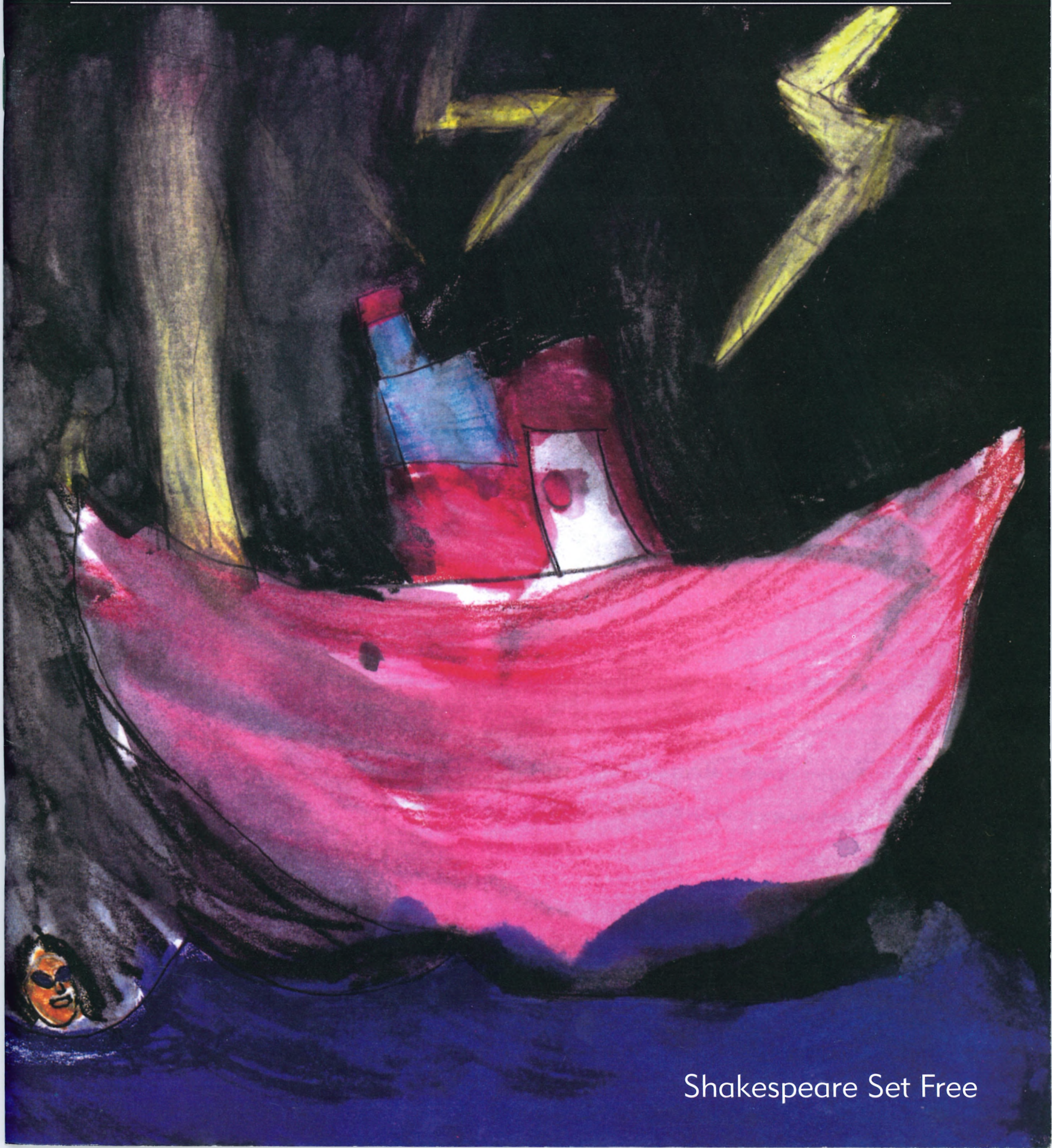


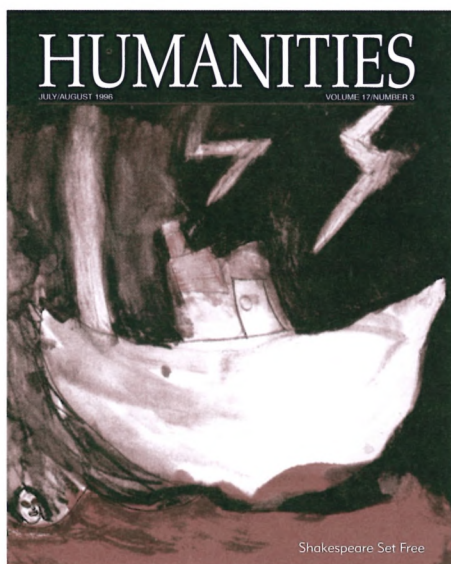
HUMANITIES

JULY/AUGUST 1996

VOLUME 17/NUMBER 3



Shakespeare Set Free



PERICLES SHIPWRECKED by Sam M., age 6

Humanities

A bimonthly review published by the National Endowment for the Humanities.

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Second-class postage paid at Washington, D.C., and additional mailing offices. **Postmaster:** Send address changes to United States Government Printing Office, Superintendent of Documents, Washington, D.C. 20402. **New subscriptions and renewals:** U.S. Government Printing Office, Superintendent of Documents, P.O. Box 371954, Pittsburgh, PA 15250-7954. Annual subscription rate: \$15.00 domestic, \$18.75 foreign. Two years: \$30.00, \$37.50. For subscription questions or problems, telephone: 202/512-2303; fax: 202/512-2233.

EDITOR'S NOTE

The Games of the Gods

As the one hundredth anniversary of the modern Olympics is being celebrated, we look back twenty-eight centuries to the events that began it all: the ancient Greek games.

We may sing of no contest greater than Olympia, goes Pindar's first Olympian Ode, *just as water is the most precious of all the elements, just as gold is the most valuable of all goods, and just as the sun shines brighter than any other star, so shines Olympia, putting all other games into the shade.*

The ancient games were linked with the worship of the gods, from whom the mythical heroes were said to be descended. "It is clear from all this that games had a sacred character for the Greeks, and brought a man into contact with the gods," Manolis Andronicos writes in *The Eternal Olympics*. "The athletic games, moreover, were only one form of competition; musical contests were held alongside them in the sanctuaries, where the theatre and the stadium were as indispensable as the altar and the temple of the god."

There were events at Delphi, at Nemea, at the Isthmus, but taking precedence was Olympia. Military quarrels were set aside and a sacred truce declared in Elis as citizens and cities vied for the wreath of wild olive.

The archetype for young Greek men was Achilles, the warrior hero who had died at the height of his triumph. As Andronicos tells us, Achilles was renowned for his training not only in the arts of war but also in music: That approach was to become the ideal for generations of Greek youths: "exercise of the body, along with instrumental and vocal music, which were wonderfully combined in the dance and sometimes in sport."

To learn obedience to the gods and a sense of honor, the students often recited Homeric poems and sang religious hymns; after 700 B.C., when a new alphabet began to spread, they learned reading and writing as well. Although the studies varied from city-state to city-state, the principle of mind and body trained in tandem remained.

To compete in the games was an act of citizenship. Who was eligible? Free men born there, at first. Over the centuries, the definition of who was Greek grew. Ultimately, it was to include all those who shared in the common Greek culture—even the Romans who had conquered them.

Finally, we leave the lofty environs of Olympia in this issue of *Humanities* to stop at some lesser games of the gods. These capricious events, we are told, took place in a woods outside Athens, although just when is uncertain. We visit *A Midsummer Night's Dream* as seen through the eyes of children, along with *The Tempest* and *Pericles*, and then see high school students learning *Henry IV, Part I* by acting it. The Shakespearean tour is to mark the reopening of the Globe theater in London, the first thatched-roof structure built in the city since the Great Fire of 1666. The new Globe, reconstructed on the basis of old drawings and excavated theater foundations nearby, opens in late August with *Two Gentlemen of Verona*.

—Mary Lou Beatty

HUMANITIES

The Magazine of the National Endowment for the Humanities

July/August 1996

AMERICAN EXCEPTIONALISM

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The author of *American Exceptionalism*, Seymour Martin Lipset, talks with Endowment Chairman Sheldon Hackney about how the United States differs from other societies.

SHAKESPEARE ALIVE

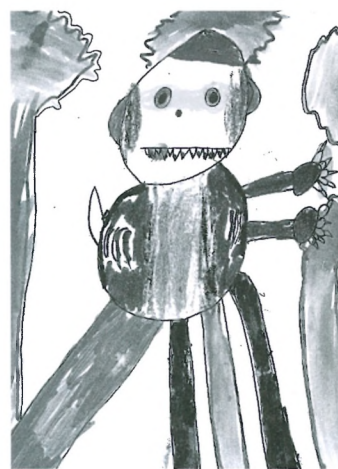
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THE OLYMPICS

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Un

A Conversation with Seymour Martin Lipset



—Photographs by Amy Lifson

Endowment Chairman Sheldon Hackney talked recently with Seymour Martin Lipset, author of **American Exceptionalism: A Double-Edged Sword**, about contradictions in the American character. Lipset is the Hazel Professor at the Institute of Public Policy at George Mason University and a senior fellow at the Hoover Institution at Stanford University. He is currently a fellow at the Woodrow Wilson Center for International Scholars.

raveling

the American Paradox

Sheldon Hackney: Let me begin with the title of your new book, *American Exceptionalism*. There are really two different meanings. You concentrate on one—the notion that Americans are different. There is the other meaning which stems from John Winthrop's sermon on the *Arabella*: the notion of an American mission that Lincoln talked about and President Reagan talked about, that America has a special divine providence behind it and a responsibility and a mission in the world. The mission first was religious, then became political, the democratic idea. Why do you choose the one and not the other?

Seymour Martin Lipset: I do begin with a reference to the divine providence idea in the foreword, and even agree with it. But you are right in the book proper, I do not discuss it much, in part perhaps because I am analyzing as a social scientist. The secular notion of American exceptionalism has been criticized, mainly by historians, who believe it mainly refers to a third area, which is the "why no socialism?" issue.

Hackney: That is a special question.

Lipset: A lot of those people think that is the meaning of American exceptionalism, that is, the exceptionalism is the absence of socialism.

I reject this criticism. Whatever you want to say about various radical working-class movements in the United States—as compared to all other countries, we *don't* have a socialist party and a labor party.

During the twenties, Jay Lovestone, who later became a major figure in the anti-Communist world, was the secretary of the American Communist Party. He tried arguing within the Comintern that America was different and that the Communists in America had to follow different policies from those elsewhere because of this. If you accept his argument—and this was kind of early Titoism, if you will—it would have undermined the notion of a world party controlled by Moscow. Stalin himself, therefore, strongly argued that America was *not* different, that it adhered to all the Marxist laws, and, therefore, the Communists should follow the same policy in America as everywhere else.

Let's get back to the term itself. As far as I know, it was first used by Tocqueville.

Hackney: That's right.

Lipset: And Tocqueville, I think, meant by it just that America is qualitatively different from other western societies. He was interested in why America was the only democratic country, and particularly the difference between it and France. The democratic revolution had failed in France and succeeded in America. He wanted an explanation.

Perhaps the most striking difference between the United States and other nations is the basis of the identity. Americanism is an ideology. We're the only ideological nation other than the Soviet Union. Both have been defined in terms of values and ideology. We began as a party. One becomes an American. Therefore people can become un-American. No one talks of people being un-German or un-Swedish or un-British, because there's no ideology attached to their countries. Before 1917, Washington was Moscow, Moscow became Washington. Washington was the center of the world democratic revolution. During the nineteenth century, the leaders of that revolution—Garibaldi, Kossuth—came to the U.S. to raise money. They would go on tours across



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the country, get cheered, and collect money for the revolution in Poland or Hungary or elsewhere.

One review of my book—in the *Economist*—was headed, "How Odd of God." The *Economist* pulled out a sentence in the foreword, to which I referred earlier, where I talked about the hand of providence being on a nation that could find a Washington, a Lincoln, and a Roosevelt when it needed to.

Hackney: Yes.

Lipset: There and elsewhere where I discussed providence, I did not write that God was an intervenor in the

American process, but that Americans have believed this.

Hackney: Americans still believe this.

Lipset: This belief was reinforced for early Americans by an event which is statistically impossible—the deaths of Jefferson and Adams occurred on July 4, 1826, the fiftieth anniversary to the day of the signing of the Declaration of Independence. That convinced people that God had taken back his servants on this day.

Hackney: That also gets translated into not just that God is watching over the United States, but that the nation has a responsibility, an obligation, to carry on the democratic mission, to spread the democratic idea. In a sense, this is seeing the country in a different way from simply a collection of individuals.

Lipset: Well, let's talk about Americanism, both the secular ideology, and the religious version. Both emphasize positive aspects in moral terms and regard the negative ones as violations of the mission.

Hackney: Let me ask you about the subtitle, *A Double-Edged Sword*. One of the interesting things about the book is that you marshal all sorts of cross-national data to indicate that Americans really are different still. Then you have this interesting argument about how that leads to both glories and a down side. Say more about the double-edgedness.

Lipset: I argue that countries have organizing principles, that their various parts are integrated, just as within a personality, the good and bad aspects are one, as in a person, and they stem from the same personality syndrome.

These basic principles or characteristics of a country produce the behaviors which we like and those we don't like.

Perhaps a good example is the relationship between our high crime rate and the fact that we place a tremendous emphasis on getting ahead, on achieving. We stress that this is an open society, in which everyone should try to get ahead. But, if a person doesn't, if he fails, there's something wrong with him. Consequently, Americans are pressed to get ahead by hook or by crook, by fair means or foul. And those people who don't have the resources to get ahead by fair means are, as Robert Merton points out, induced to innovate, to try to get ahead by foul means. Thus the two sides of the sword come together.

A brilliant Polish sociologist, Stanislaw Ossowski, wrote in the 1960s that communist ideology and social values are like Americanism, that they favor an open meritocratic society, in which people are motivated to succeed regardless of origins, unlike the way it was under the czars. The Soviets, therefore, he contended, should, like Americans, expect higher crime rates. Their belief that crime is a function of the degree of poverty or wealth of a society is not true. A wealthy society, which is also an open society, will have high crime rates, as the United States does.

Hackney: That's also to say that social control is less in a more open and free society and therefore there is more opportunity for deviance.

Lipset: Yes. I make various arguments that our "good" values often produce negative results. For example, populism may make for lower turnout in elections because we demand people vote much more often than other countries. We have hundreds of primaries,

elections, and referenda which exhaust voters and lead many to feel they don't understand and they don't take part. In most other systems all you have to do is vote for your member of parliament, and that act will help determine the government for the next five years. In addition, in countries like Canada and Britain, there is no need for personal registration.

Hackney: Would you go so far as to argue that we cannot fix the pathological expressions that we don't like—the high crime rates and the high divorce rates and all that—without killing what made America great?

Lipset: That puts it too strongly, because you're mixing *everything* together. If you take it one by one, sure. Consider the American divorce rate, which has been high for a long time. It is a logical consequence of a highly individualistic society in which people are expected to choose jobs and spouses for themselves, and if their job or marriage doesn't work, they should leave. If you want to reduce the occurrence of such events, then you must also cut back on individualism.

In Japan, a worker is not expected to have job choice, once he starts his career. But Japanese complain much more than Americans about their jobs, their spouses, the companies they work for, much more. This behavior goes completely against the popular image that the Japanese are very group oriented. They are, but when you ask them about the groups they are part of, they will tell you more negative things about them than Americans will.

In Japan, to say that you don't like your job doesn't carry any implications for mobility for your *leaving* the job. In America, if you say you don't like the situation that you're in, we ask what are you doing there? Hence, Americans are more likely to say they like their job, they like their spouse, they like their school. Japanese will complain a lot more but not act because the system, the commitment

to the group, to the institution, doesn't call for action. These are contradictory but logical patterns.

The greater inequality of distribution of income in the United States makes sense in comparative terms. Countries like Japan, or Germany or Britain, which are much more hierarchical than America, come out of a feudal tradition, and have less of an income gap.

To understand this, we have to recognize that we have a more meritocratic system, which includes a star system. The emphasis on equality of opportunity has never meant equality of result, or a smaller income gap. Self-made "stars" earn more than those at the summits of post-feudal societies. It is interesting to note the first "labor" party, the American Working Men's Party in the 1820s, advocated getting real equality of opportunity by having all children, rich or poor, raised in the same twenty-four-hour-a-day environment, putting them in state-supported boarding schools. These people were not socialists; they didn't believe in equality of income. They wanted equality in the race for success. Everybody should come to the starting line with the same background. Then, if you won, you should be rewarded with a major prize.

Hackney: That's still how that question is argued in American public life, whether there really is equality of opportunity or whether there are impediments.

Lipset: The best symbolic expression of this value was stated by Lyndon Johnson, in his Howard University speech. He advocated equality of opportunity, saying that in America in 1965 some people come to the starting line of the race with a chain around their legs, and that we have to take the chain off.

Hackney: Is that the explanation for this interesting paradox, the paradox

Continued on page 49



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8 JULY/AUGUST 1996

We Are Such Stuff As Dreams Are Made On

THE ROAD TO REBUILDING THE GLOBE

B Y F R A N K H I L D Y

Shakespeare's Globe theater—or as near to the original as scholars can make it—opens on August 21 with *Two Gentlemen of Verona*. Located near its original site in Southwark—on the south bank of the Thames, directly across from London's St. Paul's Cathedral—this timber frame and lime plaster building will be the first thatched roof structure allowed in London since the Great Fire of 1666. With an audience capacity of 1,500 it will also be among the city's largest theater venues.

The project has proven to be one of the most ambitious and controversial ever under-taken in the fields of theater history and Shakespeare studies. The opposition

(Opposite) Displaying a banner of Shakespeare, the new Globe theater is the first thatched roof building allowed in London since the Great Fire of 1666.

(Below) Specialist Peter Mold teaches historic restoration students to apply line plaster mixed with Chardstock sand and goat hair. Special trowels were imported for the project. When finished, 250 tones of line plaster will have been applied.

(Below right) Sam Wanamaker with a model of the Globe.



—Frank Hilkey



—Bryan Rybolt



Knowledge of timber-frame construction techniques has never fully died out in England but there are few experts in the field. The construction company to work on the Globe, Peter McCurdy and Co., gained their expertise from years of carefully dismantling sixteenth- and seventeenth-century timber-frame buildings in order to reassemble them on other sites for preservation. But even their skills have been tested by the complexity of the Globe joinery.

that made this project so difficult came first from scholars, but also from those in professional theater and even from the government. Some scholars objected to the elitist nature of Shakespeare and resented an American actor, Sam Wanamaker, pushing for the theater project although the area was already marked for public housing. Other scholars objected to the project because not enough was known of the first Globe to make an authentic reconstruction feasible and they saw a best-guess Globe on this scale as potentially misleading. They also raised the objection that since we could not bring back Shakespeare's audience there was nothing to be gained from bringing back the physical structure of the theaters. For each generation, they contended, historic reconstructions made no sense. In an age of interpretive performances and post-modern spectacle, a return to seventeenth-century staging seemed at best irrelevant and at worst perverse. Finally, the various government bodies which needed to approve the project were leery of encouraging any undertaking that might eventually require public subsidy.

Both its supporters and its detractors are aware that, once open, this reconstruction and the plays that are staged

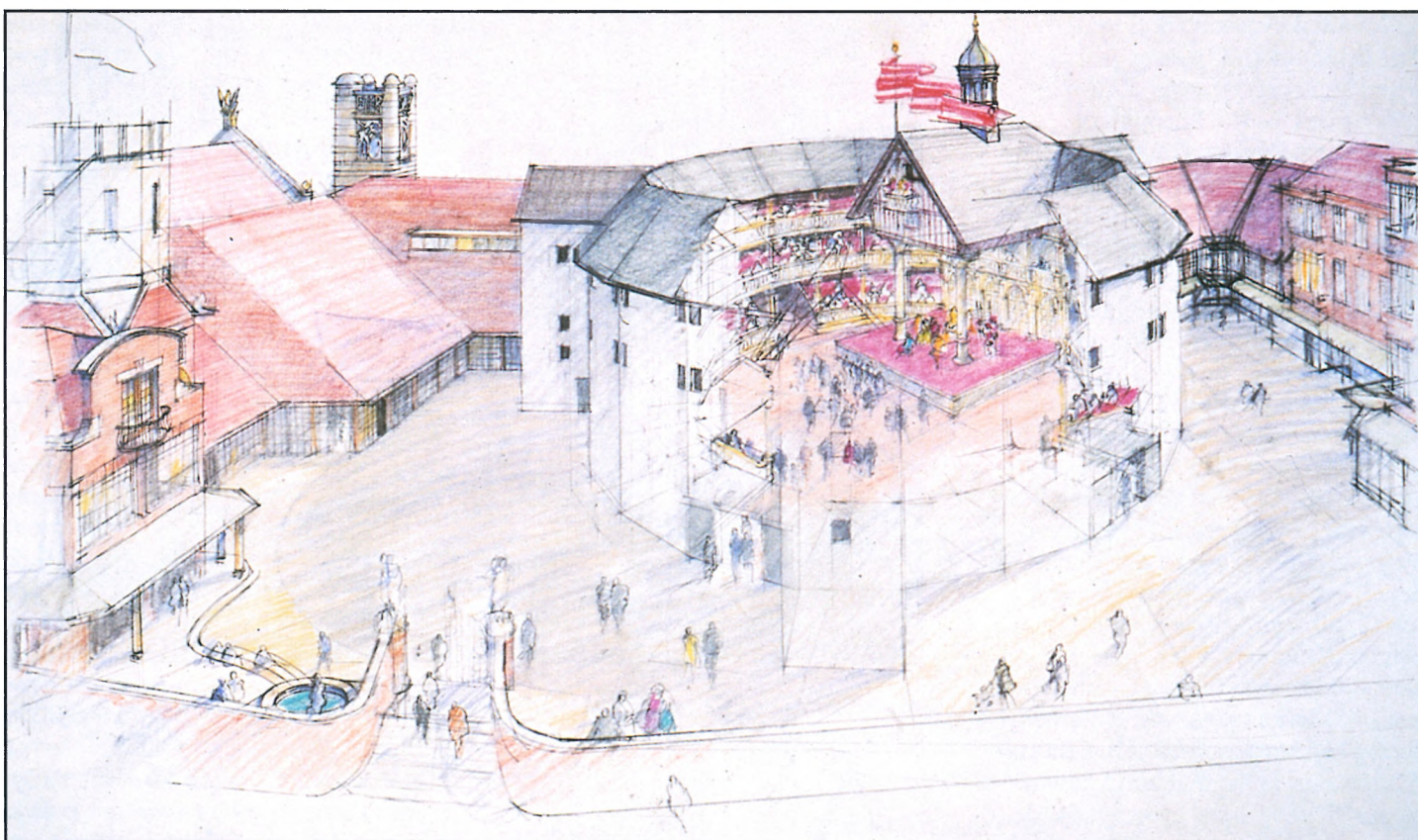
there, will be fixed in the popular imagination as authentically Shakespearean. For its most strident critics, that smacks of Disneyland and borders on public deception. For its avid supporters, however, it is a hundred-year-old dream come true which holds the promise of revealing important insights into Shakespeare's dramas and perhaps even into the nature of theater itself. The reality undoubtedly lies somewhere in between.

