

Humanities

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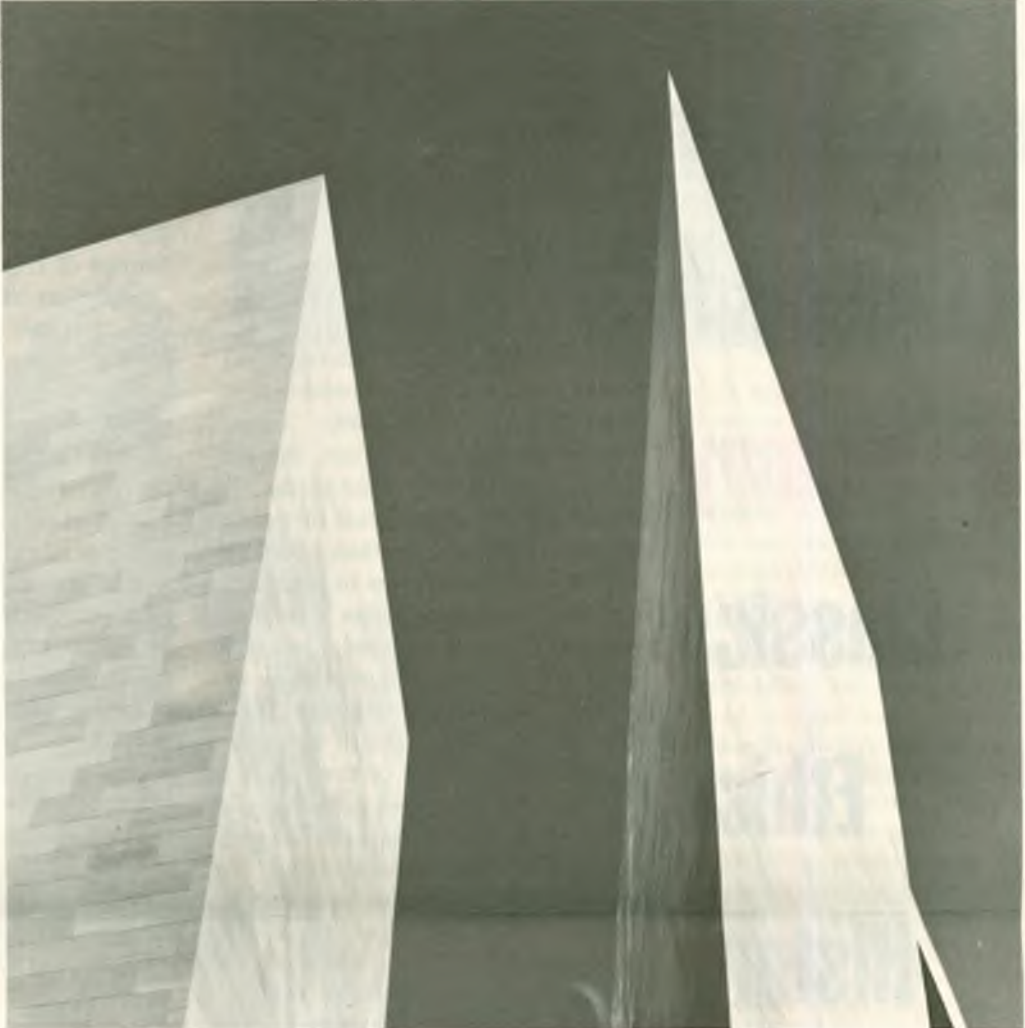
David Smith, Cubi XII, 1963

Hirshhorn Museum and Sculpture Garden



I. M. Pei, East Wing of the National Gallery, Washington, D.C., 1978

National Gallery of Art



Willem de Kooning, Ashville, 1949

The Phillips Collection, Washington, D.C.



