James R. Vivian: \$245,000 OR; \$100,000 FM. To provide a three-year renewal of Yale's nationally recognized partnership with the New Haven Public Schools to offer teachers an opportunity for rigorous academic study of topics and texts in the humanities. *ES*

Language & Linguistics

Ian A. Alsop: \$30,084. To edit a lexicon and dictionary of Classical Newari, the oldest written language of Nepal, and one of the oldest literary languages in the Tibeto-Burman language family. *RT*

Emory U., Atlanta, GA; Lee Pederson: \$159,907 OR; \$5,000 FM. To complete the *Linguistic Atlas of the Gulf States*, a comprehensive study of speech variation in Georgia, Florida, Alabama, Tennessee, Mississippi, Louisiana, Arkansas, and eastern Texas, based on taped interviews with more than 1,100 individuals in cities and rural areas. *RT*

Indiana U., Bloomington; Anthony Seeger: \$53,892. To preserve and provide access to the linguistic recordings and documentation of the Archives of the Languages of the World. *PS*

Johns Hopkins U., Baltimore, MD; Delbert R. Hillers: \$185,690 OR; \$107,000 FM. To prepare a comprehensive dictionary from the earliest inscriptions (ca. 925 B.C.) to the end of significant literary production in later Aramaic (ca. A.D. 1400). *RT*

J. Kathryn Josserand: \$75,000. To prepare a

lexical data base of Chol, a Mayan language of importance to the study of Classic Mayan writing, of American Indian comparative linguistics, and of the cultural history of southern Mexico and Central America. *RT*
SUNY Res. Fdn. Buffalo, NY; Peter M. Boyd-Bowman: \$64,093. To complete a revised microfiche edition of the *Lexico Hispanoamericano del Siglo XVI*, a lexicon based on Spanish-American documents of the 16th century. *RT*
SUNY Res. Fdn./College at Potsdam, NY; Maureen Regan: \$20,560. To supplement a summer institute for French teachers to bring it into line with other such institutes. *ES*
U. of Arizona, Tucson; Kenneth G. Hill: \$266,610 OR: \$175,000 FM. To prepare a bilingual dictionary of the Hopi language. *RT*
U. of Pennsylvania, Philadelphia; Ake W. Sjöberg: \$287,936 OR; \$150,000 FM. To support continuing work on the Sumerian Dictionary, which provides quotations of all Sumerian words in full context culled from all known cuneiform texts. *RT*

Literature

Auburn U., AL; A. Douglas Alley: \$200,000. To conduct a four-week summer institute and follow-up activities for 45 high school English teachers from Alabama and the surrounding states. *ES*
Carl H. Pforzheimer Library, NYC; Donald H. Reiman: \$20,700. To prepare facsimile editions of the Shelley manuscripts in the Bodleian Library, together with those of his contemporaries Byron and Keats, which will be accompanied by transcriptions, annotations, and bibliographical introductions. *RE*
Cleveland State U., OH; David A. Richardson: \$19,409. To plan for on-line access to current information about computer uses in the humanities. *RO*
Dartmouth College, Hanover, NH; Robert Hollander: \$150,000 OR; \$60,000 FM. To complete a data base of the texts of approximately 70 of the 125 individual commentaries on the *Divine Comedy* written in Italian, Latin, and English during the six centuries since Dante's death. *RT*
Jane M. Dieckmann: \$59,500. To support the preparation of a cumulative analytical index to the 32-volume edition of the 18th-century French philosopher Denis Diderot's *Oeuvres Complètes*. *RE*
Friends School of Baltimore, Inc.; Zita D. Dabars: \$150,000. To conduct a summer institute on Russian and Soviet literature for 30 secondary teachers of Russian. The institute and follow-up activities are designed to improve the knowledge of language teachers and their ability to teach Russian effectively. *ES*
Louisiana State U., Shreveport; Robert C. Leitz III: \$38,000. To complete a three-volume selected edition of the letters of the American

writer, Jack London. *RE*
Jerome J. McGann: \$100,000. To prepare for publication the final three volumes of an edition of Byron's poetry and verse drama. *RE*
Newberry Library, Chicago, IL; Harrison Hayford: \$78,000. To complete the remaining five volumes of the 15-volume Northwestern-Newberry Edition of *The Writings of Herman Melville*. *RE*
U. of California, Berkeley; Alan H. Nelson: \$75,000. To continue work of American editors on an edition of historical records pertaining to the medieval English theater. *RE*
U. of California, Santa Cruz; Joseph H. Silverman: \$100,000 OR; \$20,000 FM. To prepare for publication the fourth volume in an edition of the texts and music of Judeo-Spanish narrative poems, published as part of the ongoing series, *Folk Literature of the Sephardic Jews*. *RE*
U. of Notre Dame, South Bend, IN; Eugene C. Ulrich: \$100,000. To complete the editing of the text of 53 of the Dead Sea Scrolls (in one volume). *RE*
U. of Southern Mississippi, Hattiesburg; Noel E. Polk: \$75,000 OR; \$15,000 FM. To prepare texts of *Absalom, Absalom!*, *The Hamlet*, and the *Collected Stories and Uncollected Stories* by William Faulkner, preparatory to their inclusion in the Faulkner Computer Concordance. *RT*
U. of Southern Mississippi, Hattiesburg; Gary A. Stringer: \$164,067 OR; \$5,000 FM. To prepare a variorum commentary on the poetry of John Donne, a digest of critical-scholarly commentary from Donne's time to the present. *RT*
Washington State U., Pullman; Nicholas K. Kiessling: \$50,000 OR; \$20,000 FM. To prepare the Clarendon Press Edition of Robert Burton's *The Anatomy of Melancholy*. *RE*
Winthrop College, Rock Hill, SC; Dorothy M. Medlin: \$40,706. To complete an edition of the letters of the 18th-century French philosopher, Andre Morellet. *RE*