By any standards, what we have come to know as the Age of Shakespeare was among the most successful periods of theatrical activity that can be claimed by any country at any time.

But not a single example of the open-air playhouses that characterized that age survived the Interregnum years of 1642-1660 when all theaters in England were closed. When the theaters reappeared in the Restoration, they represented a distinctly different development based largely on continental models. Within a hundred years, editors of Shakespeare's works were lamenting the loss, arguing that they would have a better understanding of Shakespeare's plays if only they had a better understanding of the theaters for which those plays had been written. For the last 200 years, scholars have been attempting to give us that understanding, though there has been little information to go on.

Some features of the theater can be guessed by the textual references in the plays themselves. But the conclusions drawn from such studies most often tell us more about the limited

By any standards, what we have come to know as the Age of Shakespeare was among the most successful periods of theatrical activity that can be claimed by any country at any time.



—Pentagram Design Ltd.

An artist's impression of Shakespeare's Globe.

imagination of the researcher than they tell us about Shakespeare's theater. An example is an idea from the early of part of this century that there must have been an inner stage in the Elizabethan playhouses. This was based on the scholars' own experiences of theater and not on any textual or physical evidence.

Building contracts for the Fortune playhouse, built in 1600, and the Hope playhouse, built in 1614, have been discovered but are sketchy and hard to interpret. Although once attached to the Fortune contract was a plan of the Globe, it has long since disappeared. Seventeenth-century maps of London show perspective drawings of the exteriors of several of the old theaters but the maps are contradictory and too often of questionable authenticity. In 1888, the only drawing of the interior of one of these buildings, the 1595 Swan playhouse, was discovered in the diary of the Dutch engraver, von Buchel. But von Buchel had never seen the Swan and had merely copied a sketch his friend de Witt had done while on a visit to London in 1596. A rough sketch of a rough sketch, it shows a large rectangular stage thrust

out into an open-air yard surrounded by a polygonally shaped frame of galleries three levels high. This confirmed what had been surmised from other evidence, but the drawing showed something unanticipated, two very large stage posts supporting the front edge of a roof covering the rear half of the stage. The discovery led to renewed interest in the architectural design of the theaters of Shakespeare's day.

Near the end of the last century an eccentric British director, William Poel, became famous for his experiments with Elizabethan staging techniques. Though not a great success himself, his methods influenced many others and it is largely due to that influence that the thrust stage has become such a popular form today. He proposed that a full-scale reconstruction of Shakespeare's Globe theater be built as a laboratory for learning to understand Shakespeare's dramaturgy. This proposal ultimately led to the building of a remarkable temporary reconstruction of Shakespeare's Globe designed by the renowned English architect, Edwin Lutyens, for the Earl's Court Exhibition of 1912. This was intended

to generate support for a permanent structure to be built during the Shakespeare tercentenary in 1916, but the Great War prevented that celebration. Lutyens' Globe did, however, inspire the American director and scholar, Thomas Wood Stevens, to make another reconstruction for the World's Fair at Chicago in 1934. That Chicago Globe led to others being built in San Diego, Cleveland, and Dallas and provided the impetus for the numerous Shakespeare festivals that have become such a dominant part of America's contribution to the Shakespeare industry. But it also inspired a fifteen year-old Chicago boy with a lifelong love of theater. Two years later that young man, Sam Wanamaker, began his professional career as an actor with Stevens' Globe Theater Company in Cleveland, Ohio.

Within ten years Wanamaker had become a major Broadway star. When he traveled to London to do a film in 1949 he undertook a pilgrimage to Shakespeare's theater—all he found was a dirty brass plaque on the wall of a rundown brewery announcing that this had once been the site of Shakespeare's famous playhouse.

Wanamaker resolved to remedy that situation and twenty years later, when an urban renewal plan was announced for the Borough of Southwark, Wanamaker made it his mission to revive Poel's dream and see to it that a faithful reconstruction of Shakespeare's theater was part of that renewal.

Wanamaker announced his proposal for an authentic reconstruction of the first Globe theater, the one in which Shakespeare had worked from the time of its construction in 1599 to its destruction by fire in 1613, in the autumn of 1970. He expected it to be met with general acclaim, generous financial support, and a quick completion. Instead, the proposal was met with apathy and skepticism and a plague of financial difficulties that took Wanamaker the last twenty-three years of his life to overcome. Remembering his own inspiration in Chicago, Wanamaker knew first hand how a reconstructed Globe, even a flawed one, could stimulate people's passion for theater and history. It had already shown in the wide acceptance of the thrust stage and the proliferation of Shakespeare festivals, that experimentation with historic forms did have relevance for the modern theater.

He set about addressing the objections by first turning over the design of the Globe to an academic advisory committee which has included, over the years, most of the major Shakespearean scholars of the last two and a half decades. The artistic direction was assigned to an equally distinguished group of theater professionals. He then attempted to overcome government objections by making the Globe the focal point of an entire center dedicated to Shakespeare in performance. With an Elizabethan indoor theater, shops, a pub, a restaurant, and office space all set atop a museum dedicated to the theater of Shakespeare's day, and supported by a strong educational program, the project was expected to be self-sustaining.

It took until April of 1982 to put together the complex deal in which the Borough of Southwark, along with a major property developer, and Wanamaker's Shakespeare's Globe Trust entered into a partnership that was to result in the International Shakespeare Globe Center



The thrust stage was unique to Elizabethan theater. A drawing of 1595 Swan Playhouse showed two large stage posts supporting the front edge of a roof covering the rear half of the stage.

After one hundred years the dream of reconstructing Shakespeare's Globe has finally been realized.

being built on the eight-tenths of an acre it now occupies. Unfortunately, before work could begin Southwark backed out of the agreement and nearly two years of legal battles ensued. When it was all resolved in June of 1986, the Globe Trust got a 125-year lease on the property, but was left with no money for construction. Construction did not begin until the summer of 1987 and by the summer of 1988 the project was out of money and being referred to in the press as Wanamaker's \$4 million hole in the ground.

In the eighteen years since the beginning of the project, the academic advisory committee, by now being led by Andrew Gurr and John Orrell, had substantially increased the level of knowledge we have concerning the Elizabethan open-air playhouses. The committee's work had allowed the gifted architect Theo Crosby, of Pentagon Design Ltd. and his assistant, Jon Greenfield, to create an elegant design for the complex centered on a twenty-four-sided polygonally shaped Globe theater measuring one hundred feet across.

In February of 1989, however, a routine archeological study in the neighborhood uncovered the foundations of the Rose theater, built in 1587, on a site very near the Center. In October of that year, a section of foundations of what appear to be the Globe itself was discovered nearby. This was the first archaeological evidence ever to become available relating to the Globe. In February of 1990 we held a conference at the University of Georgia to discuss the implications of these remarkable new finds. Based on those discussions, the number of sides in the Globe polygon was reduced to twenty and the size and layout of the stage were substantially reworked. The fact that so few changes had to be made seemed, to its supporters, to be confirmation of the reliability of the original design. Detractors remained unconvinced.

The new discoveries, unfortunately, diverted money from the Globe fundraising effort into various attempts at preservation of the Rose foundations. Although risking his own credit and that of the Shakespeare Globe Trust, Wanamaker was able to keep his project

moving forward for the next three years. But he was never to see the completion of his labors; he died in December 1993. Ten months later the project architect, Theo Crosby, was dead; after more than twenty years of invaluable contributions to the project he, too, was unable to see it realized. That task fell to Michael Holden, who was able to bring the Globe far enough along by 1995 for a six-week season of workshops to be staged there in August and September. A plywood mock-up of the stage was used for these preliminary tests and, as intended, it generated heated discussions between the academic defenders of the authenticity of the design and the theater practitioners who would ultimately use it. But seeing the theater in action, even in its incomplete state, went a long way towards silencing the skeptics. The Center's Globe generates excitement that is quite unlike anything to be found in any modern theater. In returning to the Elizabethan past, this project promises to become one of the most experimental venues in England.

In September of 1995, American philanthropist Gordon Getty made a \$1.6 million contribution to the project. In October the Arts Council of Great Britain provided a grant of \$19.8 million more. So twenty-five years after Sam Wanamaker first proposed this undertaking the International Shakespeare Globe Center is financially secure. Though \$6 million remains to be raised to outfit the museum, the future of the project is assured. Following its first production this fall, the Center will open a full summer season of plays in 1997. The completed Center will open on the 400th anniversary of the first recorded performance at the Globe, September 21, 1999. After one hundred years the dream of reconstructing Shakespeare's Globe has been realized. Its critics will always remain, but its supporters will at last have the opportunity to test their theories and find inspiration in their experiences there. □

Franklin J. Hildy, graduate coordinator for the department of drama and theater at the University of Georgia, has spent twelve years as an advisor for the International Shakespeare Globe Center in London. Hildy was a visiting humanities administrator at the National Endowment for the Humanities in 1995.

Teaching through Performance

Southern Oregon State College received \$107,905 in funding for "Shakespeare in Ashland: Teaching from Performance," an institute for high school English teachers.

The Endowment has funded many Shakespeare projects.

Here are some samples.

Other Projects and the Bard

The institute "From Shakespeare's Globe to the Global Shakespeare" is part of a South Carolina Shakespeare collaborative funded with \$180,000 to Clemson University.

A grant of \$119,513 to the University of Central Florida enriched faculty of community colleges through "Hamlet: Exploring the Renaissance Mind in Action."

Sixteen Washington, D.C., and Baltimore teachers studied six of Shakespeare's plays through a \$23,482 grant to the National Catholic Educational Association.

Grants totaling \$624,778 have funded the Massachusetts Institute of Technology's development of an interactive computer system allowing access to electronic texts and filmed performances of Shakespearean drama.

"Shakespeare's Families: A Look behind the Curtains" focused on Shakespearean family structures and was funded with \$30,000 to Great Neck Schools in New York.

Shakespeare & Company in Lenox, Massachusetts, received \$198,000 to conduct a four-week national summer institute for English and drama teachers on *The Tempest*, *The Winter's Tale*, and an original play on Shakespearean women.

The University of Delaware's summer seminar for school teachers, "Shakespeare: Enacting the Text," was funded with an \$88,262 grant.

Enhancing Classroom Learning

Columbia University in New York received \$189,976 for a national institute that brought Shakespeare and his times to high school English teachers.

Two Shakespeare-Milton institutes for secondary school teachers were funded with \$372,664 to the University of Arizona.

"Shakespeare and the Native Dramatic Tradition," a summer seminar for college teachers, was made possible with \$108,938 to Columbia University.

A grant of \$101,427 supported Princeton University's "Romance in Dramatic Form: Sidney, Shakespeare, and the English Renaissance," a college teacher seminar.

Independent Study

"The Wonder Effect in Shakespeare's Comedies," an academic-year project by Norfolk, Virginia, high school teacher Larry Duncan, was funded with \$30,500.

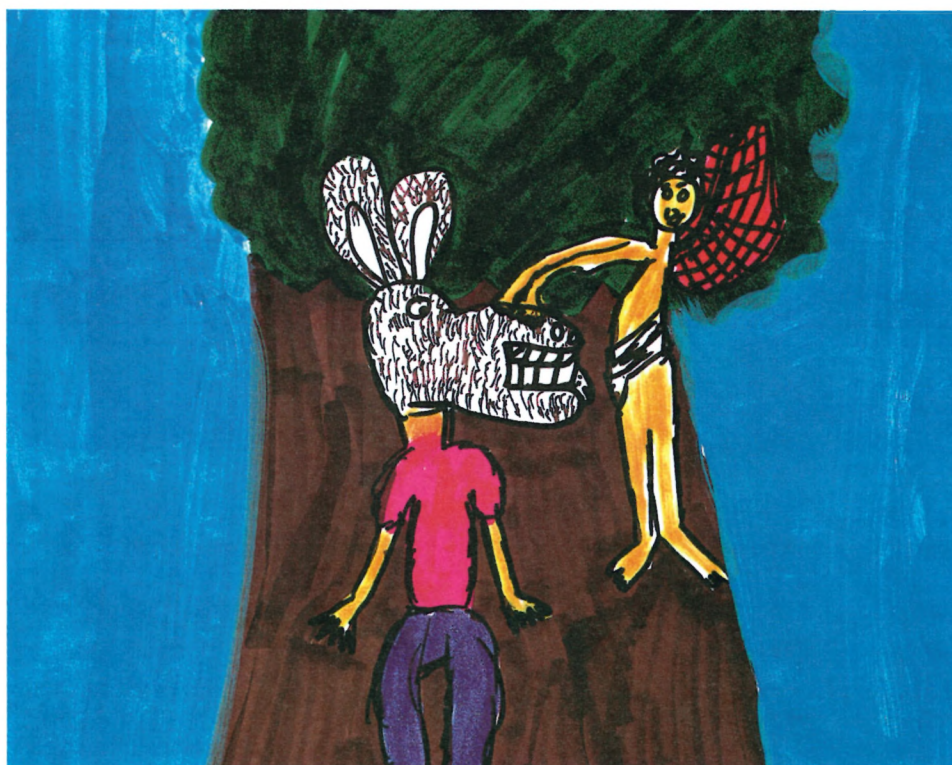
Sharon Hamilton, a secondary school teacher at Buckingham Browne & Nichols School in Cambridge, Massachusetts, received a \$30,500 grant for a study of Shakespearean women.

With a \$3,000 study grant, Thomas Vosik of Greensboro, North Carolina, explored mythological sources in Shakespeare's works.

Judith M. Pittenger, of Baltimore's Roland Park Country School, went on sabbatical with \$28,500 in support to undertake her project, "Shakespeare's Kings: Historical Reality and Creative Imagination."

Edward A. Rauchut of Central High School in Omaha, Nebraska, received \$28,500 to fund his project, "Shakespeare's Henry V: The Laws and Politics of War."

—Steven Snodgrass



A Midsummer
Night's Dream

Patsy 11

Titania loves Bottom

—All artwork courtesy of Sherry Stidolph

Shakespeare FOR KIDS

By Constance Burr

The Tempest (detail)

Victoria, 8

Leaving the Island



A DECADE AGO SHERRY STIDOLPH left the classroom for a couple of years to take up her other passion, acting. As the head fairy in *A Midsummer Night's Dream*, she enchanted former pupils with her ability to fly across the stage. Stidolph would tell the children Shakespeare's story in her own words before they came to a performance to help them understand the plot. "When I returned to teaching, I kept bringing stories into the classroom—fairy tales, folktales, and Shakespeare."

What does Shakespeare have to say to a five-year-old? "Shakespeare does in his plays what children do in their lives: play with reality," says the West Hartford, Connecticut, kindergarten teacher. "Stories are the foundation, the first building block of Shakespeare's art. Sometimes simple, sometimes complicated and embellished, they are innately appealing to young children."





The Tempest

David G

Cabiban

Stidolph pursued her interest in stories in the imaginative life of the child as a 1994 NEH teacher-scholar. After a period of reading and classes on Shakespeare, child development, and fairy tales, she studied at the British Museum, the Royal Shakespeare Company's Library, and the Folger Shakespeare Library, comparing theatrical productions in New York and Stratford-upon-Avon. Bridging Shakespeare's world of character and language with her knowledge of a child's capacity to play with ideas, speech, and make-believe, she completed adaptations

for children of *The Tempest*, *A Midsummer Night's Dream*, *Pericles*, and *The Winter's Tale*.

Destiny seems to have played no small part in her approach. While researching in the reading library of the British Museum, Stidolph was directed to a vast wall of card catalogs. Looking in an index for adaptations from Shakespeare, on an impulse she turned to the S's, where she saw "Stidolph, Ada Baynes," who turned out to be her great-aunt. In 1902 in Cape Town, South Africa, Ada Baynes Stidolph had written four adaptations of

Shakespeare's stories, including two of the plays that Sherry Stidolph was working on. According to the index, Ada Baynes was the first since Mary Lamb to write adaptations of Shakespeare for children.

Recently Stidolph created courses using her own adaptations with four- to twelve-year-olds at the Oddfellows Playhouse in Middletown, Connecticut, and with parents and children in "Shakespeare in the Yard." For each age group she starts with a simple story and builds upon it, discussing what makes it most compelling to children:

plot and character, the presence of obstacles, adventure, or magic. The children then dramatize and illustrate their favorite themes.

She employs Shakespeare's characters and language while simplifying complicated plots. Based on her knowledge of child development, she incorporates hallmarks of children's early thinking. For example, four- to six-year-olds are beginning to acquire more flexible, symbolic thought. Language acquisition is so rich and rapid that every child between two and five is a lingual genius. Their use of symbols allows for fantasy and ideas. Word and syntax acquisition, prompting play with words, proceeds at a rate unmatched at any other time; in sum, an ideal time to introduce the magic of Shakespeare.

In addition to expanding young minds and imaginations, Stidolph believes that introducing great lit-

erary works to children helps their moral growth. Love, betrayal, revenge, justice, or a wish for unlimited power are all moral issues that intrigue a kindergartner. She also submits that students of diverse cultural and economic backgrounds, such as her public elementary school pupils, benefit from the unifying influence of Shakespeare's humanity.

"My contention is, if you want to introduce Shakespeare at an early age, do it, but certain methods work in your favor. Go to the final plays first," Stidolph advises, "*The Tempest*, *Pericles*, and *The Winter's Tale*, in that order. These all fit the bill for four- and five-year-olds, because they involve pretend and quests and resemble familiar tales. The presence of magic, fairies, and monsters in *The Tempest* has immediate appeal. The characters are extremes, easy to imagine and follow:

Miranda is a beautiful princess, Ariel a charming fairy, Caliban a stubborn monster, Antonio an evil brother, Gonzalo a kind grandpa, Ferdinand a handsome prince, and Prospero, the king of a distant island kingdom. I present the story as a fight between two brothers over one crown and am often told it's like *The Lion King*, Disney's animated movie."

The structure is familiar, magic is engaged then banished, and everything is put in order at the end. "When I have the children draw their favorite character, almost always the girls want to be Miranda or Ariel, and the boys want to be the funny servants or Caliban, Prospero, or Ferdinand."

Considered an obscure and unlikely story these days, *Pericles* is revived only about once a century. For Stidolph's five-year-olds, the drama of pirates, shipwrecks and

Pericles

Isaac M. 9

Pericles, Prince of Tyre



A Midsummer
Night's Dream

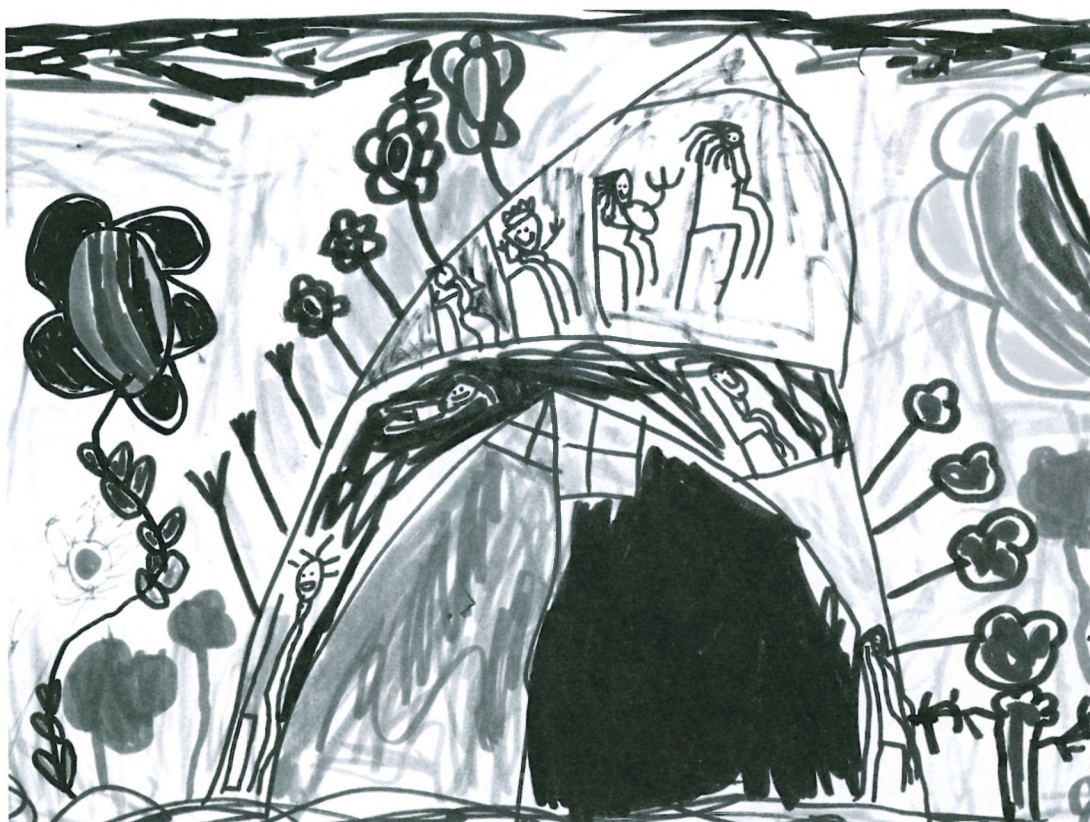
Kira 12

Bottom's friends "Fly"

Pericles

Nathan, 5

The Remission



disguise is "emotionally accessible." One child was fascinated by the prince's long hair turning white. Finding a white hair in the family car weeks after Stidolph's class, he remarked, "Just like *Pericles*."