Eero Saarinen, Chair, 1956

Philadelphia Museum of Art



The American Half Century

What has happened in

Anthropology

Archaeology

Art Criticism

Art History

Classics

Ethics

History

Jurisprudence

Language

Linguistics

Literature

Philosophy

Religion

Social Science

Much of the most provocative writing about art history appears in non-art historical journals which seem to be more receptive to critical and theoretical investigations than the *Art Bulletin*, an apparent citadel of convention. Many of the most stimulating writers on matters relating to art history are philosophers, psychologists, historians of English and French literature, semioticians, anthropologists, social psychologists and even critics. Institutionally, art historians do not appear to be sufficiently intellectual at a time when conceptual issues are invigorating other disciplines in the humanities and social sciences.

Even more, the art market has intruded on and complicated the art historian's task, if it has not compromised his judgment, while the blockbuster exhibition with its hefty, well-illustrated catalogue occupies the professional establishment. The confusion about "isms," the rise of women's issues, the impermanence of the avant garde, the overwhelming abundance of publications, the multiplication of artists and of new discoveries in art, the arrival of photographs as a worthy medium of art, increased specialization, and the lack of knowledge of German all combine to upset the art historian, when and if he or she considers the nature of the discipline and the purpose of professional activity within it. Fortunately for the academic pursuit of the field, very few seem to be preoccupied with what the winter 1982 issue of the *Art Journal* termed "a crisis." Most are content to follow the paths of a traditional art history, determined by positive principles of historical inquiry and informed by a diluted Warburgian approach to subject matter.

Yet, the history of art as a humanistic discipline has been weakened by the perceived exhaustion of its traditional concepts and questions that were largely formulated by central European, German-speaking scholars, many of whom migrated to the United States in the 1930s. A generation later art history had become legitimately historical in its approach to art, relying on a positivistic appreciation of facts, particularly when confirmed by written texts; it was a descriptive rather than analytical method, categorical rather than critical, denominative rather than metaphysical. Such a position helps to sort out works of art in a way that articulates history as a process of change. First, however, it requires lumping such objects together. But doing so tended to obscure the specific generative conditions underlying the creation of the artwork or the intention of the artist and often ignored the circumstances and manner of its original and subsequent reception. Exposition replaced explanation.

Most American art historians can be divided into interest groups,

separated often from one another by specialization and marked by a great resistance to theoretical movements in contemporary criticism—structuralism, hermeneutics, semiotics, reception theory—unless they are already passe. Since the publication of G. Kubler's *The Shape of Things* (1962), not all art historians are oblivious of the importance of applying theory and analytical concepts to the study of artworks. Those who are so aware tend to occupy themselves with the study of recent art, of primitive, pre-Columbian, and prehistoric art, almost as if such an intellectual approach were more useful in situations with less well-developed historical frames of reference.

Some art historians behave like antiquarians. They prefer to chronicle the works of minor, half-forgotten figures and they delight especially in archives. Certainly, the discovery and publication of archives have an important place in historical scholarship. Facts assembled about the making of artworks and about artists and their patrons, clients, and the public assist the historian in conceiving of the condition of art production, but the establishment of the conditions of making is both anterior to and separate from the artworks themselves, real entities with powers beyond that of the artifact.

Berensonian connoisseurship—that inexact science composed of intuition, taste, visual memory, and arrogance—has played a great role in the definition of the Masters, and continues to do so on a reduced scale. The extrication from the works of those peculiar salencies that mark the artist's presence is the true goal of the connoisseur. The establishment of such distinguishing congeries of form leads to the effective isolation of the oeuvre of a Master, to the definition of his personal style, and ultimately to a historical appreciation of the ramifications of that style. At issue today is the question whether the Master or the lesser artist is more responsive to society or less, more or less a representative of a particular time. Connoisseurship also informs the formalist approach to art, especially in the criticism of modern art achieved in the 1940s and 1950s by Clement Greenberg when the discerning eye of the critic seemed to be all important.