Philosophy

American Council of Learned Societies, NYC; Frederick H. Burkhardt: \$87,000. To complete the edition of the works of the American philosopher William James. *RE*
Catholic U. of America, Washington, DC; Eric L. Ormsby: \$91,635. To prepare a comprehensive lexicon of Classical Arabic philosophical terms covering the subjects of scholastic philosophy, theology, logic, rhetoric, disputation, and theoretical jurisprudence. *RT*
U. of Massachusetts, Amherst; Richard J. Martin: \$3,509. To publish a monograph that examines the work of the major philosophers of pragmatism and that aims to establish a systematic pragmatic metaphysics. *RP*
Xavier U. of Louisiana, New Orleans; Gordon A. Wilson: \$64,000. To complete a critical edition of *Quodlibet VII* of the medieval philoso-

pher, Henry of Ghent. *RE*

Social Science

Council of Chief State School Officers, Washington, DC; Hilda L. Smith: \$200,000. To conduct a two-week institute with follow-up activities for teams of three members each from 15 states in the New England, western, and midwestern regions. The group will study texts in political theory that explore issues related to citizenship. *ES*
Institute for Advanced Study, Princeton, NJ; Michael Walzer: \$53,885 OR; \$48,000 FM. To provide funding for postdoctoral fellowships in the humanities at the institute's School of Social Science. *RA*
U. of California, Santa Cruz; Gabriel Berns: \$155,303. To conduct a five-week institute to train 30 Spanish and French teachers to apply the literary translation model in intermediate foreign language instruction. *EH*

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 Public Humanities Projects
GL Humanities Projects in Libraries

Division of Research Programs

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

Office of Preservation

PS Preservation
PS U.S. Newspaper Program

State Council Telephone Numbers (continued from page 40)

Oregon Committee for the Humanities
Portland (503) 241-0543

Pennsylvania Humanities Council
Philadelphia (215) 925-1005

Fundacion Puertorriquena de las Humanidades
Old San Juan (809) 721-2087

Rhode Island Committee for the Humanities
Providence (401) 273-2250

South Carolina Committee for the Humanities
Columbia (803) 738-1850

South Dakota Committee on the Humanities
Brookings (605) 688-6113

Tennessee Humanities Council
Nashville (615) 320-7001

Texas Committee for the Humanities
Austin (512) 473-8585

Utah Endowment for the Humanities
Salt Lake City (801) 531-7868

Vermont Council on the Humanities and Public Issues
Hyde Park (802) 888-3183

Virginia Foundation for the Humanities and Public Policy
Charlottesville (804) 924-3296

Virgin Islands Humanities Council
St. Thomas (809) 774-4044

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

Humanities Foundation of West Virginia
Institute (304) 768-8869

Wisconsin Humanities Committee
Madison (608) 262-0706

Wyoming Council for the Humanities
Laramie (307) 766-6496

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dowment for the Humanities.

 A^+

- ## QUIZ
1. MULTIPLE CHOICE (Circle all correct answers.)
In 1987 every issue of **Humanities** will contain
- ☒ a. announcements of NEH grants, listed by discipline
 - ☒ b. a special report on an NEH grant-making program
 - ☒ c. stimulating essays and exchanges by leading scholars and critics
 - ☒ d. features on noteworthy research, public programs, and education projects
 - ☒ e. a GUIDE to applying for NEH grants
2. FILL IN THE BLANKS
Over the past two years, contribu

2. FILL IN THE BLANKS
Over the past 10 years, the number of people who have been diagnosed with AIDS has increased significantly. This is due to the fact that the virus has become more widespread and more people are becoming infected. The disease is caused by a virus that attacks the immune system, making it easier for other infections to take hold. In the early stages of the disease, the symptoms are often mild and can be mistaken for other illnesses. However, as the disease progresses, the symptoms become more severe and can lead to death. It is important for people to be aware of the signs and symptoms of AIDS and to get tested regularly. If you think you may have been infected, it is important to see a doctor as soon as possible. There is no cure for AIDS, but there are treatments that can help to control the disease and prolong life. It is also important to practice safe sex and to avoid sharing needles to reduce the risk of infection.