Children comprehend the stories differently, depending on their ages, so she relates each play to what is occurring in their lives. Although *A Midsummer Night's Dream* is often used to introduce Shakespeare to children, Stidolph doesn't recommend it for four- and five-year-olds. "Because five-year-olds are beginning to make choices as they move away from home, I talked to them about Hermia wanting to choose her husband by marrying Lysander, rather than accepting her father's choice, Demetrius. 'What's the matter with that?' the children asked, puzzled. At this age, they tend to equate parental authority with security.

"Furthermore, although they identified with Puck, his mistakes became theirs, so he made them worry. Instead of being charming and funny, *Midsummer* was terri-

fying to them," Stidolph says. "It works better with eight- and nine-year-olds, who can conserve a thought and recognize the difference between fantasy and reality."

Just as there appears to be an optimum time for acquiring language, Stidolph thinks there may be an optimum time for understanding certain kinds of stories. Children come to her classes not only knowing stories, but knowing *about* them. At five, they know that things happen in a certain order. They grasp pretend, character, and what it means to illustrate a story. "It doesn't matter where a child is from in the world," she says, "what matters is have the kids ever heard a story?"

Stidolph acknowledges that various cultures use stories to produce the kind of child that the culture values. When she discussed her adaptations of Shakespeare before giving a workshop, a principal asked her to cut the magic in *A Midsummer Night's Dream*, because "that would never do in a public school." Without it, she

replied, the story would not be Shakespeare's, and she prevailed.

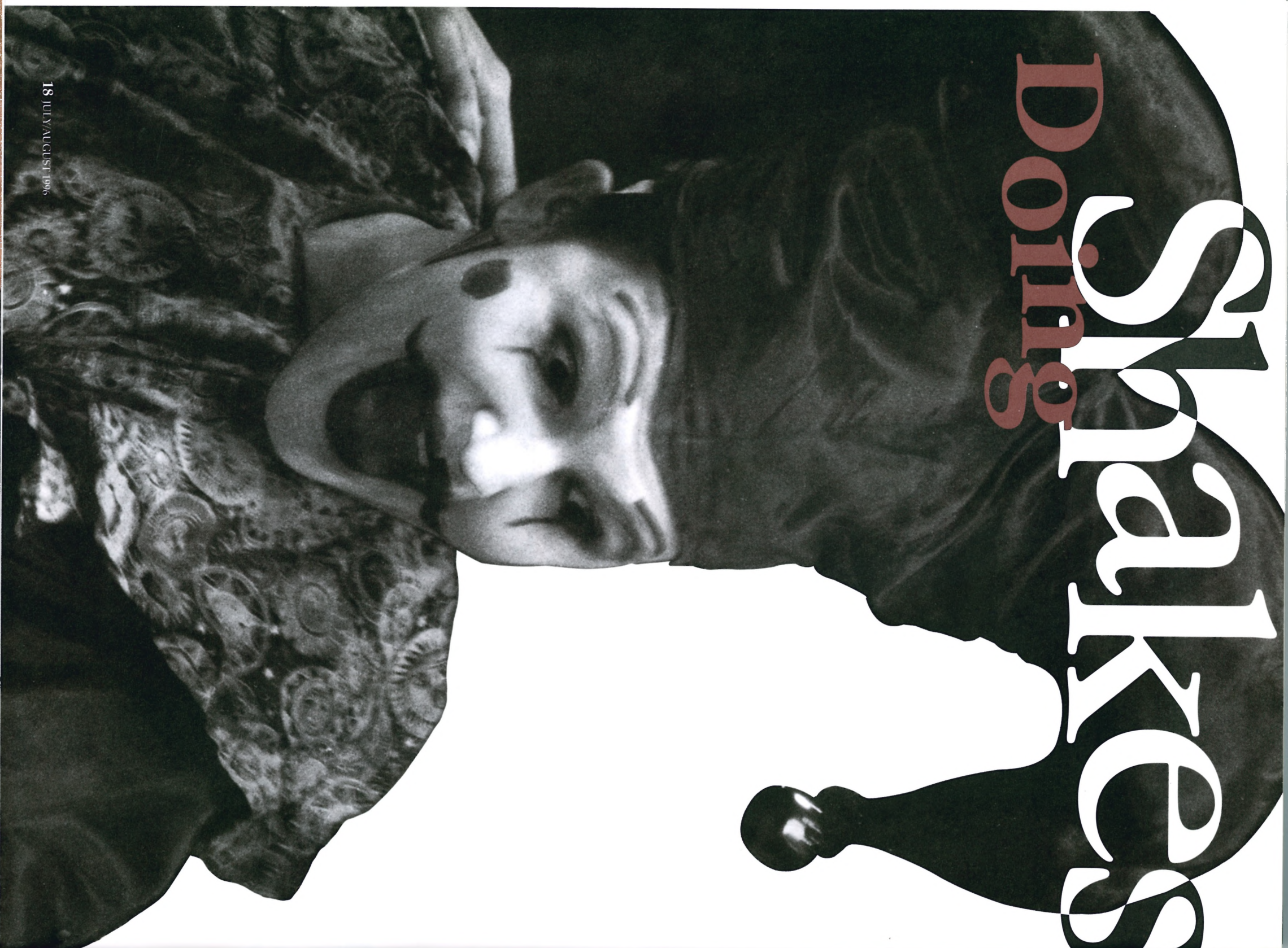
Stidolph believes in stories, "in their value to create or restore a self and to expand children's understanding of the world around them. They exist to reassure us—and Shakespeare's are the greatest examples—that we all go through these incredible events in our lives, that we're not the only one to have been faced with a crisis, and we don't have to do it alone.

"I think it's critical that kids hear about people who have been challenged and come through the other side. That's why I don't believe it's fair to water down Shakespeare—or any story. These kids are dealing with so much, and to pretend that they're not abandons them. When we Disneyfy stories, we cheat them of the real work that's before them." □

Constance Burr is a former assistant editor of *HUMANITIES*.

Sherry Stidolph, a kindergarten teacher at Wolcott Elementary School in West Hartford, Connecticut, received \$30,000 from the Endowment's 1994 Teacher-Scholar Program.

Shakespeare's Doings



18 JULY/AUGUST 1996

Peare:

“Yo! A Hit! A Very Palpable Hit!”

HOW DO YOU INVOLVE YOUR STUDENTS AS PERFORMERS

BY PEGGY O'BRIEN

or audiences of Shakespeare's plays? How do you relate his work to contemporary culture? In this article, adapted from a piece that appeared in the *ENGLISH JOURNAL*, Peggy O'Brien describes the work of the summer institutes she pioneered as head of education at the Folger Shakespeare Library. O'Brien, a District of Columbia public school English teacher at the time, brought to the world of Shakespeare years of experience in junior and senior high school classrooms full of students of every ability level. "Her emphasis on active learning," the *JOURNAL* wrote, "would surely rescue the Bard from pedantry, enliven the study of his work, and possibly recruit a new generation of enthusiasts."

The Folger Shakespeare Library is a little marble shoebox of a building tucked right behind the Library of Congress and the United States Capitol in Washington, D.C. You'll know it by the bas-reliefs of Shakespearean scenes under the windows on the front of the building.

You may be drawn to notice it first, however, by some kind of commotion out on the lawn: a crowd of high school students hurling Elizabethan insults at each other, a mob of middle schoolers chanting parts of *Macbeth* for voice class, a group of armed junior and senior high school teachers learning stage combat from a fight choreographer who wears a tee-shirt that boasts "Real Men Teach English," or maybe the local elementary school's fifth-grade class practicing *Hamlet*. "Yo! A hit! A very palpable hit!"

A private research library, the Folger houses the largest and perhaps the most significant collection of materials pertaining to Shakespeare and the Renaissance: truly, this collection is the library's heartbeat. The Folger is the chief repository for Shakespeare scholarship, the gathering place and studying place for scholars from around the world, as well as the home of *Shakespeare Quarterly* and the *New Folger Library Shakespeare* editions of the plays.

The Folger Library is also an international center for education. In Washington, D.C., we work with local students and teachers in performance festivals where elementary and secondary school students work up Shakespeare scenes and perform them for each other. All across the United States and in England,

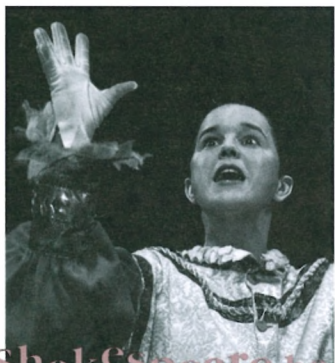
however, we work with teachers. They come to us in the summer to study at our Teaching Shakespeare Institute for a month, or we go to them as a part of our national Shakespeare Education and Festival Project. And what we have learned over the years we have now put into a series of manuals, *Shakespeare Set Free*, written by classroom teachers, scholars, and actors from the institute.

Shakespeare in Schools

The library's belief about schools is simple: The most significant work in the entire world goes on in schools. Period. This significant work goes on in all kinds of schools—in public and private, in sprawling and tiny and middle-sized, big city, small city, rural, and suburban schools everywhere. Not all learning happens in school, obviously, but what goes



Students gather outside the Folger Shakespeare Library. (Facing page) The character Feste in *TWELFTH NIGHT*.



Shakespeare has been
and remains the most
commonly taught author
in American schools

Macbeth and Lady Macbeth conspire. Above, Viola in TWELFTH NIGHT.



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on daily in the mind of a student is the future creating itself. What goes on in the classroom is more important than anything that has ever or will take place in any boardroom or laboratory or launching pad. The true center of everything in school is what's happening in the mind of a student. And the person who has the most direct influence on that is a teacher. This is the world's most important work.

My own specific and practical knowledge of teaching works along with the library's national scope and perspective to afford me a fascinating bird's-eye view of the teaching and learning of Shakespeare in this country. From where I sit, the realities which are most consistently and perhaps tenaciously part of the landscape of Shakespeare in American schools are these.

Reality 1

Shakespeare has been and remains the most commonly taught author in American schools; yet students' exposure to Shakespeare is usually limited in several ways. While many students may study two or three Shakespeare plays in the course of the usual English curriculum sequence, some lower-level students have no chance to study Shakespeare at all. This seems to be because in many places we still buy into, and therefore perpetuate, the myth that Shakespeare is only for the very bright, the very fleet of mind.

Reality 2

Even students who study two or three plays have limited exposure to Shakespeare because these two or three are chosen from a very short list of, say, five or six Shakespeare plays. The man wrote thirty-eight, perhaps thirty-nine, plays. Many of these are not only appropriate but splendid for middle school and junior and senior high school students. For almost the last one hundred years, however, the curriculum has been stuck on *Romeo and Juliet*, *Julius Caesar*, *Macbeth*, and *Hamlet*, with *Othello*, *A Midsummer Night's Dream*, and *The Tempest* thrown in occasionally. This narrow vision is due in part to tradition, to the publishers of the large anthologies that many teachers must teach from, and to the fact that *Macbeth* and *Caesar* were thought by someone at some time to be "shorter" and "easier." This reality is so pervasive that many students believe Shakespeare wrote only four plays, and many teachers believe that tragedies are easier to teach than comedies. Tradition is an all-powerful force. Incidental to tradition but important to me is the fact that in the

plays on this short list, the presence of female characters is brief, or relatively brief, and most often ends in madness or death.

Reality 3

The teaching of Shakespeare is surrounded by many, many *shoulds*:

Students *should* like it.

They *should* be moved by it.

It *should* be taught the right way.

Students *should* understand it all: plot, character, history, maybe sources, imagery, scansion, themes, criticism, and, of course, the meaning of every word.

Shakespeare *should* be read, studied, pored over.

In addition, a kind of limited *should* suggests that every class needs a critical number of models of the Globe Theatre, even though we don't know much about what it actually looked like.

Reality 4

When it comes to the teaching and learning of Shakespeare, many people on both sides of the desk are nervous or bored or overwhelmed or all of the above. Many teachers and students feel that the teaching and learning of Shakespeare is painfully difficult, and that help is always indicated.

This notion sends our students to the video story or to *Cliffs Notes*. The same notion sends us to the publishers who generate canned worksheets and tests, parallel texts, various kinds of teaching materials which dumb Shakespeare down for ourselves and for our students. These kinds of "teaching aids" play off of and into our nervousness.

The Folger Philosophy

The library's education programs roll busily along

with both this partial panorama and a solid educational philosophy in full view. The philosophy is pretty straightforward, has stood the test of time and experience in schools all over the country, and can be subdivided into a few key beliefs.

Belief 1

Shakespeare is for all students: of all ability levels and reading levels, of every ethnic origin, in every kind of school. In 1623, John Heminge and Henry Condell—two members of Shakespeare's acting company—compiled thirty-six plays and had them published in the *First Folio*. Their introduction to the book is titled "To the great Variety of Readers," and it begins, "From the most able, to him that can but spell . . ." They meant it in 1623. This is not only possible but essential. We need to remind ourselves that the audience at the Globe theater resembled nothing so much as a sixth-period class.

A teacher from New York State once told me with great excitement about the kids in his "automotive-track" English class, an ethnically mixed and low-level group. He decided that he was tired of teaching them the prescribed curriculum, so he ordered a set of *Hamlet* texts for them, the same edition used by his Advanced Placement students. These "automotive" kids reacted initially with a small degree of fear and a large degree of pride; they began to carry their books so that *Hamlet* was always prominently displayed. The teacher was amazed to discover that, while the reading was hard for them, their comments and questions about the play were far more insightful than those of his advanced

students. As their confidence and interest grew, their reading and writing skills seemed to improve as well. "These kids *love* Shakespeare!" the teacher said. "They understand it. They *own* it. I can't believe I've been short-changing kids like this!"

Belief 2

The teacher's job is that of tour guide and not translator. As teachers, our job is to help students make connections—between themselves and a piece of literature, between a piece of literature and the ideas it embodies, between the world of the piece and the student's world, connections *within* a piece of literature. Sometimes, in the business of teaching Shakespeare, we teachers become the connection. We translate. Our students are struggling over the first scene in *Romeo and Juliet* or over "If it were done when 'tis done . . ." and we jump in enthusiastically to say, "See . . . what he's really saying is . . ." and we explain everything. In our great urgency to be helpful, we translate. This doesn't serve our students particularly well.

We need to stop talking and arrange the connections between our students and Shakespeare so that they can make their own discoveries. We need to give students the room to discover the natural affinity which they have for Shakespeare. All kinds of students do have this natural affinity, but sometimes we as teachers are so busy managing and explaining and filling the empty spaces



Malvolio in last year's
TWELFTH NIGHT.

that we don't give our students time to discover it for themselves.

Belief 3

Learn Shakespeare by *doing* Shakespeare. Any good teacher knows that the best way to learn anything is to learn it actively. Active learning is still a rarity in American classrooms. We know better, but we are afraid. Perhaps this is because we fall prey to the prevailing prejudices about active learning. There is the common "truth" that true intellectual learning

Continued on page 46

NICE GUYS FINISH DEAD:
TEACHING HENRY IV, PART I



22 JULY/AUGUST 1996

I have said that for adolescents, *Henry IV, Part 1* is a play about growing up. Bruno Bettelheim, in *The Uses of Enchantment*, defines the maturing process as "coming to a secure understanding of what the meaning of one's life ought to be," and I usually focus on scenes that subtly or directly dramatize Hal's progress toward such an understanding, which involves, among other things, accepting his father without imitating him.

There is no one "right" place to begin; however, starting with line 1 of this play could be the kiss of death since the rhetoric and allusiveness of the king's long opening speech and his ensuing conversation with Westmoreland exemplify a lot of what some high school students find baffling and off-turning about Shakespeare. A better point of departure, since the parent-child conflict is apt to engage the class from the start, might be the king's speech (1.1.77-94) in which he compares his Harry to Hotspur ("sweet fortune's minion and her pride"), envies Hotspur's father, and wishes the two had been exchanged in their cradles.

Yea, there thou mak'st me sad, and mak'st me sin
In envy that my Lord Northumberland
Should be the father to so blest a son,
A son who is the theme of Honor's tongue . . .
Whilst I, by looking on the praise of him,
See riot and dishonor stain the brow
Of my young Harry.

(1.1.77-85)

The sentiments the king expresses are ones with which most teenagers are all too familiar.

Or one could instead begin with 1.2, with two students acting the parts of Hal and Falstaff. Even with minimal understanding of the context, it is perfectly clear to the class why Hal is down there at the Boar's Head. Falstaff is nothing if not fun to be with, and the king is no fun at all. The king takes the long historical view, often very gloomily, and Falstaff takes the moment as it comes, exuberantly. Hal needs to arrive at his own definitions of honor and courage, and the

tavern is a safer place to do this than the court. A doting father-figure is more comfortable than a real father who puts pressure on you. However, how to take Hal's "I know you all" soliloquy at the end of this scene, in which he reveals his game plan, may be less clear to students than his reasons for avoiding his father.

So when this loose behavior I throw off
And pay the debt I never promised . . .
My reformation, glitt'ring o'er my fault,
Shall show more goodly and attract more eyes
Than that which hath no foil to set it off.

(1.2.215-222)

Is Hal just rationalizing his goofing off? If he has already made up his mind to reform in time, has he been manipulating his tavern friends for his own purposes? Is the speech unpleasantly calculating, or is the idea it expresses admirably practical?

The ambiguities of this speech notwithstanding, doing 1.2 first often makes 1.1 easier for students to deal with, although most eventually come to recognize Shakespeare's good judgment in ordering the scenes as he did. Working backward, they see plainly the parallels between Hal's filial rebellion and Hotspur's political one and between Hal's true father's theft of his cousin Richard II's crown and his "false father" Falstaff's vocation.

The next scene I ask the class to perform is 2.2, the Gad's Hill robbery, in which the theft motif is developed in a different key. Falstaff has been robbing the king of his son's company; here he robs Henry IV in another way by stealing the pilgrims' money destined for the royal exchequer. The spectacle of Falstaff being easily robbed in turn by Hal and Poins in disguise is highly comical, but although Hal is amusing himself, he is also making a serious test of his fat friend's honor and courage and finding them wanting.

In 2.4, after Falstaff has magnified the episode into an epic encounter in which he stoutly defended himself (as Poins predicted he would), Hal exposes Sir John as a liar and a coward. During the famous "play extempore" later in the scene, it is as if Hal, seeing

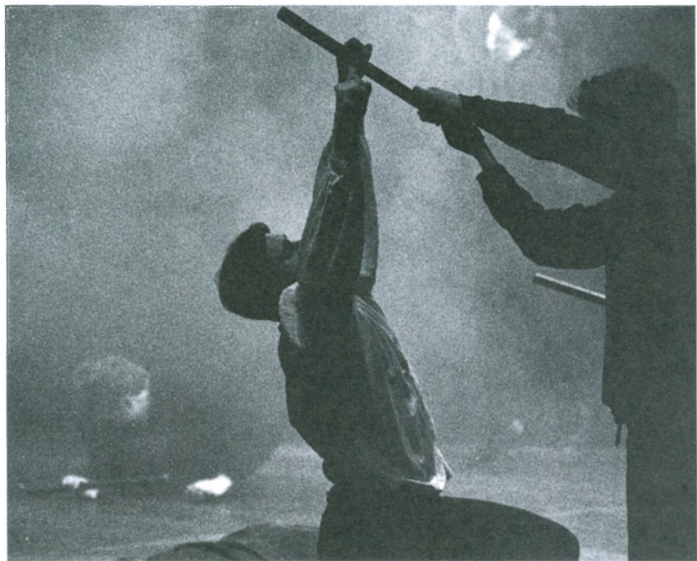
Falstaff impersonate the king, is struck hard by the contrast for the first time: "Dost thou speak like a king?" he asks. It's hard to think of any actor making that line sound anything but unkind. After he and Falstaff exchange roles and Hal has his turn to play king, he makes it cruelly clear that in time he will, in Falstaff's words, "banish plump Jack." At the very end of the scene, Hal tells Peto he will go to court in the morning and that the stolen money "will be paid back again with advantage." He is starting to repay the "debt he never promised."