With the generation that entered into the professoriat in the 1950s and 1960s, iconographic research came to dominate the work of the leading scholars. Following the models established by the Warburgians and especially by Panofsky, these art historians looked for signposts of meaning within the constituent images in the work of art. This inductive method borrows something from the old hermeneutics, that study of the mysterious cloaked in the recognizable. It

assumes that the selection and inclusion of significant elements has been made consciously by the artist, who also incorporated material drawn from the repertory of images of his time. This position subsumes the proposition that whatever symbolic material was put in by the artist could be taken out by the scholar—something like loading and unloading a truck. It ignores the fact that an artwork is not only greater than the sum of its parts but the extractive proposition could obscure that interaction of parts which provides the integrating factor, the very modality of the representation. Furthermore, the iconographic method has greater success in dealing with descriptive, objective figuration but far less with the imagery of twentieth-century non-objective or abstract art whose symbolic language is more private but no less important. Picasso studies and the appearance of American abstract painting in the 1950s and 1960s, especially Action Painting, have loosened the grip of the Renaissance on the procedures of iconographic research. Meyer Schapiro's famous essay on the "Apples of Cézanne" showed the way to bridge the distance between different modes of representation on either side of naturalism.

The interest in the surface meaning of images, reduced to kernels of meaning, a form of semiotics without semiology, often translated into a search for conventionalized symbolic elements shaped by common usage and thus a key to *Kultur* rather than to *Kunst*. Arnold Hauser's development of a social history of art in the 1940s and 1950s represents an extension of the principles of the Frankfurt School and of cultural anthropology to the interpretation of artworks as documents of social action, an apparent product of a social mechanism. Gombrich's hostile review of Hauser (*Art Bulletin* 1953), which pointed out his failure to establish a critical paradigm, severely reduced the attractiveness of this generalized approach. Hauser's position was reversed in 1968 by V. Kavolis who sought instead to establish the social and cultural conditions of artistic expression without going as deeply into behavior patterns as Clifford Geertz.

Recently, scholars have turned to more limited social questions about the exercise of patronage, the effect of its presence in the Renaissance and of its relative absence in the nineteenth century, and the social condition of the artist and the context of his art—witness the *Art in Context* series of the 1960s and 1970s. More purely Marxist interpretations of medieval and modern art followed, as in the writing of O.K. Werckmeister and T.J. Clark. As Svetlana Alpers remarked (*Daedalus*, summer 1977), this new art history is directed to the work of art as a historical (arti)fact rather

than as one in a progression or sequence of modes and thus concentrates on the circumstances of the making of an individual artwork in the name of historical objectivity. Although such an approach may tend to depersonalize the artist and emphasize his membership and that of his audience in a particular society and *class*, it does develop the phenomenological importance of the artwork itself as an object to be seen, to be looked at very carefully, extending formal analysis in the direction mapped out by Foucault.

This radical history of art has an ideological posture, affirming the position that no subject matter is (or can be) innocent, and thus one must be sensitized to the role of bourgeois values in traditional art history and reject them; that representation in art, from a structuralist and post-modernist point of view, carries with it the imagery of power as a subtext; that academic or traditional artists in a time of creative revolution should be anathematized rather than studied in depth, lest the imprint of scholarly and critical approval be given to their works and themselves; that the realm of art, of artworks, and of artists—indeed, their very identification as such—extends beyond the boundaries of the traditional elitist categories and canons and reaches out to include popular and folk art, primitive and Third World art, women artists, the miscellaneous objects of material culture, and even photography. The result has been an enormous growth of the subject matter, of the substance of art history in the past fifteen years, perhaps an art history without values even if presented from an ideologically determined or a covertly idealist position. Unfortu-



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National Gallery of Art



1. A nineteenth-century engraving of *Laocöon*, a work of Hellenistic sculpture that was rediscovered in the sixteenth century. An influence on Michelangelo as well as other Renaissance artists, Laocöon has also become an important work in modern art theory.