2. **FILL IN THE BLANKS**
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In fifty words or fewer, tell why you should sub

can learn

- ### 3. SHORT ESSAY

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James Harvith, Richard I.
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education, and

...us or fewer, tell why you should subscribe to *Humanities*.

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**Deadlines in
boldface**

For projects
beginning after

Division of Education Programs—John F. Andrews, Acting Director 786-0373

Humanities Instruction in Institutions of Higher Education—Lyn Maxwell White,
Thomas Adams, Jean D'Amato, Barbara Ashbrook, Frank Frankfurt, Judith Jeffrey
Howard, Edward Miller, Elizabeth Welles 786-0380

Projects to Strengthen the Humanities in a Single Institution

April 1, 1987

October 1987

Projects to Strengthen the Humanities in a Number of Institutions

May 1, 1987

January 1988

Humanities Instruction in Elementary and Secondary Schools—Carolynn Reid-Wallace
Stephanie Quinn Katz, Jayme A. Sokolow, Thomas Gregory Ward 786-0377

May 15, 1987

January 1988

High School Humanities Institutes at Historically Black Colleges and Universities—
Jayme A. Sokolow 786-0377

March 15, 1987

September 1987

Division of Fellowships and Seminars—Guinevere L. Griest, Director 786-0458

Fellowships for University Teachers—Maben D. Herring 786-0466

June 1, 1987

January 1988

Fellowships for College Teachers and Independent Scholars—Karen Fuglie 786-0466

June 1, 1987

January 1, 1988

Fellowships on the Foundations of American Society—Maben D. Herring, Karen Fuglie
786-0466

June 1, 1987

January 1, 1988

Summer Stipends—Joseph B. Neville 786-0466

October 1, 1987

May 1, 1988

Travel to Collections—Kathleen Mitchell 786-0463

January 15, 1987

June 1, 1987

Faculty Graduate Study Program for Historically Black Colleges and Universities—
Beatrice Stith Clark, Maben D. Herring 786-0466

March 15, 1987

September 1, 1988

Younger Scholars—Leon Bramson 786-0463

November 1, 1987

May 1, 1988

Summer Seminars for College Teachers—Kenneth Kolson 786-0463

Participants

March 1, 1987

Summer 1987

Directors

March 1, 1987

Summer 1988

Summer Seminars for Secondary School Teachers—Steven S. Tigner 786-0463

Participants

March 1, 1987

Summer 1987

Directors

April 1, 1987

Summer 1988

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Telecommunications device for the Deaf: 786-0282

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Division of General Programs—Donald Gibson, Director 786-0267

Humanities Projects in Media—James Dougherty 786-0278

March 20, 1987

October 1, 1987

Humanities Projects in Museums and Historical Organizations—Dudley Varner 786-0284

June 12, 1987

January 1, 1988

Public Humanities Projects—Malcom Richardson 786-0271

March 20, 1987

October 1, 1987

Humanities Projects in Libraries—Thomas Phelps 786-0271

March 20, 1987

October 1, 1987

Division of Research Programs—Richard Ekman, Director 786-0200

Texts—Margot Backas 786-0207

Editions—Charles Meyers 786-0207

Translations—Martha Chomiak 786-0207

Publication Subvention—Margot Backas 786-0207

Reference Materials—Helen Aguera 786-0358

Tools—Helen Aguera 786-0358

Access—Jane Rosenberg 786-0358

June 1, 1987

April 1, 1988

June 1, 1987

April 1, 1988

April 1, 1987

October 1, 1987

November 1, 1987

July 1, 1988

November 1, 1987

July 1, 1988

November 1, 1987

July 1, 1988

Interpretive Research—Dorothy Wartenberg 786-0210

Projects—David Wise 786-0210

Humanities, Science and Technology—Daniel Jones 786-0210

October 1, 1987

July 1, 1988

October 1, 1987

July 1, 1988

Regrants—Eugene Sterud 786-0204

Conferences—Crale Hopkins 786-0204

Centers for Advanced Study—David Coder 786-0204

Regrants for International Research—Eugene Sterud 786-0204

Regrants in Selected Areas—Eugene Sterud 786-0204

February 15, 1987

October 1, 1987

December 1, 1987

July 1, 1988

February 15, 1987

October 1, 1987

February 15, 1987

October 1, 1987

Division of State Programs—Marjorie A. Berlincourt, Director 786-0254

Each state humanities council establishes its own grant guidelines and applications deadlines. Address and telephone numbers of these state programs may be obtained from the division.

Office of Challenge Grants—Harold Cannon, Director 786-0361

May 1, 1987

December 1, 1986

Office of Preservation—George Farr, 786-0570

Preservation—Steven Mansbach 786-0570

U.S. Newspaper Program—Jeffrey Field 786-0507

December 1, 1987

July 1, 1988

July 1, 1987

January 1, 1988

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