Someone like the president of the school's honor council will surely remark at this point that it's obvious that once Hal is chief of state, he will have to get rid of Falstaff. This is probably true. But students should examine closely Hal's behavior in this scene. Do they like what he's doing here? Does he really need to prepare so publicly for the inevitable rejection of his old friend? Shakespeare hardly ever makes things too easy for an audience. He doesn't allow us to have the warm and fuzzy feelings about the prodigal prince that we would like to have. This disconcerts many students—a good thing, in my opinion.

It is usually not Hal but Hotspur who really stirs adolescents, who makes them feel as they like to feel about heroes. Yet students can recognize how Hotspur is a foil for Hal and why he rather than Hal will end up dead. Hotspur is tremendously appealing, a figure of wild chivalry, passionate imagination, immense honor and integrity. What he lacks is political judgment. This is brilliantly demonstrated in an eminently actable part of 3.1, lines 1-150, where Hotspur, Glendower, and Mortimer plan the way they will carve up the kingdom. Hotspur becomes increasingly irritated by Glendower's posturing and baits him mercilessly, pushing him to the point where his uncle and brother-in-law take him aside and give him avuncular advice about the wisdom of not alienating your allies.

Hotspur's teasing of Glendower lacks the sly and nasty edge that Hal's remarks to Falstaff often have. But Hotspur does not know when to hold his tongue, and Hal does. Hal hangs fire where Hotspur would explode. Hotspur would not do well on the campaign circuit; Hal would.

This becomes apparent in the scene in which Hal acknowledges the error of his ways (3.2). While the king is



In the photographs on pages 22 and 25 and above, Noah Fassel plays Hal in a *Henry VI, Part 1* production at Taconic High School in Pittsfield, Massachusetts.



All photographs courtesy of Shakespeare and Company

Zachary Westall plays L. Peto, and Sarah Phykitt plays R. Bardolph in the Mount Greylock Regional High School production, Williamstown, Massachusetts.

berating him, Hal listens patiently as the king goes on scolding him for nearly a hundred lines, allowing himself only one meek two-line interruption: "I shall hereafter, my thrice gracious lord / Be more myself" (3.2.94-95). The dramatic imbalance between father and son makes the scene difficult to enact, and students, whose antipathy to this sort of parental lecture is strong, often find nearly everything the king says excruciatingly boring. But I like to have them perform and discuss this dialogue, usually with some of the king's lines cut, because it shows Hal to be in control of himself and politically astute. Besides, it is a key turning point in the play; by its end, Hal is reconciled with his father and accepts the responsibility of going to war with him. As he later tells Falstaff, "I am good friends with my father and may do anything" (3.3.192-193).

Before meeting the ingenious suggestions provided elsewhere in this volume for staging the Battle of Shrewsbury in a high school classroom, I restricted myself to two manageable and important segments from it, a practical if slightly faint-hearted approach. The first is Falstaff's famous soliloquy on honor (5.1.128-142). "What is honor? A word. What is in that word 'honor'? What is that 'honor'? Air. A trim reckoning. Who hath it? He that died o' Wednesday." After discussing it, by way of contrast, students can go back to 1.3 and hear what Hotspur has to say on the subject:

By Heaven, methinks it were an easy leap
To pluck bright honor from the pale-faced moon,
Or dive into the bottom of the deep,
Where fathom line could never touch the ground,
And pluck up drownèd honor by the locks,
So he that doth redeem her thence might wear
Without corrival all her dignities . . .

(1.3.206-212)

It is between these two extreme conceptions of honor that Hal is finding his own position.

The second "scene" is the part of 5.4 where Hal and Hotspur share the stage for the first time, meeting each other on the battlefield while Falstaff lies nearby, playing possum. Hotspur's dying speech reinforces the notion that Hotspur should have been the hero.

O Harry, thou hast robbed me of my youth.
I better brook the loss of brittle life
Than those proud titles thou hast won of me.
They wound my thoughts worse than thy sword my flesh.
But thoughts, the slaves of life, and life, time's fool,
And time, that takes survey of all the world,
Must have a stop.

(5.4.78-85)

Harry Percy, at least for us romantics, outshines Hal, as Mercutio outshines Romeo. But once again Shakespeare doesn't let us get away with putting the two Harrys into tidy categories. Hal too has the sheen of chivalry upon him in his generous tribute to the dead Hotspur:

Fare thee well, great heart
Ill-weaved ambition, how much art thou shrunk!
When that this body did contain a spirit,
A kingdom for it was too small a bound,
But now two paces of the vilest earth
Is room enough. This earth that bears thee dead
Bears not alive so stout a gentleman.

(5.4.89-95)

Hal's detractors will say it is easy for winners to be generous. Maybe so, but not all of them are. Hal deserves credit for being a survivor who has found a middle ground that allows him autonomy and scope. His own sense of honor is keen but modified by pragmatism. On the battlefield, he is both brave and skillful. Hotspur is always spoiling for a fight; Hal does not go to war until he needs to. (Falstaff, true to form, goes only under duress.) Hotspur feels most at ease in a military context; Falstaff is at home in the Boar's Head; Hal can move easily between different milieux. Hal is able to waste time enjoying life, as Hotspur cannot, but unlike Falstaff, Hal knows when it is time to get serious.

And it is time to get serious at Shrewsbury, where all the worlds of the play meet and show their true colors. The king shows himself as courageous, reliable, and honorable, in contrast to Northumberland, who lets his son down at the crucial moment. Falstaff proves as cowardly and unreliable as ever. Yet although Hal moves closer to his father's pole of "rule" and rescues him from death at the hands of the Douglas, he is not yet ready to go cold turkey and part with "misrule," with the fun, wit, and freedom from time and history that Falstaff embodies. When Falstaff puts forth his absurd claim to having killed Hotspur, Hal rescues him from disgrace by not denying it: "For my part, if a lie may do thee grace, / I'll gild it with the happiest terms I have" (5.4.161-162).

The play is done, but the story of Hal's growing up is not. Whenever time allows, I ask students to read and stage the last scene (5.5) of *Henry IV, Part 2*. (This helps to content those who have been haunted by the fear that they are reading only half a play.) It is a scene so difficult for audiences to watch that many eighteenth- and nineteenth-century productions shuffled scenes around or cut lines in order to make it easier to bear.

As the coronation procession passes by, Falstaff, all eagerness, calls out to the new king, "God save thy Grace, King Hal, my royal Hal! . . . God save thee, my sweet boy!" (5.5.41-43).¹ Henry V does not at first even speak directly to his old friend:

KING My Lord Chief Justice, speak to that vain man.
CHIEF JUSTICE, (to Falstaff) Have you your wits? know you what 'tis you speak?
FALSTAFF My King, my Jove! I speak to thee, my heart!
(5.5.44-46)

No stage directions tell us that Falstaff is behaving in an unseemly way or that he merits the chilling rebuke that follows:

KING I know thee not, old man, fall to thy prayers.
How ill white hairs become a fool and jester!
I have long dreamt of such a kind of man,
So surfeit-swell'd, so old, and so profane;
But being awak'd, I do despise my dream.
(5.5.47-51)

As if this were not enough, the king goes on in these cold cadences for another twenty-four lines. As one of my students remarked of the king when we watched this scene on the BBC video, "He's talking just like his daddy." Mistress Quickly will say of Falstaff in *Henry V*, "The King has kill'd his heart" (2.1.88).

As many others have noted, it is one thing to accept the rejection of Falstaff intellectually, to acknowledge that it is essential if Henry V is to be a respected sovereign, and even perhaps to agree that the new king must make the break so complete and so public that he will be invulnerable to temptation and to rumor, but it is quite another to accept this rejection emotionally when we see it performed. Students may feel that Shakespeare should have left well enough alone at the end of *Henry IV, Part 1*.

At the start of *Henry IV, Part 1*, Hal seemed, like Holden Caulfield, reluctant to become an adult, for some pretty good reasons. By the end of *Henry IV, Part 2*, he has become if not actually a "phony," someone Holden would probably have trouble liking. The questions I leave my students with are something like these: How do you feel about King Henry V's rejection of Falstaff? Is he simply being mature and responsible? Is this the way "good leaders" must behave? Must Hal, in order to banish fat Jack and his lawlessness, banish good humor, compassion, and warmth—"all the world"—as well? Is the price of "growing up" really rejecting Falstaff and all that he represents?

The way my students answer those questions depends partly on how they look at the world. To help them see it more clearly, I like to show them the superb 1989 film of *Henry V*, directed by and starring Kenneth Branagh. This gets them arguing all over again. □

Louisa Foulke Newlin has been a master teacher at the Teaching Shakespeare Institute; she founded the high school institute and secondary school Shakespeare festival.

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¹The *Riverside Shakespeare*, ed. G. Blakemore Evans (Boston: Houghton Mifflin, 1974).

TEACHER OF THE YEAR

Mary Beth Blegen, who teaches humanities at Worthington High School in Worthington, Minnesota, has been named Teacher of the Year by the Department of Education. An NEH "alumna," she says the most important thing she shares with her students is the enthusiasm that comes from NEH summer seminars: "I'm sure it's one of the reasons I am where I am."

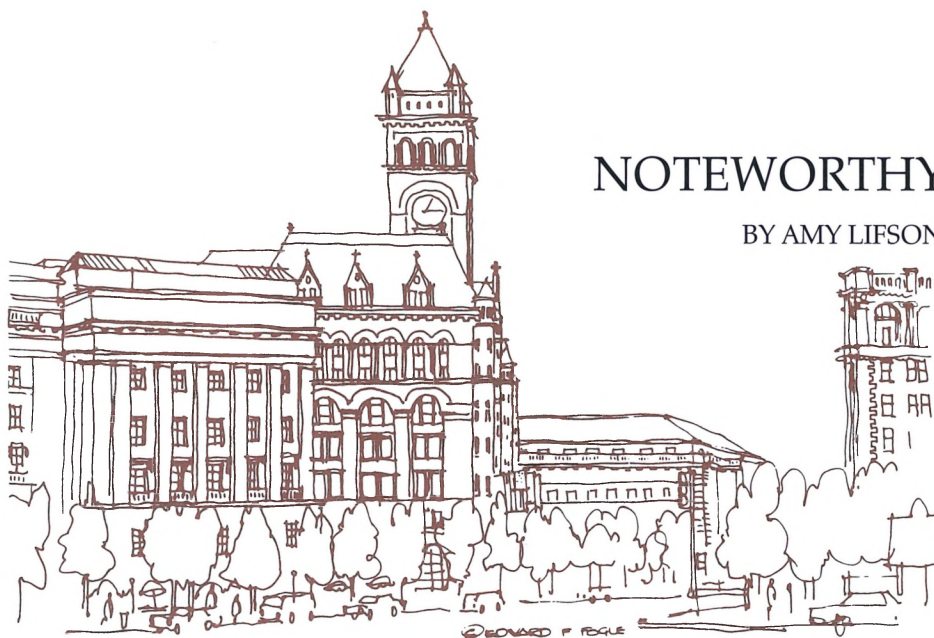
Two summers ago, she traveled to Vienna with fifteen other teachers to study Mozart. The group spent four hours a day studying Mozart's music, and the rest of the time exploring the environment that helped produce him. Touring Vienna and Prague, seeing performances of Mozart's operas, and encountering remnants of European history firsthand produced an experience that Blegen says affects her teaching every single day. "Learning changes you; you look at things differently," she says.

Last year, Blegen taught Mozart's Requiem for the first time. It was a new experience for both her and her students. "Until this class, I think a lot of my students didn't know such a thing existed—that listening to music could find that still place inside yourself that no one else can touch. I don't know if I knew it existed before I went to Vienna."

Throughout her teaching career, which began in 1966, she has sought alternative learning opportunities. In 1986, she received a Mellon Foundation grant for summer study at Augustana College in Sioux Falls, South Dakota, and in 1989 she attended an NEH summer institute at Southwest State University in Marshall, Minnesota. Blegen has spent several summers involved with the Minnesota Writing Project, run by the University of Minnesota. In these programs, Blegen studies and works with teachers who bring a variety of backgrounds and knowledge. "The business of



Blegen on a hill overlooking Vienna in 1994.



NOTEWORTHY

BY AMY LIFSON

connecting with other teachers—removed from the humdrum, and setting aside the baggage of our normal routines—is essential to being an enthusiastic teacher," she says. "It matters how we teach."

PUTTING IT ALL TOGETHER

Researching ancient Maya writings will soon get easier. The first prototype of the Maya Hieroglyphic Database is being tested and will be released on CD-ROM later this year. The database will eventually be available on-line for use by researchers, students, or anyone with an interest in the Maya civilization.

The project, begun in 1984 at the University of California-Davis, brings together line drawings of specific glyph blocks, instead of generalized glyph drawings, and the glyph blocks within the context of their clause. For the first time, this electronic format allows a scholar to have in one place graphics and data that would require hundreds of print pages.

Project director Martha Macri says that by using low resolution graphics the database can include everything on one CD-ROM, but won't take the place of more detailed print publications

intended for linguists. She says the project is steering clear of jargon and specialized language in order to make the database accessible to scholars, archaeologists, and hobbyists outside the linguistic field.

Next for the project is the development of specific site databases on

CD-ROM. The first of three site CD-ROMs will be of Quirigua. It will include, along with line drawings and rubbings of glyph blocks, summaries of the history of the glyph's site, grammatical sketches of the language recorded by the texts of the site, and summaries of research that has been carried on at the site.

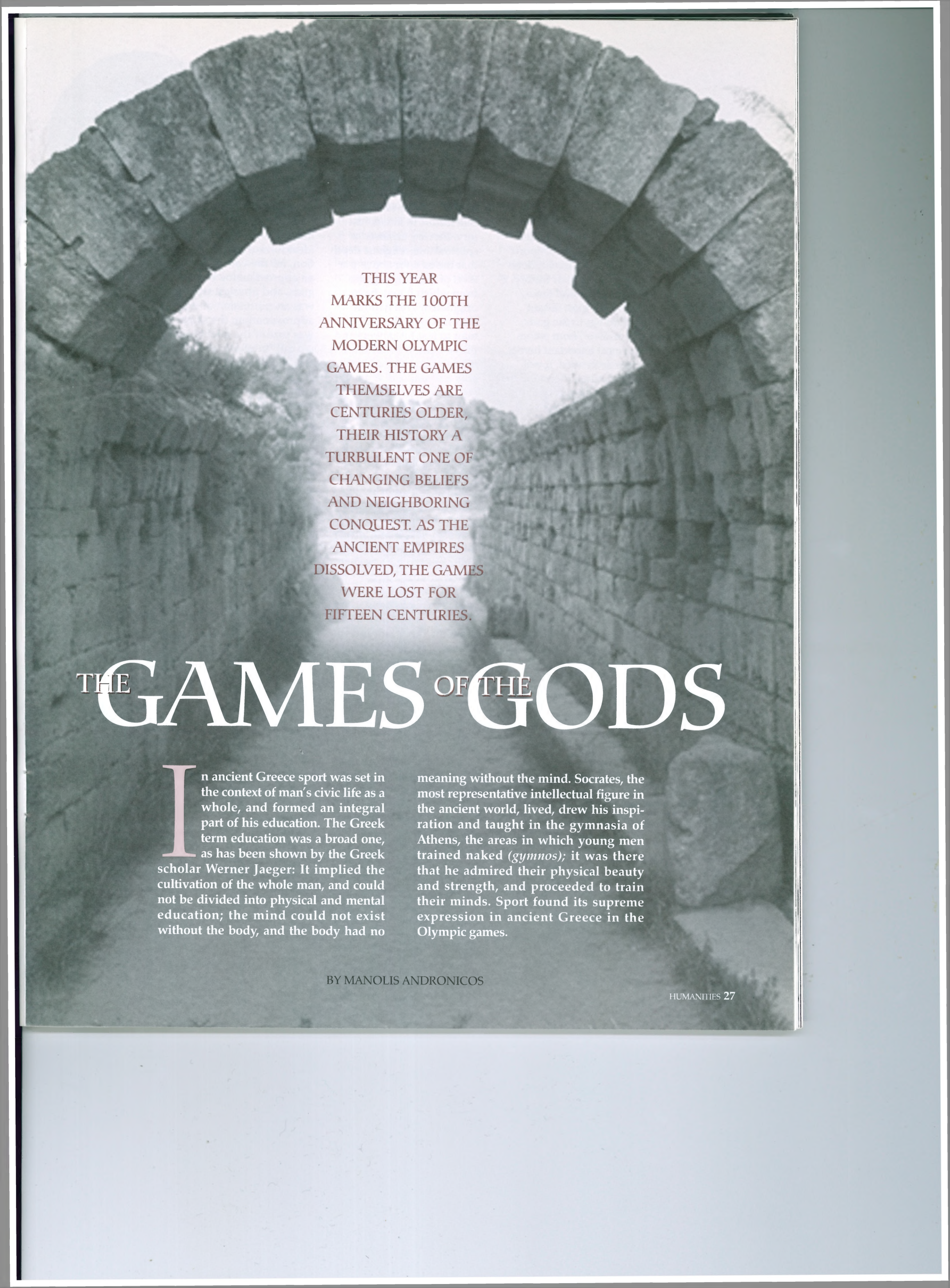
In addition, a series of maps will place the site within the context of the entire Maya region including neighboring sites and the immediate physical surroundings of the glyph block. This part will include aerial photographs of the site and structures.

The project received \$160,000 from the Endowment for the completion of the database and the site CD-ROM development.

AWARDS FOR WALT WHITMAN

Walt Whitman's America: A Cultural Biography by David S. Reynolds continues to garner awards. The most recent is the Ambassador Book Award given annually by the English-Speaking Union to books that have made "an exceptional contribution to the interpretation of life and culture in the United States." As a part of the E-SU's Books-Across-the-Sea program, founded in 1947 to relieve Britain's book famine of World War II, copies of *Walt Whitman's America* will be distributed throughout Great Britain, Australia, New Zealand, India, and Canada.

Walt Whitman's America (1995) won the Bancroft Prize for the best book in American history and biography. Reynolds received an NEH fellowship in 1988 for his study of Whitman and his works. □



THIS YEAR
MARKS THE 100TH
ANNIVERSARY OF THE
MODERN OLYMPIC
GAMES. THE GAMES
THEMSELVES ARE
CENTURIES OLDER,
THEIR HISTORY A
TURBULENT ONE OF
CHANGING BELIEFS
AND NEIGHBORING
CONQUEST. AS THE
ANCIENT EMPIRES
DISSOLVED, THE GAMES
WERE LOST FOR
FIFTEEN CENTURIES.

THE GAMES OF THE GODS

In ancient Greece sport was set in the context of man's civic life as a whole, and formed an integral part of his education. The Greek term education was a broad one, as has been shown by the Greek scholar Werner Jaeger: It implied the cultivation of the whole man, and could not be divided into physical and mental education; the mind could not exist without the body, and the body had no

meaning without the mind. Socrates, the most representative intellectual figure in the ancient world, lived, drew his inspiration and taught in the gymnasia of Athens, the areas in which young men trained naked (*gymnos*); it was there that he admired their physical beauty and strength, and proceeded to train their minds. Sport found its supreme expression in ancient Greece in the Olympic games.

BY MANOLIS ANDRONICOS

HUMANITIES 27

The year of the first Olympiad, 776 B.C., is the first accurately attested date in Greek history, and is the starting point for the list of Olympic victors. The first historical personalities that we know of with any certainty were the athletes who won victories in these games, and from one point of view, Greek history is thus indissolubly linked with the history of sport. The ancient Greeks, however, traced their history back to mythical times, and, in its most distant beginnings to the gods themselves, from whom the most important heroes were descended. It was only natural, therefore, that they should associate the origins of the games, especially the Olympic Games, with the ancient legends, and attribute them to the gods and heroes themselves. In doing so, they went back as far as Kronos, the progenitor of the Olympian deities, and

though this connection may seem to us, and perhaps also seemed to the ancient Greeks, to be rather distant and ill-defined, the Olympic Games were indisputably closely linked with Pelops, the sacred hero of Olympia,

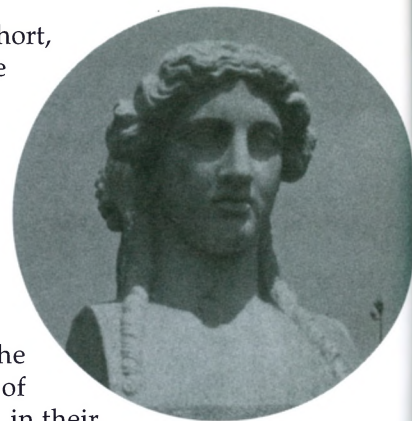
who was worshiped in the Altis long before Zeus. It was Pelops who defeated Oinomaos in the first chariot race, and the stadium, in its earliest phase, began at his tomb, the sacred Pelopion.

It is clear from all this that games had a sacred character for the Greeks, and brought a man into contact with the gods. This explains why they were always held under their tutelage in the most sacred sanctuaries: Olympia, Delphi, Nemea,

the Isthmus. The athletic games, moreover, were only one form of competition; musical contests were held alongside them in the sanctuaries, where the theater and the stadium were as indispensable as the altar and the temple of the god. The spirit of competition, which was one of the decisive factors in Greek history, thereby acquired a spiritual and religious depth that raised it far above the level of the simple game from which it may have originated. This natural inclination on the part of a man to test his powers and prove himself better than his neighbor was undoubtedly a stimulus that gave rise to the competitive spirit among the Greeks. The sporting ideal that found its expression in the Greek games, particularly those at Olympia, presupposed an awareness of the value of man, a belief in his freedom and his merit, a consciousness of his responsibilities and, finally, an acceptance of his democratic right to participate in public affairs. The cultivation of the sporting spirit in ancient Greece rested on the same intellectual basis as all the other cultural values of Greek civilization, first and foremost among the freedom of the individual from any kind of despotism. The religious beliefs of the Greeks did not deprive them of freedom of action as human beings, and therefore did not relieve them of human responsibility. Social discipline and obedience to the laws was an obligation owed by free responsible citizens, and in the eyes of the ancient Greeks, the law bound gods and men, rulers and ruled alike. For a man to be able to live with this responsibility and freedom, he had to believe in himself, in his body and

his mind—in short, in the supreme value of human life. Man himself was the visible image of the gods; for the gods of the Greeks possessed all the characteristics of human beings, in their ideal form. Physical perfection, for the Greeks, meant an approximation to the gods, and physical strength was an expression of this approximation; the same was true of the quality that we call "intellectual" but that the Greeks had not separated from the whole being, at least before the fourth century B.C. The famous ideal of the *kalos kagathos* (literally: the good and beautiful man) is one that is untranslatable and incomprehensible outside ancient Greece.