2. *The Judgment of Paris* by Marcantonio Raimondi, after Raphael (ca. 1480-1530). The work is important not only for itself but as a medium for the dissemination of Raphael's ideas. Prints made from engravings were widely used for this purpose.

3. *Gare Saint-Lazare*, Edouard Manet (1832-1883), oil on canvas. Manet's work was the subject of much contention in his lifetime; today he is regarded as a modern master whose work is constantly undergoing reevaluation by art scholars.

4. *Corner of Lake Annecy*, ca. 1897, Paul Cézanne, watercolor. Although a transitory medium, watercolor was used by Cézanne to discover permanent forms in nature. Cézanne used watercolors as studies for his great paintings. His watercolors anticipate certain techniques of twentieth-century art; just as important as the painted surfaces are the blank areas of paper.

The four works of art shown here represent the use of various media by artists in different periods. Robert Motherwell (following page) is a modern American artist who has worked with a repertory of abstract forms to develop a style that is both elegant and weighty.

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St. Louis Art Museum



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National Gallery of Art



nately, this generous view is complicated by serious epistemological and aesthetic questions about what constitutes an artwork, questions raised by the philosophers Richard Wollheim and Arthur Danto, by the extraordinary expansion in the availability of images through photography and exhibitions, and by the attack mounted on the traditional forms of art by the modern movements of Dada and Pop Art. This democratization of the objects of art with its concurrent decline in aestheticism bears some relationship to the impact of the Annalists on historical studies but it has not yet been assimilated by art historians. For the art historians, the concept of "beauty" still has a restricted significance, even if it is no longer mentioned in discourse.

Beyond the specification of the art object, one soon encounters the problem of interpretation and its validation. The historical character of art would seem to depend on the determination of the meaning of artworks and the changes in the concepts and critical language used to grasp and explicate those meanings. The apparent instability of interpretation is not merely a hermeneutic problem of the kind envisioned by Ricoeur; it also challenges the very issue of validity in interpretation in a way not conceived by Panofsky with his aprioristic concepts of the study of art. He had developed the iconological approach to art whereby a perspective was gained into the *visual style* of a culture by ascertaining the endemic patterns of meaning found in its products at large. This transformational process seems to lie at the root of stylistic coherency and change, as recently investigated by O. Grabar in his study of the formation of Islamic art (1973) and by E. Kitzinger in his attempt to establish the beginning of Byzantine art (1977). Both works reveal

the methodological and terminological difficulties in defining any style, the primary historical-diagnostic tool of art history for more than a century. This is especially the case when the concept of a period-style is under attack, a concept already compromised by the stylistic pluralism of modern times (or are we too close?) and by the anti-elitist posture of many younger art historians who challenge the general idea of stylistic markers. Much of this animus is directed against the principles of nineteenth-century psychology with its emphasis on the subjectivity of the artist, formulated especially by Wölfflin on the model of Italian Renaissance and Baroque art. Sydney Freedberg's recent book on sixteenth-century Italian painting (1980) sensitively continues the Wölfflinian tradition in his synthetic treatment of the classical style in Italy where it belongs; Svetlana Alpers, *The Art of Describing. Dutch Art in the Seventeenth Century* (1983) shows where it does not, and why.

The psychoanalytic interpretation of art was initiated by Freud's examination of Leonardo's personality in the light of the psychic material that he found surfacing in the paintings. Meyer Schapiro's (1958) critique that Freud's interpretation was based on factual error and the misreading of pictures confirmed the widespread uneasiness about the validity of psychohistory. In the past twenty years E.H. Gombrich and Leo Steinberg often used their knowledge of psychoanalysis to elucidate the personal affect of particularized symbolic forms, preferred by Renaissance artists and by Picasso, for whom a complementary biographic tradition exists. Psychohistory has reappeared as an investigatory mode in analyzing the works of surrealist artists like Max Ernst, who employs a rich repository of private symbols or the

paintings of abstract artists of the New York School whose life-styles seem to impinge on their canvases; Caravaggio, Guido Reni, and Bernini are also ready subjects for such analysis. The danger in these approaches lies in the potential abuse of the aesthetic properties of the artwork in favor of its supposed documentary value as evidence of the artist's psyche, an issue brought forth in the confrontation between the psychoanalyst Robert Liebert in his study of Michelangelo (1984) and Leo Steinberg's fierce review. Other attempts to reach inside the artist have aroused less controversy: David Summers sought to define the mind of Michelangelo through the *language* of his art (1981), while Michael Fried developed the implications of the change in the mentalité of artist and beholder in the age of Diderot (1980) when the "window," as the condition of seeing painting since the Renaissance, became truly invisible because it no longer existed.

And now, in a most provocative work of art historical scholarship, Leo Steinberg has uncovered the deleterious effect on interpretation of the modern repression of the carnality of Christ, a vital motif in Renaissance art (1984). Such a redirection of critical concern from the artwork to the psychology of its interpreter suggests that art history is surely leaving nineteenth-century positivism behind as a false illusion, recognizing finally the temporal autonomy of the artwork and the dependence of the eyewitness on its powers.

—Richard Brilliant

Mr. Brilliant, a professor of art history and archaeology at Columbia University, is chairman of the Society of Fellows in the Humanities and chairman of the Program in Contemporary Civilization, both at Columbia. His most recent book is *Visual Narrative*, Cornell University Press, 1984.

Monster (for Charles Ives) by Robert Motherwell, 1959, oil on canvas.



Editor's Notes

The history of art has been called a record of the ideal goals that civilizations have set for themselves. What, then, are we to make of this frenetic half-century during which America became *mecca* to the art world?

In painting, in sculpture, in architecture—Americans have become preeminent. When asked to explain the reason for this phenomenon, one New York art critic said simply, "Two words. Adolph Hitler."

So the rise of New York as art capital began with the arrival of the artists-in-exile who in turn, taught a new generation of American artists. By the middle fifties, a receptive public, more and more stimulated by all things visual, embraced the artists and their art. With the Museum of Modern Art leading the way, a host of other galleries and museums mounted exhibitions of American art. Corporations joined individual collectors to become the modern patrons, sometimes transforming works of art into ever more valuable commodities.

It is useful to remember that despite the "commercialization" of contemporary art, artists have always struggled to resolve the competing demands of their art and their patrons. More troubling, perhaps, is the oversaturation of images in an increasingly visual society where an illusory moment of fame may rob the artist of time to develop and mature.

—Judith Chayes Neiman

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Four Decades of American Art

During the 1940s an expatriate painter in New York like Arshile Gorky could boast of his apprenticeship to Picasso, but by the 1950s the Americans were no longer looking to France. French artists were looking to them for inspiration.

This shift in the cultural focus that began during the Second World War is the first movement that art historian Dore Ashton analyzes in her most recent work, *American Art Since 1945* (Oxford University Press, 1982). The book, completed in part with a fellowship from the National Endowment for the Humanities, traces the uneasy course of American visual arts from 1945 to 1980, the thirty-five years of New York's reign at the center of the art world. Investigating the changes decade by decade, Ashton illustrates the major trends with works by artists who have achieved importance. She is quick to acknowledge that it is difficult to write a history of recent events; it is, therefore, her close personal scrutiny of the art world that justifies her choices of artists.

The introductory portion of the book documents Ashton's familiar terrain. She describes the developments of Abstract Expressionism emphasizing the contributions of individual artists and describing the revolutionary movement as a point of view rather than as a school. The prominence of New York is shown by the number of foreign-born artists who poured into the city as well as by the influence of American art abroad. French writer Michel Seuphor acknowledged the significance of New York by dedicating a special issue of *Art d'Aujourd'hui* to American art in which he designated Paris and New York, "the two art capitals of the western world," a brave gesture for a French intellectual to declare the loss of French hegemony in the arts. Ashton first articulated the complexities of Abstract Expressionism in her book *The Unknown Shore* (Little, Brown; 1962), then described the cultural milieu of the 1950s in *The New York School: A Cultural Reckoning* (The Viking



Arshile Gorky (1904-1948) at work on *Activities in the Field* panel from his Newark Aviation series in 1937.