These fundamental principles of the ancient Greeks were realized in an idealized form in their public festivals. The Olympic games held a special position among these festivals, constituting as they did, the highest expression of the sporting spirit at a gathering of all the Greeks—which for them meant an assembly of free men from all over the world. Forgetful of the cares of daily life, of their human weaknesses, and of their frequently fatal differences, they were transported during the panhellenic (for them, worldwide) suspension of hostilities into a state of divine well-being. In the heavenly setting of Olympia, man rediscovered his ideals: Peace



DETAIL FROM
A BOUNDARY
POST OF PAN.



DETAIL FROM
RED-FIGURED
CUP SHOWING
A STATUE OF
A YOUNG
ATHLETE.

—Courtesy of American School
of Classical Studies, Athens

PREVIOUS
PAGE:
ENTRANCE TO
THE ORIGINAL
OLYMPIC
STADIUM OF
OLYMPIA.

reigned throughout the world, all were free and equal, and the powerful wealthy rulers from Sicily were in no way different from the simple citizen of Athens—the gods protected them all. The *Hellandikai*, or umpires, were the only people to have stone seats; everyone else sat on the stadium embankment to watch the games, and the athletes competed naked for the victory and the crown of wild olive.

Their real aspiration, however, was for something greater: fame and the respect of all the Greeks, which was the most imperishable crown of all.

It was this spirit, born in Greece and perfectly expressed in the Olympic games, that Baron de Coubertin sought to revive in 1896 in the resumption of the modern Olympic games: a belief in man, in his physical strength and moral worth, in democratic

equality and human brotherhood, and in peace and love throughout the world. □

Manolis Andronicos was professor of archaeology at the University of Thessalonike.

This article is adapted from THE ETERNAL OLYMPICS: THE ART AND HISTORY OF SPORT published by Caratzas Brothers, New Rochelle, New York. Copyright © 1979. Reprinted by permission.

THE CONTESTS

FROM 776 B.C. until the thirteenth Olympiad (728 B.C.), the *stadion* or single-course race was the only contest held at the sanctuary, and the games lasted one day. New competitions gradually began to be added, but the *stadion* race continued to be the main event at Olympia.

The other contests were introduced in the following order:

14th Olympiad (724 B.C.): *diaulos* (double-course race)

15th Olympiad (720 B.C.): *dolichos* (long-course race)

18th Olympiad (708 B.C.): *pentathlon* and wrestling

23rd Olympiad (688 B.C.): boxing

25th Olympiad (680 B.C.): *tethrippon* (four-horse chariot race)

33rd Olympiad (648 B.C.): horse race and *pankration* (combination of boxing and wrestling)

37th Olympiad (632 B.C.): boys' footrace and wrestling

38th Olympiad (628 B.C.): boys' *pentathlon* (only for this Olympiad)

41st Olympiad (616 B.C.): boys' boxing

65th Olympiad (520 B.C.): race in armour

70th Olympiad (500 B.C.): *apene* (race of chariots drawn by two mules) (abandoned in the 84th Olympiad)

93rd Olympiad (408 B.C.): *synoris* (two-horse chariot race)

96th Olympiad (396 B.C.): competitions for trumpeters and heralds

99th Olympiad (384 B.C.): *tethrippon* for foals

128th Olympiad (268 B.C.): *synoris* for foals

131st Olympiad (256 B.C.): foals' race

145th Olympiad (200 B.C.): boys' *pankration*

As the number of contests increased—in the classical period it had reached eighteen—the length of the games also successively grew, from the original one day to five days. □

THE SHADOWY MISTS of the Olympics tell us that the gods and heroes were the first to compete and to serve as the models for human competition.

It was here that Zeus humbled Kronos in wrestling, and that Apollo outran Hermes and out-boxed Ares.

Strabo placed no faith in the mythical traditions, and contended the games were organized by the Herakleidai after the spread of the Aitolio-dorian tribes and the Epeans to Pisa. This view appears nearer the truth: The games in the sanctuary at Olympia, originally local in character, seem to have been reorganized after the Dorian invasion, when the older cults were displaced and the worship of Olympian Zeus as the supreme deity was instituted. Oxylos, the leader of the Aitolio-dorian tribes, is said to have been the founder

of these new games. He unified the settlements around Elis and created a state which extended its authority over neighboring Pisa and took in the sanctuary at Olympia. Lykourgos, king of Sparta, collaborated, and the games were guarded by a sacred truce.

From 776 B.C. until the thirteenth Olympiad (728 B.C.), the *stadion* or single-course race was the centerpiece of the games; they lasted one day.

In the seventh century B.C. Elis was involved in a series of unsuccessful clashes with its neighbors, and the authority and power of the state was considerably weakened. By the twenty-sixth Olympiad, (676 B.C.), according to Strabo, control of the sanctuary had reverted to Pisa. During this century chariot races were introduced, commemorating the victory by the pre-Dorian Mycenaean

A BRIEF HISTORY

BY NICOLAOS YALOURIS

Pelops over Oinomaos, king of Pisa. The contests co-existed, each of equal status—the chariot races with the Mycenaean and the athletic events with the Dorian. In early sixth century B.C., Elis recovered its strength, and underwent far-reaching cultural and political changes. The oligarchic regime became more moderate and more broadly based. The office of *hellenodikes* ceased to be hereditary, and became elective, open to all citizens of Elis.

Having renewed its strength, Elis, in alliance with Sparta, conquered Pisa about 570 B.C., and resumed its control over the sanctuary, which it retained until the games themselves ceased to be held.

The period beginning in 570 B.C. and lasting for the largest part of the fifth century B.C. was the most peaceful and richest in spiritual achievement in the history of the sanctuary. While other Greek cities

Discus thrower.

—Anonymous gift, Courtesy of Museum of Fine Arts, Boston

were torn by disputes and civil war, Elis, protected by Zeus and the sacred truce, lived in peace and prosperity. Even the dramatic events of the Persian wars scarcely affected life there.

The Eleans, moreover, dwelt in one of the most productive areas of Greece. They had long practiced agriculture and stock-raising, and the fruitfulness of the land allowed them to live scattered in townships, villages, and farmsteads. Since they were self-sufficient in the provision of the basic necessities of life, they didn't have to devote themselves to large-scale trade or industry.

Their main preoccupation was the organizing of the games. The *agora* at Elis was to some extent a forecourt to the sanctuary at Olympia. It was dominated by the buildings connected with the games: two *gymnasias* and a *palaistra*, for the standard training of the athletes from Elis and the other Greek cities. The Eleans trained their horses within the *agora* in a special area called the *hippodromos*.

A change, however, occurred in the last quarter of the fifth century. The Eleans ceased to remain neutral in the disputes of other Greek cities. Allies now of Sparta, now of Athens, and now of other cities, they shared the consequences. Hostile armies frequently invaded and ravaged the territory, penetrating as far as the sanctuary of Olympia. Finally, the main sanctuary was separated from the games area, so that the stadium was distant from it. The change coincided with the arrival of professional athletics, and many philosophers, looking nostalgically at the past and seeing a diminution of the athletic ideal, were critical. They were dismayed with the emphasis on continuous training and diet that would give the contenders powerful muscles and greater chances for victory.

The dangers of this one-sided training of the body had already been pointed out by Xenophanes of Kolophon in the late sixth century B.C. For the prosperity and order of the state, he said, the development of wisdom was as important as strong arms and legs. Euripides, Aristophanes, and Sokrates were later moved to the same observations, and Euripides went so far as to say: *There are ten thousand evils in Greece, but nothing is worse than the race of athletes.*

Continued on page 32

OLYMPIAN ODE

PINDAR GAVE HIS OWN ACCOUNT OF THE ORIGIN OF THE GAMES IN HIS TENTH OLYMPIAN ODE. HERE IS A PASSAGE:

But the laws of Zeus prompt me to sing that famous scene of contest, founded by Heracles with its altars six in number, near the olden tomb of Pelops; for Heracles slew Cteatus, the blameless son of Poseidon, and slew Eurytus too, that he might forthwith exact from the unwilling and over-weening Augeas the wage for his menial service;—and, verily, not long after, the faithless kind of the Epeians saw his rich country, aye, his own city, sinking into the deep gulf of ruin beneath the remorseless fire and the iron blows . . .

Then did the brave son of Zeus gather all the host, with the whole of the spoil, in Pisa, and measured out a holy precinct for his sire supreme; and, fencing around the Altis, he marked it off in the open, and the soil around he set apart as a resting-place for the evening banquet, thus doing honour to the stream of the Alpheus, among the twelve rulers divine. And he gave a name to the hill of Cronos, for aforesaid it was nameless, while Oenomaüs was king, and it was besprent with many a shower of snow. But, in this rite *primaeval*, the Fates were standing near at hand, and Time, the sole declarer of the very truth. And Time, in passing onward, clearly told the plain story, how Heracles divided the spoils that were the gift of war, and offered sacrifice, and how he ordained the four years' festival along with the first Olympic games and with contests for victors.

Tell me who it was that won the primal crown with hands or feet or chariot, when he had set before his mind the glory of the games and had attained that glory in very deed? In the *stadium* the bravest in running a straight course with his feet was Oeonus, son of Licymnius who had come from Midea at the head of his host. And in *wrestling*, it was Echemus who got glory for Tegea. And the prize in *boxing* was won by Doryclus, who dwelt in the city of Tiryns; and, in the car of four horses, the victor was Samos of Mantinea, the son of Halirothius. Phrastor it was who hit the mark with the *javelin*, and Niceus, who, with a circling sweep of his hand, excelled all the others in flinging afar the *weight of stone*; and all the friendly host raised a mighty cheer, while the lovely light of the fair-faced moon lit up the evening, and, in the joyous festival, all the precinct rang with song, like banquet-music.

This translation derives from SOURCES FOR THE HISTORY OF GREEK ATHLETICS by Rachel Sargent Robinson (Ares Publishers, Inc., Chicago, 1984.) It is part of the Thesaurus Linguae Graecae, an Endowment-supported databank of ten thousand ancient works.

Continued from page 31

The shrine began to become an arena for political rivalry: The cities offered blandishments to the athletes to secure as many victories as possible. The exploitation of the games reached a peak when Philip II and Alexander erected their family memorial, the Philippeion, within the sacred area, after the battle of Chaironeia (338 B.C.). The successors of Alexander the Great used the same tactics to strengthen their position in the Greek world, offering gifts of money and dedications to the sanctuary. Then the Romans made an appearance, promising freedom and peace to the strife-torn Greek world; they sought and obtained permission to take part in the Olympic Games.

In 146 B.C., when Greece became subject to the Roman state, Elis lost its independence and became part of the Roman province of Achaia. The sanctuary received favors from Roman officers and emperors from time to time, but only a pale reflection of its previous brilliance remained.

The Olympic Games nonetheless continued to exist for many centuries in their new form. Long before the Roman conquest of Greece, they had lost much of their religious foundation. However, they contributed to a new ideal, that of a broader human society which spoke, thought and lived in the Greek manner. In the fourth century B.C., Isokrates had already declared that Greeks were not those who were by nature Greek, but those who had a common share in Greek culture.

The national unity of the Greeks was now replaced by the Hellenistic *koine*, which embraced all areas of life: language, art, philosophy, science. The supra-national atmosphere, along with the internationalization of the games, became general in the second century A.D. when Roman citizenship was extended to all inhabitants of its empire. Olympic victors began to bear farflung names—Egyptian, Lykian, and others. The supra-national characteristic was to endure, surviving the eclipse of fifteen centuries and re-emerging in the Olympic Games as we know them today. □

Nicolaos Yalouris is the retired director of the National Archaeological Museum in Athens. Copyright © 1979, Caratzas Brothers, New Rochelle, New York.

A SAMPLING OF PROJECTS ON ANCIENT GREECE

BRINGING COMPUTER technology to ancient Greek literature, the TLG or *Thesaurus Linguae Graecae* has created a databank of texts dating from Homer to A.D. 600, encompassing nearly ten thousand works. The project, located at the University of California at Irvine, pioneered the development of procedures and methodologies for computer-based projects in the humanities. It has received \$422,635 in matching funds over the years; in 1986, TLG became the first major humanities project to release its texts on CD-ROM.

THE U.S. CENTER of the *Lexicon Iconographicum Mythologiae Classicae* has produced five volumes of an eight-volume illustrated dictionary of classical iconography, covering the end of the Mycenaean period to the beginning of Christianity; forty countries are participating. The center, based at Rutgers University, has received \$535,000 in outright funds and \$284,550 in matching funds. To complement the hardbound volumes, a computerized index is being developed.

THE VERMONT COUNCIL on the Humanities received \$74,775 for "The Odyssey Project," a series of reading and discussion programs on classical Greek literature for new adult readers in thirty libraries throughout the state.

PANDORA'S BOX: *Women in Classical Greece*, a traveling exhibition on the representation of women in classical Greek art, was put together by the Walters Art Gallery in Baltimore with \$368,962 in support.

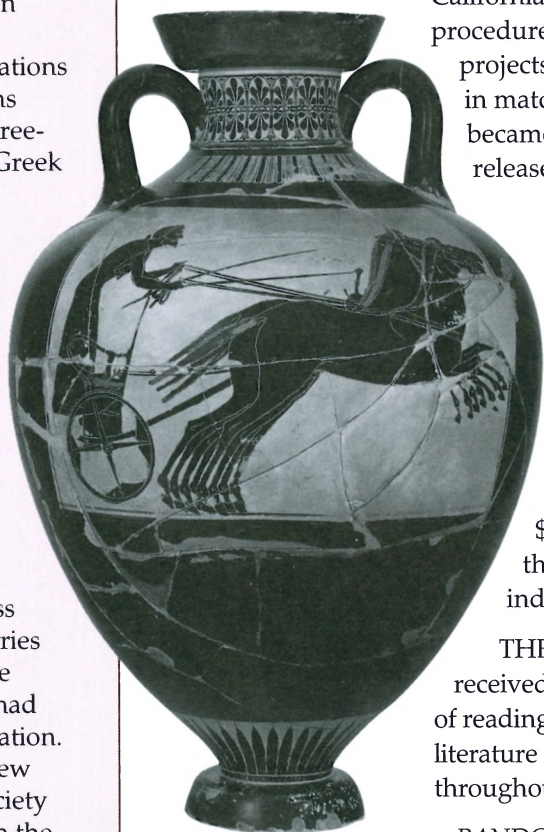
A BIOGRAPHICAL DATABASE of twelve thousand individuals from late antiquity has been created by Ralph W. Mathisen of the University of South Carolina in Columbia with \$324,035 in support.

THE HOOD MUSEUM OF ART at Dartmouth University in Hanover produced an exhibition on "Goddess and Polis: The Panathenaic Festival in Ancient Athens" to mark the twenty-five hundredth anniversary of the birth of Athenian democracy. The 1992 exhibition, supported by \$192,545 in NEH funds, traveled to Florida, Virginia, and New Jersey.

ALEXANDER TO ACTIUM: *The Historical Evolution of the Hellenist Age*, a history by Peter Green covering the period from 323 to 30 B.C., was published with \$7,000 in support to the University of California Press.

THE UNIVERSITY OF NORTH CAROLINA PRESS received \$7,000 to support the publication of *Republics Ancient and Modern* by Paul A. Rahe of the University of Tulsa. □

—Mary Lou Beatty



PANATHENAIC
AMPHORA WITH
CHARIOT RACE,
CA. 500 B.C.

—The Art Museum, Princeton
University. Bequest of Mrs. Allan
Marquand. Photo by Bruce M. White

MAKING THE Team

Humanities in the Cultural Olympiad



Atlanta 1996[®]

COTTON: THE CROP
That Created a Culture,"
examining the myths and
realities of Southern cul-
ture when cotton was king,
continues at the Museum

of Arts and Sciences in
Macon, Georgia, through
September. The exhibition
is one of thirteen projects
funded by the Endowment
and by state humanities

councils which were cho-
sen as the best humanities
projects in the South by
the Atlanta Committee
for the Olympic Games
Cultural Olympiad.

—Olympic logo courtesy of the Atlanta Committee for the Olympic Games

These Regional Designation Awards in the Humanities were developed in 1994 in connection with the coming Olympic Games. The programs are featured in materials about the Cultural Olympiad, which culminates in an Olympic Arts Festival this summer during the July games in Atlanta. The festival includes concerts, art and historical exhibitions, demonstrations of Southern folklife, and premieres of plays by Southern playwrights.

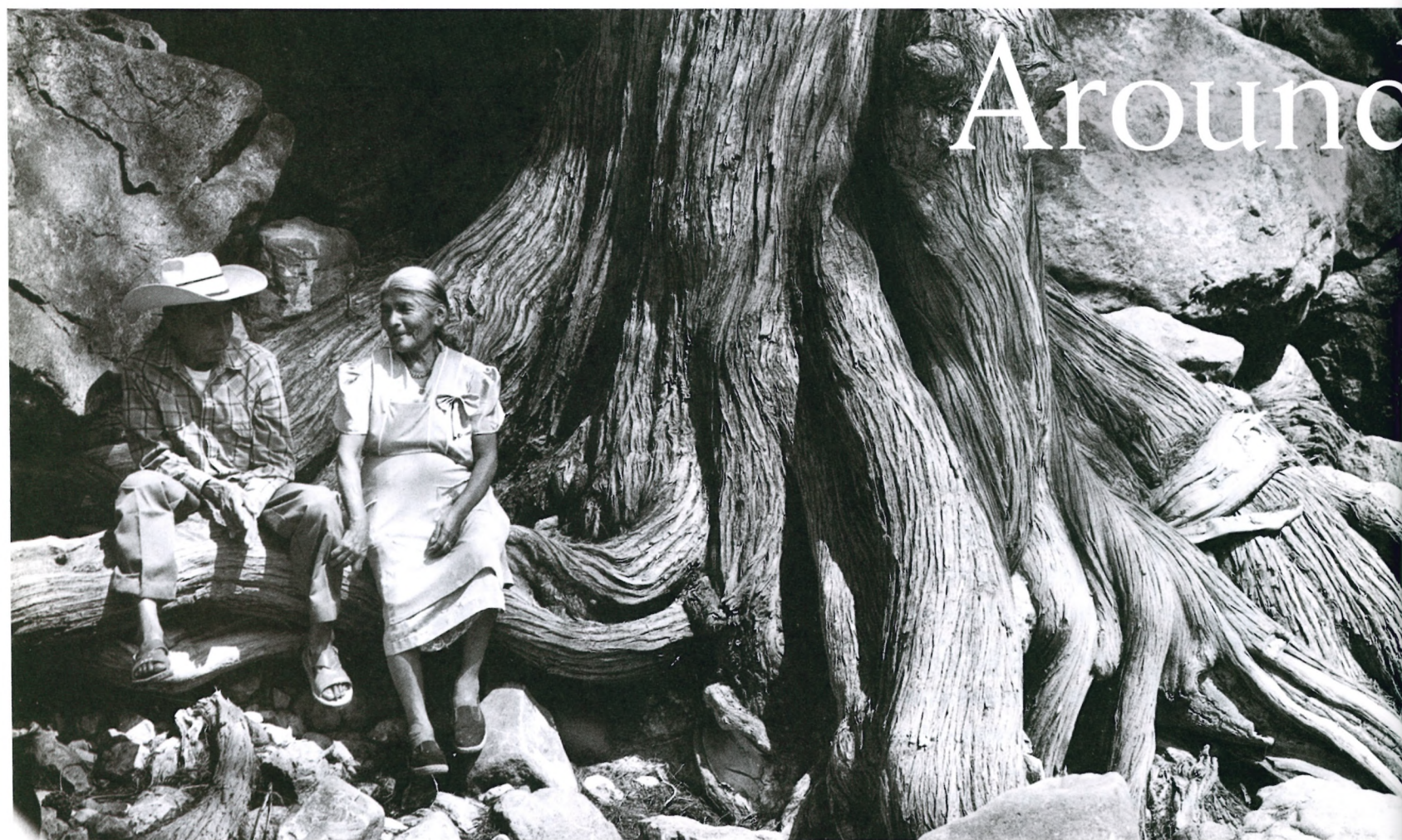
Here are the winners for 1994 through 1996:

Theater in the Mind—The Alabama Shakespeare Festival. Since 1984 the Festival has presented public humanities programs connected to the Shakespearean and Southern plays performed in their season. For the last two seasons, the Festival has highlighted programs designed around its Southern Writer's Project, examining the distinctive nature of Southern writing and exploring the future of the regional voice in contemporary drama.