Press, 1973). As painter Robert Motherwell once remarked, she wrote from the perspective of one who was actively engaged in the social and intellectual activities of the group.

The New York School of the 1950s established the first indigenous school of avant-garde American painters and sculptors whose works were followed by artists throughout the world. The 1947 State Department exhibition "Advancing American Art" that traveled in Europe and Jackson Pollock's participation in the 1948 Venice Biennale aided the dissemination of a contemporary American aesthetic. Rough, unfinished surfaces and inelegant materials were the Americans' contribution to a more vital and dynamic form of art. As critic Harold Rosenberg explained, these young American rebels of the New York School viewed their works as arenas for their activity as painters so that painting became an event for the artist. As an authentic new movement in American painting, Abstract Expressionism represented the postwar climate of adventure where, as painter William Baziotes explained, "What happens on the canvas is unpredictable." Jackson Pollock and Willem de



Abstract Expressionist Franz Kline in his New York studio in 1958.

Kooning achieved notoriety for their slashing brush strokes and messy paint splatters. Their ambiguous, open-ended paintings revealed the sense of alienation that characterized the lives of the artists of their generation, outside the mainstream of American culture.

As early as 1952, John Cage staged a multi-media Happening as a means of dismantling the "safe" structure of art. Cage continued the notion of risk taken by Pollock and de Kooning that was fundamental to the work of the next generation of artists. Pollock's vision of art as process, was advanced by Cage and embraced by younger artists. But by the early 1960s Jackson Pollock, Franz Kline, Arshile Gorky, and the prophetic colorist Morris Louis were succeeded by a group of younger, highly public artists who favored the mass culture that earlier artists had disparaged.

Ashton writes:

Looking back on the years of 1945 to 1960, the painter Louis Finkelstein summed up the impact of the commentators. He mentioned 'two major formulations, systems of judgment,' represented by critics Harold Rosenberg and Clement Greenberg. He thought Greenberg saw Abstract Expressionism as formal, 'a style like other styles, with achievable standards of structural com-

pleteness," while Rosenberg saw it as a break with the very idea of style. The generations touched by the debate seem to descend in two lines consistent with the Rosenberg-Greenberg axis. There were staining formalists, minimalists, and color field painters on Greenberg's line, and the anti-aesthetic Happenings, Pop and Street art derived from Rosenberg's line.

Ashton notes that aesthetic values in the art world eroded during the 1960s, the beginning of a period of confusion in which artists found that the "center did not hold." The diversity of art movements from Pop to Minimal to Happenings indicated a breakdown of accepted ideas of art. The descent from high culture to mass culture was most readily visible in Pop Art, an aesthetic that drew inspiration from nonartistic sources, frequently included industrially produced real objects, and insisted that "art is never necessarily unique." Andy Warhol, formerly a commercial artist, was the media star of the decade with his images of Campbell soup cans. Roy Lichtenstein borrowed the comic strip, and Claes Oldenburg mocked aggressive habits of consumption with his ironic transformations of familiar objects to gigantic proportions. In a bow to capitalism, Oldenburg open-

ed The Store to display his fantastic wares: hamburgers, cakes, pies, shoes, and fans to an increasingly hungry art public.

In 1959 Ad Reinhardt exhibited his almost invisible black on black paintings at the Betty Parsons Gallery, a move away from the emotional excesses of Abstract Expressionism to a contemplative examination of the clarity and completeness of the art object. Through the 1960s, a group of younger artists including Frank Stella investigated flat or geometric painting using pictorial tension as subject matter and reiterating Reinhardt's insistence on art as the subject of art.