The Sixth and Seventh Annual Zora Neale Hurston Festival of the Arts and Humanities—The Association to Preserve the Eatonville Community, Florida. Since its founding in January 1990, the Hurston Festival has brought together artists and scholars in a three-day

festival to celebrate the contributions of Hurston and honor Eatonville, the oldest incorporated black municipality in the United States. The theme for the 1995 festival was "A Reflective Look at the Black Aesthetic," and for 1996 "The Zora Neale Hurston Era: The Harlem Renaissance and Beyond."

Transformation and Legacy: The Civil War in American Life—The Atlanta Historical Society, Inc. Over a two-year period, the Society presented public programs across the state connected with the exhibition "Gone for a Soldier: Transformed by War, 1861-1865." Through lectures, discussions, and films the project examined the ways in which the causes of the Civil War have changed as they persist in contemporary American life.



—Don Bartlett

Creating Community: The Jews of Atlanta from 1845 to the Present—The Atlanta Jewish Federation. This 1994-95 exhibition looked at the history of the Jewish community in Atlanta, revealing the challenges facing an immigrant population in terms of integration, assimilation, and preservation of their culture.

Reading Our Lives: Southern Autobiography—Auburn University Center for the Arts and Humanities. The two-year project offers reading and discussion programs focusing on nineteenth- and twentieth-century Southern autobiographies at twenty-seven public libraries across Alabama.

Native Peoples, Continuing Lifeways—Kentucky State Fair Board. An interactive exhibition about the

history and culture of the Woodlands Indians was accompanied by performances, demonstrations, and archaeological workshops at the 1994 Kentucky State Fair.

Facing South: A Festival of Southern Life and Culture—Middle Georgia College. A five-day conference in May 1996 brought together scholars, writers, producers, and artists to share presentations and thoughts about Southern life and traditions.

Face to Face: A Cultural Exchange—Montgomery Museum of Fine Arts. The museum sponsored a one-day symposium in connection with the exhibition "Face of the Gods: Art and Altars of Africa and African Americas," which opened in the spring of 1995. The symposium

examined the relationship between African traditions and the religious practices of the Americas.

Singing Quilts: Rhythm, Improvisation, and Narrative in Two African American Forms—Morgan County Foundation and The Madison-Morgan Cultural Center, Georgia. History, art history, and folklife scholars teamed up with middle school students and senior adults to examine the African-American traditions of quilting, storytelling, and singing in Morgan, Greene, and Oconee counties.

The Dot Man: George Andrews of Madison, Georgia—The Morris Museum of Art. A retrospective exhibition in 1994 focused on George Andrews, a self-educated rural Georgia artist.

Black and White Perspectives on the American South—The University of Georgia. A three-day conference in September 1994 addressed the issue of a comprehensive Southern history that is common to both the black and white population.

The Bigger Picture: Writers in Exile—The University of Georgia Humanities Center. Four internationally acclaimed writers who now reside in the United States were interviewed for thirty-minute radio programs about literature and their lives in exile. Interviewed were Andrew Codrescu of Romania; Czeslaw Milosz of Poland, who won the Nobel Prize in Literature in 1980; Bharati Mukherjee of India; and Wole Soyinka of Nigeria, who won the Nobel Prize in 1986.

the Nation

A roundup of activities of state humanities councils in July and August.

COMPILED BY AMY LIFSON

CALIFORNIA—Two projects continue in July and August:

An on-line discussion about the relationship between culture and citizenship is being held on the California Council for the Humanities web site (<http://calhum.org>);

"Between Two Worlds: The People of the Border," a photography exhibition by Donald Barletti, finishes August 15 at the Corona Public Library and visits the Lompoc Museum from August 18 through December 1.

"Roots in Mexico" is part of "Between Two Worlds: The People of the Border" exhibit in California.

GEORGIA—As Atlanta hosts the centennial summer Olympic games, *The New Georgia Guide* is there to direct and inform visitors to the state. See page 36.

The Snowbird Cherokees, cosponsored by the humanities councils of Georgia, South Carolina, and North Carolina, and by the Southern Education Association, won two awards at the 1996 American Indian Film and Video Competition. The documentary examines the history and culture of the Eastern Cherokee people who avoided the forced march to Oklahoma by retreating to the mountain wilderness and finally settled in Snowbird, North Carolina. Copies of *The Snowbird Cherokees* are available through loan from the Georgia Humanities Council.

LOUISIANA—Three summer teacher institutes are taking place in Louisiana. In the past eleven years, eighteen hundred teachers have attended eighty-three summer teacher institutes sponsored by the Louisiana Endowment for the Humanities.

June 10-July 3—"Teaching the Experience of the Vietnam War" engages high school teachers in interdisciplinary approaches to teaching the historically recent and complicated war. The institute held at Tulane University is an off-shoot of the 1994 My Lai conference, and is directed by Dr. Randy Fertel.

June 17-July 12—"The Bible as Literary Tradition" teaches the Bible to twenty-five teachers from a historical perspective, comparing its texts to similar ones from surrounding ancient civilizations.

The institute is held at Grambling State University in Grambling.

July 8-August 1—"Louisiana Folklore and Tradition" surveys Louisiana's folk groups and examines representations of folk culture in literature by prominent nineteenth- and twentieth-century Louisiana authors. The institute takes place at Loyola University in New Orleans and will encompass field trips to other parts of the state.

MONTANA—The Montana Committee for the Humanities is sponsoring a listserv called HUMTALK for state humanities councils. A listserv is an electronic mailing list through which members can communicate with all other members of the list. Subscribers regularly post and receive queries and announcements, and discuss issues, policies, and procedures. To subscribe, send an e-mail request to listproc@listserv.umt.edu and write the message: subscribe humtalk Yourfirst-name Yourlastname.

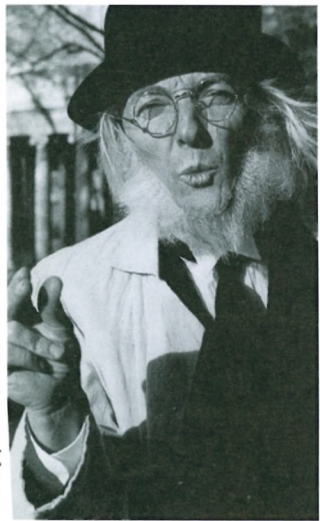
NEBRASKA—"Produce for Victory: Posters on the American Home Front, 1941-1945" travels to the Nemaha Valley Museum in Auburn through August 9, and then stops in Cozad from August 19 through September 17.

The "Writers of the Gilded Age" chatauqua, which features portrayals of Kate Chopin, Stephen Crane, W. E. B. Du Bois, Jack London, Mark Twain, and Zitkala Sa, will be in Chadron from July 5 through July 9, and in Seward from July 12 through July 16.

Othello is the topic for a teacher's institute at Creighton University in Omaha July 3-6. In conjunction with the institute the participants will attend evening preshow seminars of Shakespeare on the Green.

David Fenimore of the University of Nevada portrays Horace Greeley at the Great Basin Chatauqua.

NEVADA—The fifth Great Basin Chatauqua, "Democracy in America," takes place July 15-18 at Rancho San Rafael Regional Park in Reno. The historical characters include Horace Greeley, Harriet Beecher Stowe, Alexis de Tocqueville, Maria Stewart, P. T. Barnum, Frances



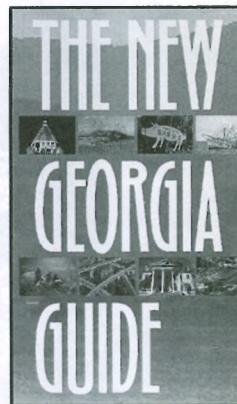
Courtesy of the Nevada Humanities Committee



South

As Atlanta prepares to host the Olympic games this summer, the Georgia Humanities Council has taken the opportunity to reassess the history and culture of the state. Written in the style of the Works Project Administration guides of the 1930s, *The New Georgia Guide* presents thoughtful and witty essays about the terrain, the sites, and the people.

The excerpt below recounts an episode 110 years ago in which a young Georgian named Henry Grady, who would become the pre-eminent newspaperman of the South, was trying to lure northern prosperity to a city still scarred from the Civil War.



The clean-living, baby-faced Grady quickly established himself as the South's most eloquent spokesman for economic change. Being too young to have taken up arms against the Union in 1861 made Grady even more respectable in northern eyes, and when the New England Society of New York decided to seek a southerner to speak at its 1886 banquet at Delmonico's in New York City, he was a logical choice. Still in his mid-thirties at the time, Grady did not disappoint, despite having to share the platform with one William Tecumseh Sherman in whose honor the band played "Marching Through Georgia," which was, to say the least, hardly one of Grady's favorite tunes.

As the audience, 360 primarily conservative businessmen seeking assurances that their investment capital would be safe in the South, leaned forward, Grady showcased his renowned talent for oratory—and hyperbole: "There was a South of slavery and secession—that South is dead. There is a South of union and freedom—that South, thank God, is living, breathing, growing every hour." To put his audience at ease, Grady paid tribute to Abraham Lincoln, and though he chided him for being slightly careless with fire, Grady all but thanked Sherman for burning Atlanta, from whose ashes had risen a "brave and beautiful city" where "somehow or other we have caught the sunshine in the bricks and mortar of our homes, and have builded therein not on ignoble prejudice or memory."

To say that Grady "laid it on thick" would be to do him a grave injustice. His portrait of the homecoming of a "typical" Confederate veteran "ragged, half-starved, heavy hearted, enfeebled by want and wounds," is but one example: "What does he find when he reaches the home he left so prosperous and beautiful? He finds his house in ruins, his farm devastated, his slaves free, his stock killed, his barns empty, his trade destroyed, his money worthless, his social system swept away, his people without law or legal status, his comrades slain and the burdens of others heavy on his shoulders. Crushed by defeat, his very traditions are gone."

To illustrate the courage and resourcefulness of such ex-Confederates, Grady turned to the example of his "business partner," who found himself not only without home or money but, if Grady is to be believed, without pants as well. After his wife cut up an old woolen dress to make him some britches, Grady's partner went out and made himself rich, parlaying a \$5 gold piece given him by his father into a net wealth of \$250,000.

With his audience by now alternately cheering and weeping, Grady made his move on their pocketbooks, urging well-heeled investors to come on down: "We have learned that one Northern immigrant is worth fifty foreigners and have smoothed the path to southward, wiped out the place where Mason and Dixon's line used to be. We have fallen in love with work! We know that we have achieved in peace a fuller independence for the South than which our fathers sought to win by their swords." □

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Wright, and Domingo Sarmiento. Two activities are new this year. A young-chautauquan program has involved two dozen students since midwinter. The students will be portraying historical figures in schools and libraries across the region. Also, a two-week teachers institute called "Reading and Writing the West" will be held in conjunction with the chautauqua.

NEW HAMPSHIRE—Four summer institutes for elementary, middle, and high school teachers take place in July:

"Homer's Wine Dark Sea and Windswept Lands" explores the Near East and Greece from the Bronze Age to the Iron Age through focusing on ancient literature, history and archaeology, and art history—July 3-11 at Dartmouth College in Hanover;

"Modern China: Society in Transition" focuses on several topics such as native and foreign influences in twentieth-century China—July 8-24 in Cambridge, Massachusetts;

"Shakespeare across Cultures" offers study of *Othello*, *The Merchant of Venice*, and *The Tempest* in the context of cultural issues in Shakespearean and modern times—July 8-19 at Keene State College;

"Race in American Culture: Voices and Representations" offers teachers an introduction to concepts and models for teaching American studies in regard to race and identity—July 8-12 at the University of New Hampshire in Durham.

In the continuing "What Is New Hampshire Reading This Month?" the topic is Olympic champion Jesse Owens.



—Alan Ollis

"Modern China: Society in Transition" is the topic for a summer institute in New Hampshire.

Olympic Memory

At the starter's gun, all six men broke cleanly out of the little starting holes they had dug with trowels in the wet cinders. After ten meters or so, Owens was in full stride, smoothly moving ahead of the field. Then three-quarters of the way to the finish, Ralph Metcalfe put on a burst of speed to finish second, three meters behind Owens. Osendarp of Holland won the bronze. When Jesse's world-tying time of 10.3 seconds was announced, the packed house of almost 110,000 spectators burst into an ovation, as a black correspondent for the Chicago Defender put it, "seldom equaled in these days of mighty ovations."

On the victory stand to receive his gold medal, Jesse was overcome with the quiet emotion that is now visibly apparent in televised closeups of victorious Olympic athletes. In photographs he appears calm, but years later he recalled, "my eyes blurred as I heard the Star-Spangled Banner played, first faintly and then loudly, and then saw the American flag slowly raised for my victory." Ever afterward he remembered that brief ceremony as the "happiest moment" of his entire career.

From the victory stand he called to the press box to make a brief statement over an international radio hookup to American listeners back home. On his way up the stadium steps, he thought he saw Hitler smiling and waving to him. Jesse waved back. Whatever that transaction, the Chicago Defender reported that "in due fairly to Hitler," it had been noted that he did not publicly receive any Olympic victors that day, not even the famous German hammer thrower, Karl Hein, who had just won a gold medal.

—JESSE OWENS: AN AMERICAN LIFE

Jesse Owens: An American Life, by William Baker, is the subject for statewide reading and discussion programs in New England in July. In its second year, "What is New Hampshire Reading This Month?" sponsors scholar-led discussions at public libraries, work sites, Boys Clubs and Girls Clubs, and other venues throughout New Hampshire, Maine, and Vermont. More than 1,400 people have participated in the discussions and programs. This year's theme is Sport and the American Experience; there is a special summer program for middle school children in the Manchester school system. The book reading for August is Norman Maclean's *A River Runs Through It*. □



Jesse Owens runs in the 1936 Olympics.



—Courtesy of The Jewish Museum

John Wilson's *Deliver Us From Evil*, 1943. New Jersey hosts a five-part series this summer on art as a means of social expression.

NEW JERSEY—The Long Beach Foundation of the Arts and Sciences in Loveladies hosts a five-part slide-lecture series in July and August on arts as a means of social expression. Topics include "Art, Politics, and Protest," "The Art and Craft Programs of the New Deal," "Artists Respond to the Vietnam War," "Painters and the Environment," and "Dada, Pop Art, and New Realism."

Three one-week residential teacher institute seminars take place in New Jersey in July and August:

"Holding Up Half the World: Women and Community" introduces elementary and secondary school teachers to the last two decades of women's studies scholarship—July 21-26 at the Chauncey Conference Center in Princeton;

"Worlds Apart: American Cities and Suburbs" examines the suburbanization of Americans since World War II as an expression of civic and economic values—August 4-9 at Stockton State College in Pomona;

"Religious Diversity in America" focuses on the field of comparative religion and specifically looks at the history of religious communities in the United States and the growth of American secularism—August 18-23 at the Chauncey Conference Center in Princeton.

NEW MEXICO—In conjunction with its 1996 season, Santa Fe Stages offers pre- and postperformance discussions on July 21 and 28 and August 4 and 11 about *Neville's Island*, *School of Wives*, *Uncle Vanya*, and a performance of artist Mark Kilmurry.

Five events are scheduled for New Mexico's chautauqua program in July and August:

Susan Shelby Magoffin is believed to be the first Anglo woman to have traveled down the Santa Fe Trail. The account of her journey, on which she gave birth, is documented in her

journal. Scholar VanAnn Moore portrays her for the Four Hills Neighbors Book Group in Albuquerque on July 12, and for the Mount Village Summer Life Programs in Vadito on August 28;

Artist Georgia O'Keeffe is portrayed by Jean Jordan for the Mt. Village Summer Life program in Vadito on August 14;

Cipriano Vigil performs and interprets ritual and traditional folk music for Las Golondrinas, a living history model of a colonial Spanish village, in Santa Fe on August 24;

Cipriano Vigil performs and interprets traditional music in New Mexico.



—Steve Fox

VanAnn Moore portrays La Tules, a Spanish woman who became politically powerful during the annexation of New Mexico in 1846, for Las Golondrinas in Santa Fe on August 25.

NEW YORK—Vietnam War veterans and their families have the opportunity to study the war and its history in a ten-week course offered this summer by the Veterans Outreach Center in Rochester, New York. The center is the oldest, independent, not-for-profit counseling center in the nation for veterans and their families. Topics included are Vietnam's history before United States involvement, and the social, cultural, political, and economic environment in America during the war. Suggested texts for the course are Stanley Karnow's *Vietnam: A History*, Harold Moore's *We Were Soldiers Once and Young*, David Halberstam's *Ho*, and Le Ly Hayslip's *When Heaven and Earth Changed Places*. The course will use in-country experiences of students who are veterans.

New York's annual Humanities Teacher's Institute runs from July 14 through July 20 on the campus of Purchase College, SUNY, in Westchester County. This year's theme, "Latin America: History, Societies, and Cultures," will cover pre-Columbian civilizations, twentieth-century politics and society, modernism and magic realism in literature, and U.S.-Latin American relations.

OHIO—The restored Ohio Statehouse in Columbus opens on July 9 with a day of public humanities programming. "Ohio's House Is Ours: Hands-on History Day" includes historical recreations, mock trials and legislative sessions, demonstrations by artisans involved in the restoration, and a historical scavenger hunt. Ohio's first lady and honorary chairperson of the day, Janet Voinovich, will read to children from a collection of books by Ohio authors, the Mazza collection, housed at the University of Findlay and on loan to the statehouse for the reopening.

This summer, the Ohio Humanities Council launches its new speakers bureau, "The Ohio Frontier." The bureau is a collection of first-person accounts capturing life in early Ohio from the encounters of Europeans and Native Americans in the Northwest Territory, tracing the settlement of immigrants through 1843 when the Wyandottes were removed from the

state. "The Ohio Frontier" will take place in libraries, historical societies, museums, and cultural organizations.

The chautauqua "Democracy in America," featuring portrayals of P. T. Barnum, Horace Greeley, Domingo Sarmiento, Maria Stewart, Harriet

"Daughters of Dakota" presented by Sally Roesch Wagner at the Congregational UCC Church in Pierre on August 19 at 6:30 p.m., features materials selected from a collection of five thousand stories of pioneer women.



—Photo by Angel Hurtado; courtesy of Museum of Modern Art of Latin America

New York's annual Humanities Teachers Institute explores Latin American history, society, and cultures. Village Scene by Jos Antonio Velasquez, 1980.

Beecher Stowe, and Alexis de Tocqueville, appears at Champoeg Park from July 29 through August 4.

PENNSYLVANIA—"Life in the Coal Patch" is a six-part lecture-discussion series on the coal mining heritage in southwestern Pennsylvania. See page 42.

SOUTH DAKOTA—The Great Plains Chautauqua, "Writers of the Gilded Age," makes two stops in South Dakota: July 19-23 in Riverside Park, Yankton, and July 26-30 in Hitchcock Park, Mitchell. Scholars will portray Kate Chopin, Stephen Crane, W. E. B. Du Bois, Jack London, Zitkala Sa, and Mark Twain.

For the twenty-fifth anniversary of Laura Ingalls Wilder Heritage Days in DeSmet, author William Anderson and historian John Miller will present lectures July 6 and 7 about Wilder and her time spent in the DeSmet community.

William Jennings Bryan failed in three attempts to be president and said he'd rather be "right" than be president. His 1896 stump speech will be reenacted by Robert Manley at the Pettigrew Home and Museum in Sioux Falls, on July 21 at 2 p.m. R. F. Pettigrew was a friend of Bryan and South Dakota's first senator.

VERMONT—"Silent Cal," the allegedly taciturn Vermonter, speaks more than two words in a one-man historical presentation written and performed by Jim Cooke. The performance draws from Coolidge's own speeches, letters, notes, and historical records. "Calvin Coolidge: More Than Two Words" will be presented July 8 at 7 p.m. at the Saint Albans Historical Museum.

Dr. Gregory Sharrow of the Vermont Folk Life Center shows how families, friends and neighbors, homes, roads we travel, schools we attend, our memories, and our heirlooms are all primary resource materials for the study of history. "Hands-on History," July 1 at the Lanpher Memorial Library in Hyde Park, teaches audience members how to explore history in their everyday lives and offers tips on how to create oral histories of their own.

The New Zealand model of literacy learning in the classroom comes to a teacher's institute in Stowe July 8-11. New Zealand has one of the highest literacy rates in the world due in part to a thirty-year model based on four components: knowing the learner, knowing the resources, knowing the approaches, and putting it all together. The Vermont Council on the Humanities and the Vermont Council on Reading awarded

thirty partial scholarships to help Vermont teachers attend.

Two speakers round out activities in July: William Hosley lectures on the "Daily Life in Ethan Allen's Vermont"—July 15 at 7 p.m. at the Guilford Center Meeting House; Howard Coffin, author of *Full Duty: Vermonters in the Civil War*, talks on the Battle of Cedar Creek on July 12 at 7:30 P.M. at the Community Hall of West Halifax.

VIRGINIA—Elementary and secondary teachers from northern Virginia will study curriculum development for multicultural folklife studies at the University of Virginia Northern Virginia Center in Falls Church, June 24-July 12. The institute gives teachers an opportunity to explore the theory of folklore, to work with leading scholars and folk artists, and to undertake individual fieldwork projects.

VIRGIN ISLANDS—How were the Caribbean islands populated? What world view defined the great Taino chiefdoms? How did Caribbean society shape Caribbean political geography? These are some of the questions to be addressed at a teacher training seminar on Saint Thomas. "The Indigenous Peoples of the Caribbean," from August 16 through 20, brings together elementary and secondary school teachers to learn about Caribbean Amerindian cultures in prehistory, the contact period, and modern times.

WASHINGTON—More than one hundred local volunteers will produce a historical pageant about their city—performing reenactments of the first people of the area, the Steilacoom tribe, the establishment of the first U.S. military presence there, and the first incorporation of the town of Steilacoom. All of these events took place between 1850 and 1860. "A Place of Firsts" will be held for the public August 8-10 at the Pierce College Foundation in Tacoma.

"Democracy in America," a chautauqua that features portrayals of Alexis de Tocqueville, Harriet Beecher Stowe, and others, stops in Port Angeles July 8-14.

The deadline is August 1 for submitting entries for the Northwest Documentary Film Festival to be held in Seattle, November 1-3. The event will showcase fifteen feature-length and ten documentary films that were completed after 1995. For information, call 206/682-1770.

The next cultural tour for Washingtonians to explore the past and future of Ellensburg is July 20. Participants will tour a historical 1883 grist mill that was in operation until 1946, and then visit the Chimpanzee and Human Communication Institute at Central Washington University. Here they will observe five chimpanzees that have acquired knowledge and use of American Sign Language. The visit also includes a presentation on the institute's research and its implications for understanding the place of humans in the larger world.

Three speakers bureau events are scheduled for July and August:

July 13—Sara Edlin-Marlowe dramatizes the life of painter Georgia O'Keefe, telling about her troubled childhood and her influence on the world of art at the Old Hotel Gallery in Othello at 7:30 P.M.;

August 1—Paul de Baros discusses the history of the Seattle jazz scene that produced Quincy Jones, Ray Charles, and Ernestine Anderson in "Jackson Street after Hours," at Village Books in Bellingham at 7:30 P.M.;

August 23—Elaine Partnow performs "Living History Portraits of Great Women" with monologues of Eleanor Roosevelt, Ursula K. Leguin, Sojourner Truth, and others at the U.S. Bureau of Mines in Spokane.

WISCONSIN—A week-long institute at Lawrence University for twenty pre-college teachers explores the musical and humanistic legacies of five centuries of black music. Beginning on July 7, the institute will study the music from many disciplines, including literature and social studies. Lawrence University has started Internet reference services in the field, which will be available to the participants at the institute.

On August 3, a day long conference brings together scholars and residents of the Chequamegon Bay region to reflect on the events of this century. The conference is interested in discovering how people of the region participated and responded to the century's larger movements and patterns. Proceedings from the conference will serve as texts for a fall reading-discussion series on the history of the twentieth century at the public library in Ashland. □

"I Owe My Soul to the Company Store"

BY AMY LIFSON

In 1903, Jones and Laughlin Steel Corporation built Daisytown to house immigrant workers for the coal mine called Vesta Number 4. That mine closed in 1978, but in the years between, Daisytown and dozens of other towns like it known as Coal Patches were home to thousands of miners and their families in southwestern Pennsylvania.



A view of Daisytown as it looked in the 1940s.

"Life in the Coal Patch" is the first of a six-part lecture/discussion series on the history and culture of these towns. Organized by the Center in the Woods, a senior organization in California, Pennsylvania, the series begins August 22 and runs through September 12. For many participants, the series will tap into their own memories of what life was like growing up in these tight-knit communities.

"I remember my father and brother leaving at 5:30 in the morning for the mines," recalls Dr. Stephen Pavlak, a historian and one of the discussion leaders. "That song, you know, 'You haul sixteen tons and what do you get?' Well, that song means something even today for those who worked and lived in a coal town. The usual price was fifty cents per ton of coal; and five tons was a good day."

Pavlak says the steel companies built the Coal Patches to attract workers, control labor, and retrieve some of their costs by owning the only store in town. (It was often the infirmary and the morgue as well.) Everything had

to be bought at the store: dynamite for the mines, insurance, food. Items were deducted from the worker's paycheck.

The company owned everything, including the police. The Coal and Iron Police, as they were called, were hired by the steel company and patrolled the Patch on horseback, breaking up gatherings of men and boys. According to Pavlak, unionization was a great fear of the steel companies during the 1920s and 30s; the unions finally took hold in the 1940s after much discord and bloodshed.

Workers were recruited from Czechoslovakia, Hungary, Lithuania, Italy, and other European countries. This influx of immigrants produced ethnic pockets that maintained their old-country customs and closeness of community. Pavlak says that the idea of the family in the Coal Patch extended beyond the immediate family and the cousins who came over for work to all members of the ethnic group. Religious beliefs, traditional foods, and sense of family still remain strong.

It was a hard life: The day began at 5:30 a.m. for the miners, at 4:30 a.m. for their wives. The series explores what life was like for these families—knowing little English, having few amenities such as running water, raising a family in a tight space, wrestling a wage from the darkness of the mines. The sessions include "Family Life Then and Now: A Comparison of Work and Lifestyles," "Where did They Come From: Family Origins," "Artifacts and Illustrations: The Coal Patch Way of Life," "Pennsylvania's Coal and Iron Police, 1866-1935," and "Cinema Images of the Coal Miner's Struggle."

Daisytown, named after the fields of daisies on the hillsides next to the coal mine, still exists. Today the residents who stayed own their homes. Many bought and remodeled them once the mines closed, and the inexpensive quiet communities have lured new people to continue the story of life in the Coal Patch. □

Calendar

JULY ♦ AUGUST

BY STEVEN SNODGRASS



—Tate Gallery

James Tissot, *The Gallery of HMS Calcutta (Portsmouth)*

London's Grosvenor Gallery promoted important, innovative artists of the Victorian period, including James Tissot, Edward Burne-Jones, Albert Moore, and James McNeill Whistler. "The Grosvenor Gallery," a Yale Center for British Art exhibition, is at the Denver Art Museum.



—Chicago Historical Society

Thomas Kelly, *The Fifteenth Amendment*

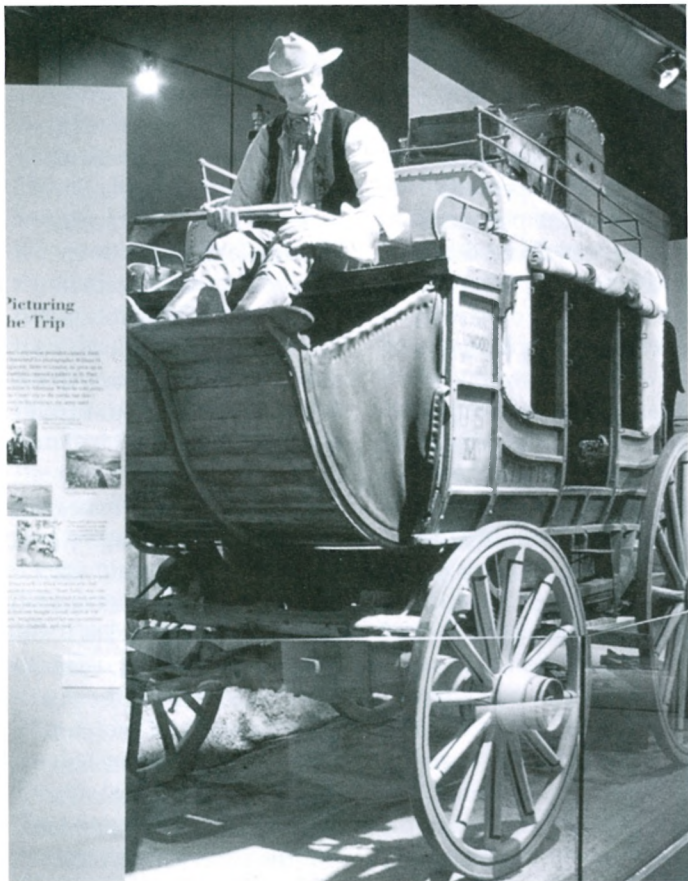
This 1870 lithograph is from "America's Reconstruction: People and Politics after the Civil War," produced by the Valentine and the Virginia Historical Society in Richmond, where the exhibition is showing.



—Maxwell Museum of Anthropology

"Ancestors," a permanent exhibition at the University of New Mexico's Maxwell Museum of Anthropology, chronicles four million years of human cultural development and explores archaeological discovery.

ENDOWMENT EXHIBITIONS



—South Dakota State Historical Society

A stagecoach, a sod house, a sluice mine, and a railroad car chronicle settlers' experiences in "Proving Up," covering South Dakota history from 1743 through the earliest days of statehood. "Proving Up" was created by the South Dakota State Historical Society and is at Pierre's Cultural Heritage Center.

The Seattle Art Museum's African, Oceanic, and Native American art collections are on permanent display.

—Susan Dirk, Seattle Art Museum



Continued from page 21
involves only one's brain, and that using the intellect *and* other body parts simultaneously is impossible. That's why, when the assistant principal came to observe my colleague Ginny and found her students working in groups preparing scenes for performance, he said to her, "Listen, I'll come back another day when you're really teaching something." That's why most college professors conduct classes where students are fixed in their seats. This prejudice stands even though actively learning literature involves the very best kind of close reading, the most rigorous sort of literary analysis.

Belief 4

All kinds of students do best when they make their own seminal connection with Shakespeare

—that it to say *his words in their mouths*—before they take on any other connections or the connections of any others. By this connection, I mean immediate work with text. I am talking about a little scene—the first mechanicals scene from *A Midsummer Night's Dream*, for example, or the killing of Cinna the poet from *Caesar*—worked up collaboratively with a group of students. They act and direct and get it on its feet, and the learning takes place in this process.

With a teacher as tour guide, students learn Shakespeare by meeting him on his own ground—inside the play. Is this about *acting*? No, it's about *doing*. They own that little scene, and therefore the play, and therefore the playwright, and therefore the canon.

Students learn, not by being told what scholars say or how

their teacher would block a scene—other people's *shoulds*—but by figuring it out for themselves.

The Philosophy in Action

All of the library's education programs resonate with these beliefs, and the echoes come back to us from all over the country. Learning this way seems to have a big impact on students, on all kinds of students. A teacher from Detroit wrote that students who perform in scenes from Shakespeare learn about 500 percent more about the play and, by extension, about other Shakespearean plays than those who only read and discuss the plays.

Students are learning this way in every kind of school, at every ability level. A prep school in Honolulu focuses on one play each year, and the entire school takes part in directing and acting scenes from the play.

A teacher from Plain Dealing, Louisiana, writes: At the end of the year I gave the kids an anonymous "test" of about twenty questions, and on it I asked "What was the easiest thing we did all year?" and "What was the most fun thing we did all year?" The majority—nearly all, in fact, of my nonreaders—wrote *Macbeth* for both, though they didn't always spell it like that. Almost three days after they'd performed *Macbeth* on videotape, reading flawlessly and often memorizing lines, I had them reading a CBS script in class, and I was shocked. I thought, "My God, I've forgotten that they can't read!" But they stumbled happily along.

"At first I hated Shakespeare because the language was so hard to understand," said an African American student from Washington, D.C. "But having acted it out, I can see how much feeling he put into his work. Now I not only know what the language means, I think it's fun!" There is no substitute for the process in which every student deserves to participate: making their own connections with Shakespeare by discovering Shakespeare as a play played. A teacher from suburban Chicago wrote:

My sophomores' scenes from *A Midsummer Night's Dream* were fantastic. All of this acting created a wonderful atmosphere of creativity and participation. As for me, I was just one of the other participants. They became leaders in giving their theories,

Double casting of witches makes for double trouble in *MACBETH*.



finding themes and motifs, honing in on characters. They were bolder in making statements about literature and challenging me and the critics.

As a teacher I have long understood the value of this kind of learning, but it was all brought home to me in a very immediate way a few years ago in my own family. My son, then sixteen and a junior in high school, wanted to get together with a few neighborhood kids and work up a scene for the library's local Shakespeare festival. He is a regular kid—we don't speak in rhymed couplets in my house or read *Coriolanus* over dinner or anything—and it seemed like a good thing to want to do. So I told him that I would bring home the registration forms for him, and I also told him that they would obviously need a grown-up to help them. "We don't need a grown-up. We'll do it ourselves," he said. They ended up taking one bit of adult advice about possible scenes they might work on. They chose *Dogg's Hamlet*, playwright Tom Stoppard's fifteen-minute cutting of *Hamlet*. So off they went—five sixteen-year-old boys and a wildly dramatic seventeen-year-old girl, students at three different Washington, D.C., city schools.

Since all of the rehearsals happened in my dining room, I had the distinct pleasure and pain of being able to hear everything: endless arguments about various line readings, constant disagreement about who should enter when and from where, varying opinions concerning what "the divinity that shapes our ends" (and dozens of other lines) really means. It tried my patience for a good long time, until it finally dawned on me that this was *the*

process. The more they worked it out, the more invested and enthusiastic they became. Shakespeare was happening, and more than Shakespeare was happening.

Jordan—the incredibly smart and verbal and energetic kid who perhaps didn't learn in quite the way his school wanted him to and whose grades perhaps never quite reflected how bright he really is—became the center of it all. He badgered people about rehearsals, he kept track of decisions about stage business and lists of props, he knew his lines before anyone else. He had become the leader. When the day dawned, they went full of nerves to the library's Elizabethan Theatre, watched seven other schools do their thing, and did theirs. They were hilarious. They got lots of laughs. They had an incredibly good time.

I arrived home that evening to a house full of parents, brothers, and sisters watching a very bad home video of this now famous *Dogg's Hamlet* performance, and I sat down next to Jordan. He played Shakespeare (in jeans and ruff), and then Claudius. Early in the tape, at the point at which he got his first uproarious laugh, he turned to me with complete disbelief and said, "That's me."

"That's you," I said. "And you were *great*."

"It's me, and I actually did that, and it was *good*."

After this experience, Jordan really caught fire about this playwright; he was accepted into a special Shakespeare class at the Folger and the Shakespeare elective at his high school. He took both of these courses during the same semester, a true learning experience. In the Folger



All kinds of students

do best

when they make

their own

seminal connection

with Shakespeare



Top, Students learn from doing at a Bill's Buddies workshop. Above, Feste and Maria in *TWELFTH NIGHT*.

They learn

that there is

no single way to

interpret these plays.



A student audience enjoying a workshop performance.

course—with sixteen high school students and class taught every week by a different Shakespeare scholar or actor—students learn very quickly that the long and winding road of scholarship and theatrical productions provides us with the richness of differing insights and opinions. They learn that there is no single way to interpret these plays. On the other hand, the elective at his own high school was taught by the department chair who had taught Shakespeare for many years and who knew indisputably the correct and sole interpretations of many Shakespeare plays. That semester Jordan learned a great deal about Shakespeare and common sense and diplomacy. He has now graduated from Macalester College with a major in political science and appears headed for law school.

The other story in the saga of *Dogg's Hamlet* is the one that belongs to my own son. Because of my work, and because my husband is an actor and a director, my son has grown up watching Shakespeare plays on stage in that familiar kind of way in which children know and accept the family business. He has seen many, many plays—in London, in Stratford-upon-Avon, in New York and Washington, and in less flashy venues—and he has had splendid opportunities to visit with actors and directors and to listen to them discuss their work. Quite simply, none of this experience—not one bit of it—had had an effect on John anything close to the power produced by his excursion into this *Hamlet*. Not remotely. He owns the playwright now and forever.

Learning in this way is good for all students: in my

family and yours, in my classes and yours, in Los Angeles and Minneapolis, in Georgia, Iowa, and Umatilla, Florida, in American Fork, Utah, and Hawkinsville, Georgia, at the Groton School and at Simeon Vocational High School in Chicago. Learning in this way gets students generating questions and posing their own answers, not just absorbing other people's questions and answers. The process of generating their own questions puts students on a playing field with scholars, actors, and directors. As teachers we learn that our students are up to it. We also learn that *we* are up to it. Collaboration is a more exciting and energizing way to teach than suffering under the burden of having to be the font of all knowledge. Besides, the font of all Shakespeare knowledge is well beyond one person's grasp, even the most erudite of scholars.

I was reminded in another way recently of the power of this kind of active learning. About ten o'clock one evening, I was at my neighborhood gas station putting gas in my car. Since Washington, D.C. has seen an increase in crime in the past few years, I have become a bit more watchful and suspicious than I'd like to be. As I pumped gas into my car, I saw a big, tall man come out of the shadows a little. He said, "Hey!"

I thought, "Oh, no, I don't want this. . ." and tried to remember which pocket my money was in as I said, "Yes?"

He walked closer. "Aren't you the Shakespeare lady?" he said.

"Yes!" I said, much relieved.

He walked even closer, and opened his jacket to show me his Shakespeare tee-shirt underneath. "Don't you remember me?" he

crowed. "I was Petruchio! I was *awesome*!" I did remember him. He went to a local D.C. public high school and he was an outstanding Petruchio. He *was* awesome. He *is* awesome.

Real and active familiarity with Shakespeare or any piece of classical literature—and the language and ideas, plots, and characters that they give us—creates an intellectual experience that our students are worthy of and a power of investment that all students deserve. The results are big and important.

"I was Petruchio!" he said. He was and is. □

Peggy O'Brien was director of education at the Folger Shakespeare Library from 1981 to 1994. She left to become vice president of education at the Corporation for Public Broadcasting. She is general editor of SHAKESPEARE SET FREE, a series of books which grew out of the teaching institutes.

Support to the Folger

Since 1990, grants totaling \$1,037,748 have benefited 195 teachers through summer institutes at the Folger Shakespeare Library. In other Folger projects, an academic-year institute—"Shakespeare Examined through Performance"—for college and university faculty received \$318,420 in support, and a \$354,000 grant enabled college and university educators to learn about Shakespeare through a two-year program consisting of a summer institute, weekend seminars, and a conference.

Shakespearean drama as it moves from page to stage was the topic of seminars for high school students created with \$68,891 in support.

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Continued from page 7

that you also note, in which Americans are very cynical, distrusting of government, yet, when asked about their own personal futures and their expectations, they are quite optimistic and they think that they're living in the best country on earth? Those two things don't seem to go together.

Lipset: I can give an explanation, but I'm not satisfied. I wrote a book, called *The Confidence Gap*, in the eighties, in which Bill Schneider and I reported on a myriad of public opinion polls. These showed a steady decline in confidence and trust in institutions from the early sixties on. One of our explanations, the principal one, I guess, was the increase in effectively presented bad news. Good news is not news. Planes that land are not news. The planes that crash are. The big bias in the media is not left or right, but bad news, a bias which you find in all of the media.

The bias has always been there but the print media is less effective. When you read a newspaper, you know somebody's written the story, that he's interpreting the news for you. With television, you see a picture—you are there. Schneider and I discussed the typical American family sitting around the fireplace, with their dog and the children. Everything is cozy. They look out the window, and what do they see? There are people killing each other, terrible things are going on. If a pollster asks them, "How are things with you?" they say, "Fine." When asked, "How are things with the country?" they answer, "It's terrible," because that's what they see. The tube is, of course, the window.

The Iowa Poll once asked people in Iowa what is the most important issue facing them. No. 2 on the list was crime in the streets. Some reporter took a look at this, said, "What crime, what streets?" So the poll went back to ask Iowans, "Where?" The answer was Chicago. The nightly news to Iowa came in from Chicago, and showed muggings and all sorts of bad things going on. They were

exercised by crime, not in Ames or Iowa City, but in Chicago.

Well, it's a simple explanation, maybe too simple.

The severe malaise these days is focused around politics, not around the economy. Political cynicism is very strong, as the support for Perot indicates. Gallup has been asking for a long time whether you'd like to see a third party, not whether you'll support it. About 20 percent did so in the 1960s; the figure is now up to 75 percent. It was 65 percent in '94. It's jumped 10 percent just since the Gingrich revolution. People are terribly discontented with the political process.

The third party that voters would like to see is not the party of a Father Coughlin or Norman Thomas. The alienated are not radicals; they are centrists. The discontented are not demanding a party that proposes to make fundamental change in the country, but one that has more integrity, honesty, decency, efficiency.

Hackney: But if you put that together with the Lou Harris poll—the poll on confidence in the country—almost every institution is represented, and they all go down together, they rise and fall together.

Lipset: On the whole it's true, the ups and downs go together, but some of the institutions don't. The church, the military stay up, they're at the top; they have periods when they also fall, but basically they haven't done badly.

Hackney: The rank order stays pretty stable.

Lipset: Pretty stable, yes. Politics has gone down a little. Congress is lower than it used to be. But the rank order on the whole is stable. There is an underlying discontent with elites and people running things, the establishment.

Hackney: In fact, it may even be a renewal. This discontent may be the fuel for the longing for traditional values.

Lipset: Right.

Hackney: While we're talking of politics, let me ask you something else. Your argument, it seems to me, will give great comfort to some kinds of conservatives, but not to others.

Lipset: Yes. On one hand I argue the evidence indicates that the basic values of the country are anti-statist, although the depression of the thirties introduced a social democratic trend. But this development, reflected in the New Deal, went against the American grain, and that grain is coming back. One reason the Republicans have done so well since World War II is that there's been a refurbishment of the traditional anti-statist individualistic values, with which they are more associated than are the Democrats.

On the other side, however—if you look at the statistics on the various things they've made issues about—we are the least statist country. We are taxed less than all but the Swiss, we have the lowest deficit. When I make this point to Republicans, they get furious. They'll say it isn't true, charging that I have left out the state and local taxes. But these are not left out; they're in the totals—county, state, federal, all taxes. We pay less taxes than anybody else except the Swiss and maybe the Japanese. The latter get a lot of public things done privately, but under government orders.

In comparative terms, we have a low budget deficit, not a high one. I don't know what the "right" level really is, but in comparative terms, we're not doing that badly. As for the need to go to the balanced budget, I've heard Milton Friedman say on a number of occasions that economic conditions do not correlate with deficits and surpluses. He says that if people want to believe deficits will bring the economy down and want to cut the government, he's perfectly happy to do it, since he wants to cut the government. If they want to cut back for the wrong reason, it's okay with him. But

as an honest man, he will not say that this is a reason for doing it.

Hackney: It seems to me that the way you've laid out your case, it does give some trouble to conservatives who would say that the reason we have all these sociopathologies, the high crime and all, is because we're too under state domination.

Lipset: Too dependent on government.

Hackney: If you look at your argument, it doesn't sustain that.

Lipset: No. If you take the theory that we're too dependent on government, it cannot be validated by internal comparisons. You have to look internationally. There's much more dependency.

Hackney: In other countries that have higher rates of sociopathology.

Lipset: Right, that's right. These are seemingly contradictory patterns. As you know, the Scandinavian countries have a very high illegitimacy rate, but they have stable family relationships, and the governments are very powerful.

Hackney: Right.

Lipset: Then, of course, there is the question of the health system.

I published a book on Canada and the U.S., *Continental Divide: The Values and Institutions of the United States and Canada*, in 1990. From my perspective, it's a book about the United States, using Canada as a comparative reference. But everybody has treated it as about Canada. I've given up trying to get people interested in anything Canadian. Audiences just pay no attention to what I have to say about the United States if it is presented in the context of Canada, so I just have to write about the United States in a general comparative perspective, as in *American Exceptionalism*.

Hackney: You're quite optimistic, aren't you?



Americans believe in equality,

and this, as Gunnar Myrdal wrote over half

Lipset: About the United States?

Hackney: About the United States, about life in general.

Lipset: Yes. I think if you compare the U.S. to other developed countries, we're not doing badly. There's a lot of exaggeration about negative aspects, and not only by the press. I've said that the left-right bias isn't the important one, but negativism is. But it is true that most of academe is on the left. Most people who write serious things are. This leads to a propensity to trust the negative side.

In this regard, it is important to note that Max Weber wrote that every scholar has a party line and, therefore, if his research results coincide with what he wants to find, he should distrust them and repeat his research. If the research contradicts his beliefs, then it's probably true.

Hackney: It's true.

Lipset: If you read articles and they coincide with what you believe, you usually footnote them; if they disagree, you subject them to a methodological critique. In the social sciences, there's nothing you can't undermine methodologically if you're smart enough. You can point out the possibility of spurious correlations or variables, which have not been considered.

Now, take the current mood in this country. There's a great pessimism about the stratification system— income, jobs, and the like. While much of the beliefs have a quality of truth, I think much of it is exaggerated, even wrong. One of the best sources in this area is Christopher Jencks, who I think is the smartest sociologist in the country, and who defines himself as a socialist. Jencks criticizes our discus-

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sion of poverty levels. He says that beyond looking at income distributions we should be analyzing consumption patterns. Take the question of the poverty level. To live decently in America, Jencks says, you need five things: You need a car, a television set, a place to live, food, and a telephone. Ninety-five percent of the population have these. Only 5 percent are missing one of these. He concludes that it's this 5 percent who are living in poverty.

Another issue in which he and other sociologists have been involved is the homeless. How many homeless are there? Peter Rossi, a very good sociologist, studied the question a few years ago by picking blocks in Chicago and seeing how many people there were at night. Rossi concluded that there were twenty-five hundred homeless in the whole city of Chicago, when people had been talking of fifty or one hundred thousand. The homeless

advocates said that's just not possible, that's not true, that there were many more. Rossi was given money to redo the study. And giving all the benefit of the doubt to the other side, the most he could estimate was thirty-five hundred. He projected from this finding that there are 250,000 in the country as a whole, not three million or five million. Now, 250,000 is still 250,000 people too many.

These larger figures somehow hang around, like the estimate that 10 percent of the population is gay. This is a figure that Kinsey presented from very bad samples. A number of different current sources, based on random samples, suggest that the correct figure is 2 to 3 percent.

Take the discussion about the quality of jobs. On the positive side, it is generally accepted that we have a lower unemployment rate than European countries, and that we've created more new jobs than the rest of the developed world put together over the last decade or two. But the critics argue that most of these are low-paying, less skilled jobs. Well, there's no question there are a lot of such jobs. We get what I call an hourglass. But BLS (the Bureau of Labor Statistics), has reported analyses job by job, and they don't come to that conclusion; they find most jobs are reasonably well paying.

Hackney: Yes. I've seen that.

Lipset: Nobody cares. The media people somehow want to believe the negative. This is part of the problem, too. We don't find the levels of discontent here that the negativists expect.

The situation is much worse elsewhere. In France with 12 percent unemployed, Chirac wanted to cut the welfare and education budget. He was stopped by student and popular protest. There is 12 percent unemployment as well in Germany, Sweden, and Britain. The Canadians have a much higher unemployment rate. Such conditions do not exist here.

Hackney: But you yourself cite surveys in which the majority of Americans respond that there is a moral crisis, and that the country's on the wrong track.

Lipset: Right. I'd say there are two factors. One, as I mentioned earlier, is television, the media presenting bad news. The other is a generational shift in terms of morality, with respect to attitudes to the family, illegitimacy, drug use, and so forth.

These changes in behavior shock at least two kinds of people. One is the still very large proportion of the population that is religious—that's another thing that's unique about the country, we're much more religious than Europe, because we are the only Protestant sectarian nation. The others, Catholic, Anglican, Lutheran, Orthodox, are church countries and more tolerant of moral digressions. The other is generational. Older people feel things are terribly out of sorts, that they can't talk to their children or grandchildren about behavior because they have a different set of values and expectations. This may mean we're moving into a pattern like that of the Scandinavians, who don't have to marry—many of them don't—and who have a higher illegitimacy rate. But the older and evangelically religious people don't feel this is good.

The Protestant sectarian tradition has been very anti-statist, the Baptists particularly. In the past, they were very moral, but took the view the state shouldn't intervene. Of course, they dominated the country and could maintain social control. Now they don't dominate in the same way; they are a minority. They feel their values have fallen by the wayside, so they've turned to advocate state action, even though to do so is a violation of their traditional principles.

Hackney: It's a real shame.

Lipset: Jerry Falwell did an interesting thing. I've got to give him credit. He says that he made a mistake when

he criticized Martin Luther King in the 1960s for getting involved in politics—that King was right, that he was wrong, that it is necessary to bring religious values to politics.

Hackney: But you do argue that there isn't a crisis of values in the United States.

Lipset: I don't know what to say. I think I deny there is a crisis, but moral concerns about values have been increasing. Drugs are not new—we had periods in the past where we had even higher drug use.

Take an area where you've been involved—political correctness in the universities. I was upset by a lot of the things that went on during the sixties. I was at Berkeley in '64. One of the reasons the Free Speech Movement started at Berkeley was not because there was no free speech at Berkeley, but the opposite. There were more active radicals at Berkeley than anywhere else in the country, by far. There were more radicals who could be mobilized. A very active socialist there told me that the seven or eight left-wing groups on campus had at least five hundred members before the Free Speech Movement started. Well, that was as many as were sitting around the police car at the start of the demonstrations.

The struggle for political correctness these days comes from the activists, the small minority, the 5 percent of American campuses who are on the left.

Values today are much different than in the early sixties. Even conservative Republican unmarried couples will live together, smoke pot. These are not left-wing behaviors. There has been a generational shift, they are part of the norms. But the compass is shifting back. I think people like Dinesh D'Souza and others who are outraged about what's happening on campus do not realize how conventional most of the students are.

Much of what we have thought of as radical, leftist, no longer is. The Republican record on affirmative

action is a good example. Quotas, as I document in my book, began in the Nixon administration in 1969-70. The libertarian Republicans were outraged as were many Democrats, and the majority soon expressed opposition to racial, ethnic and gender preferences.

Some time ago—early in 1995—Senator Dole proposed that the Republican Congress should repeal affirmative action quotas and preferences. Newt Gingrich, however, wrote him a public letter saying, in effect, lay off for a while. We have to first have a program for blacks before we can take this away from them, but we do not have it. I then happened to read a conservative monthly, the *American Spectator*, which reported that Gingrich spoke in July to one of their monthly dinner meetings. In this speech, he said, we can't be a national party unless we include every group in the country, not just the majority but all significant groups. And, therefore, we must have blacks. There must be a significant number of blacks in the Republican Party if we are to govern the country. And he added, we can't get them by asking them to support what we want for them. We have to ask them what they want for themselves and see whether we can support it. And he went on to emphasize that they want affirmative action. And unless we can find something to replace this, we can't take it away from them. At the same time the *American Spectator*, reported, Gingrich looked around the room, noted that there were no blacks present, and he berated them for this.

Americans believe in equality, and this, as Gunnar Myrdal wrote over half a century ago, is the American dilemma. He anticipated what would happen later in the civil rights movement of the sixties, saying that most Americans believe they believe in equality, they will not resist changes in the law designed to further equality. American whites, he wrote, don't believe in what they're doing. If the blacks make it evident that they're being discriminated against, the

whites will give in because they want to believe they believe in equality.

Hackney: You're clearly very much in support of the creed that you call the American creed. What holds the country together? Or, to be more precise, is it simply the democratic process, or is there some sort of belief in those creedal elements, that is, liberty and equality? Are there more values in the core than simply the political values, the values that some people call "civic nationalism" or "process liberalism," if you will?

Lipset: I think religion is part of that. As noted, there is a great difference between this country and Europe—in Europe the churches are almost empty. In Britain, the Methodist and other nonconformists still go to church, but in the Anglican churches, the ministers all get paid because they're civil servants, but almost nobody goes to church.

On the prestigious campuses, of course, you don't see religious behavior, at least among the faculty. The average intellectual on Sunday morning turns on the television and looks for the talk shows. If he happens to turn on Falwell, Graham, or Robertson, he quickly shifts the dial. He doesn't know that most of his fellow Americans are watching them.

I happen to have a student who's a passionate liberal Democrat. The other day he surprised me. I found he goes to church regularly, and this is not a contradiction for him.

Hackney: Not at all. It is a bit like expecting most people who are left of center to have been soft on Communism, too, when in fact the major strain of the Democratic Party was an anti-Communist left.

Lipset: Yes, until the Kennedy-Johnson era, the whole mess in Vietnam, which screwed everything up in the country.

Hackney: Are we in a period of shifting or ideological realignment?

Lipset: I was going to bring that up. It's important to recognize that the Cold War was a war psychologically. One of the attributes in war is that if you are for it, you don't criticize your side. You play up the good and ignore the bad. Once the war is over, however, you can get critical again.

Right after World War II, Churchill was dumped by the British population, who finally could get back at the Tories for all sorts of bad things which occurred before the war. In this country, too, the electorate turned against the Democrats, the people who led and won the war.

Well, I think that the end of the Cold War liberated people in the West to be critical, to reject the status quo, to try to overturn existing politics, to get back to other things. It also helped, I think, to legitimate the right, which had been out of power.

Hackney: Also, the Cold War provided a sure structure for one's notion of what was going on in the world. That structure is gone. We don't know what the new world order is. We don't know exactly what our national purpose is. Therefore, the people are left wondering. And that's all happened in the midst of tremendous economic change and a shift of values from the sixties.

Lipset: You're quite right about this. We do have this isolationist tradition. Today we want to forget about intervention policies, fostered by both World War II and the Cold War. Americans are returning to provincialism.

Hackney: Is that right?

Lipset: It does not surprise me. Americans were anti-Communist during the Cold War, which is different from being internationalist. A lot of the conservatives were supporting foreign affairs activism, not because they were interested in it, but because they were anti-Communist. Now that the Communists are gone, they don't give a damn. They, and many liberals, don't care what goes on outside the United States.



If you think

about the icons

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Certainly the frontiersman and rugged
individualism is central and strong.
But also, wagon trains going west
were communities,
and the barnraising and quilting bee
and all those things are very communal,
neighborly.**

Hackney: The sense of purpose and mission has gone down.

Lipset: And I don't know what will bring it back.

Hackney: It's hard unless you turn it domestically to perfecting the society at home in some way. This is back into the Protestant perfectionism.

Lipset: We still want to support the good guys, but we're not doing very much. The American interest in democracy abroad and doing good isn't really there.

But we do have a long history of trying to help people abroad. I found a book sometime ago about the intervention of the State Department on behalf of Jews; it was published in the 1940s. It documented a long history of intervention by the United States on behalf of Jews during the nineteenth and early twentieth centuries. Protests

were going out constantly from the State Department to foreign governments about antisemitic activities. We were constantly criticizing the Russians for pogroms. In fact, there was a trade treaty that the U.S. had with Russia which provided for the fair treatment of foreign citizens in both countries, which was denounced in both major party platforms in 1908 and was abrogated in 1911. You cannot credit this behavior to a Jewish vote or lobby. The whole relationship to Israel today in some ways continues this strain.

We don't recognize "evil" regimes, not because we are conservative or pro-capitalist. Francisco Franco recognized Castro six months after he came in power. We still haven't. Our Protestant sectarian tradition accounts for such moralistic behavior. The Europeanists—people like Kissinger and Brzezinski or—I don't know what I'd call him—the "tired Athenian," George

Kennan, get furious with morality interfering with American national interests.

Hackney: The foreign opinions of Wilson, I guess, is where the moral basis for American foreign policy gets its strongest impetus anyway. Pernicious.

Lipset: Yeah. Well, he was a very dedicated Presbyterian.

There is this fascinating occurrence during the Mexican War. A lot of the people in the north, particularly the abolitionists, were against the Mexican War, in large part because of the issue of slavery expansion. And thousands of American soldiers, including, according to articles I've read, some West Point graduates, deserted and joined the Mexican army. If you should be on the right side—if your country is wrong—then you're not supposed to support it.

Hackney: I don't know about that.

Lipset: There are two or three articles in historical journals on the desertions.

Hackney: That's the view of a country that has a moral purpose, which I think most Americans still feel, but it's not articulated very well.

Let me ask you about another thing that I'm interested in that may be somewhat tangential to your book. That is the notion of the tension between individualism and community. You talk about this a good bit. To go back, Tocqueville is the one who talked about American exceptionalism, and also the foreign visitor who emphasized American individualism most, and also the one who recognized America as a nation of joiners, in a strong, communal way. If you think about the icons of American history, there are almost as many that are communal as individualistic. Certainly the frontiersman and rugged individualism is central and strong. But also, wagon trains going west were communities, and the barnraising and quilting bee and all those things are very communal, neighborly.

We don't know any longer what are

progressive or conservative

politics or policies.

We are confused

by living through

rapid dislocation at

home and abroad.

It's hard to predict

where we are going.

Now, I have always thought that those two things aren't really in tension. They are parts of a single conception. They reinforce each other.

Lipset: I think you're right, given particularly that we didn't have a hierarchical class structure in the new communities.

My Ph.D. thesis was a study of what was then the first electorally successful social democratic movement in North America. The Canadian province of Saskatchewan had the first socialist government in a unit above a city.

I spent a year in Saskatchewan, which is north of and exactly like North Dakota ecologically. There were about eight hundred thousand people in Saskatchewan. It was the wheat belt, farms and small towns. The biggest place was Regina, with less than one hundred thousand people. In each of these towns, you had to have a hospital board, a school board, a library. The telephone business was local, and governed by farmers and villagers. So I started counting and I got up to 125,000 positions that had to be filled to run these institutions, out of eight hundred thousand people, men, women, and children. This created a civil society, much like that Tocqueville noted in the 1830s. A lot of these same people were leaders in all of these things. If you wanted something to happen, there was a leadership structure.

Before the emergence of the mass media, television, the movies, and the

like, people had to provide their own entertainment. In Saskatchewan the telephone system had a general ring, which meant everybody was supposed to pick their phones up. If somebody came to town, a preacher or a candidate for office, he would go to the telephone exchange and ask them to put out a general ring. And then he would announce there's going to be a meeting in the schoolhouse that night or in two days. Everybody would show up because there was nothing else to do.

These towns have disappeared. It was a different sort of society, communitarian if you will, but also individualistic. These people had their own farms, they were self-employed.

Hackney: But the two go together in that sense. I was also thinking about the virtuecrats, the people who are more devoted to the eighteenth century or Renaissance notion of republican virtue. The chief virtue is one's ability to see the common interest rather than one's individual self-interest. That seems to me to be not raw Hobbesian individualism, but a different sort of individualism that is connected to a community.

Lipset: Yes. Another aspect which I talk about in the book is philanthropy. People in this country give much more than those in other countries. They are anti-statist, but more philanthropic than other peoples.

The American labor movement, I think, is misunderstood. It never was a conservative movement, not even the old AF of L (American Federation of Labor), which was syndicalist. The Wobblies, the IWW (Industrial Workers of the World), were anarchist syndicalists. Both did not want to expand state power. Samuel Gompers, who presided over the AF of L for years, when asked about his politics, once said, "Well, I guess three-quarters of an anarchist." The AFL was much more militant than the European socialist unions. They had a higher strike rate, they engaged in more violence. But they were anti-government. Gompers

would say what the state can give, the state can take away.

There was a meeting in Washington not so long ago of some academic groups with AFL-CIO officials to discuss organizing plans under the new leadership. The labor people there were mostly young people. They were harking back to socialist ideas. But a strong feeling among them was, let's do away with the labor relations board. We should organize unions without the government being involved. What do we need labor laws or a board for?

Hackney: Which is to argue that these strong cultural values run through society left and right.

Lipset: One thing we didn't touch on is the change in society reflected in downsizing as well as up-sizing, the change in technology. Such adjustments happen periodically; they are part of the norm. They are not new horrible things. We are in a period in which the technological occupational structure is changing, and many people are being dislocated. For these people, what is happening is a tragedy.

Hackney: All these things are happening at once, too. You have this value shift from the sixties on—that people are not yet adjusted to—the end of the Cold War, the global economy and the technological change.

Lipset: And having so many of them together.

Hackney: Right. I think it does make people a bit more anxious than they would be otherwise.

Lipset: We don't know any longer what are progressive or conservative politics or policies. We are confused by living through rapid dislocation at home and abroad. It's hard to predict where we are going.

Hackney: There is no certitude, you seem to be saying, but then these are uncertain times. I want to thank you for this fascinating conversation. □

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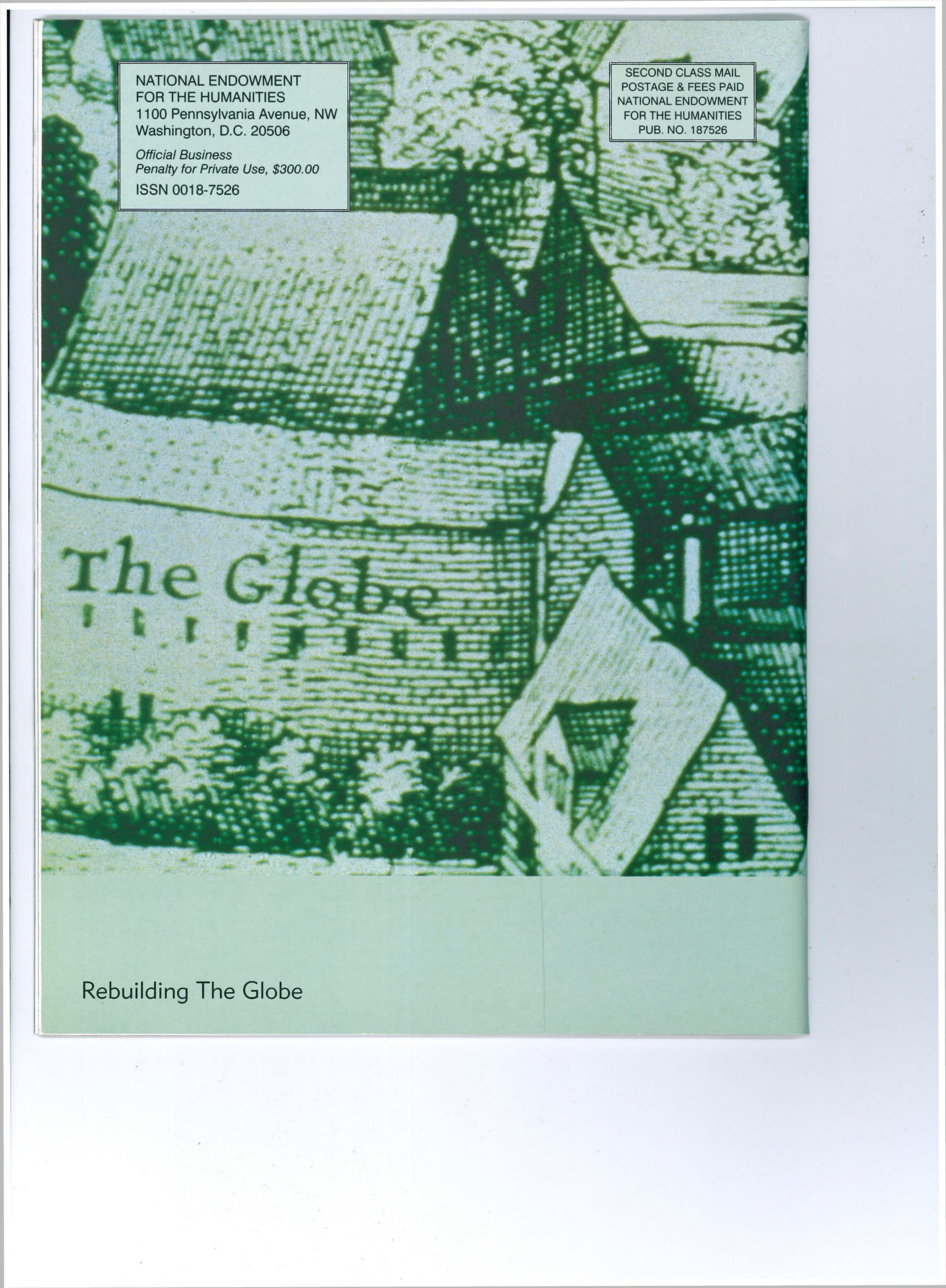
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