The 1960s brought an upsurge of interest in art among a general audience, which had become more familiar with art history. Although artistic developments had been virtually ignored except by a small segment of the population during the 1950s, the 1960s saw a greatly expanded audience, which had begun to view works of art as commodities. An article in *Fortune* magazine in 1955 confirmed "the absorption of American art into American business." Simultaneously, the public interest in art generated a wealth of art periodicals and eager critics. As early as 1969 the recently defined Pop Art movement was already enshrined as the subject of a monographic text.

Art critics of the 1960s, Ashton mentions, tried to make sense of Pop Art and Minimalism, the major trends of the decade, by describing their flowering during an era of expansion and overlooking the differences among the many artists in an attempt to condense history.

In the midst of the grim turmoil of the 1960s, moods shifted quickly. One could speculate that the chaos in public life induced many to seek order in the categories of art. The heightened historical consciousness, with its need to document and define, affected perceptions. Artists and critics alike became captives of the idea of art history, tending to see the immediate with eyes accustomed to seeing from a great distance. Stylistic characteristics were attributed all too readily to disparate groups, and the language of art criticism became identical with the language of art history.

The next decade was marked by the diversity of successive styles in art. The experimentation of the 1970s was explained by the general perception of accelerated time and illustrated a new brand of confusion. Throughout the 1970s, there was an underlying current of interest in a return to social and political ideas in art. To address social issues and engage in Marxist dialogue, a group of artists in New York organized the Artists Meeting for Social Change in 1976. Advocacy by the counter-culture and others had a widespread impact on the awareness of environmental needs. Earthworks, temporary in-

stallations, and site-specific sculptures "became more frequent during the latter part of the 1970s, thanks to increased public funding, and earned sculpture, at least, a public tolerance that had not previously existed."

Several painters from earlier generations startled the art world with their radical shifts in style. Philip Guston abandoned abstraction for bold figuration, Frank Stella moved from minimalism through color geometry to jazzy painted reliefs, Jim Dine returned to lyricism, and Al Held expanded the scale of his geometric works to monumental proportions.

Artistic values and the vagaries of the art market shifted with the styles and by 1979 diverse critics including Roger Shattuck and Robert Hughes decreed the end of the avant-garde. The era of the 1980s ushered in post-modernism, which increased rather than diminished the confusion.

For Ashton, twentieth-century art continues the questions about art first posed during the nineteenth century: the pursuit of art for art's sake, accompanied by the anxiety and disaffection caused by a fear of technology. "The fear is not of a new means of doing things, but that the nineteenth-century notion of progress would remove the psychological and idealistic increment in art." It is the committed individual artist whose persistent search overcomes the obstacles.

The heroes of this book are Pollock and de Kooning, Franz Kline, Philip Guston, Adolf Gottlieb, Mark Rothko, and Ad Reinhardt—artists who eschewed the materialism that dominated American culture during the 1950s and has persisted ever since. Later generations of artists have frequently been seduced by the fame and riches that Ashton cautions contemporary artists to repudiate. Fame and fortune lure the artist, she believes, away from the serious pursuit of art. Fearing that artists are in danger of selling out to corporations, galleries, and museums—the business superstructure of art—she warns artists to avoid nationalism, populism, and big bucks and to reevaluate their positions. Among the serious young contemporary artists who still cling to the idealism of art, Ashton cites Stephen Greene, Stephen de Staebler, Jake Berthot, Deborah Remington, Paul Rotterdam, and Power Boothe. She asserts that we are now in a transition period and it is unclear what will emerge. But she entertains the possibility that some great accident may change the artistic milieu, bring us back to center, and dispel the shadows.

—Percy North

"American Art Since 1945"/Dore Ashton/The Cooper Union, NYC/\$10,000/1980-81/Fellowships for Independent Study and Research



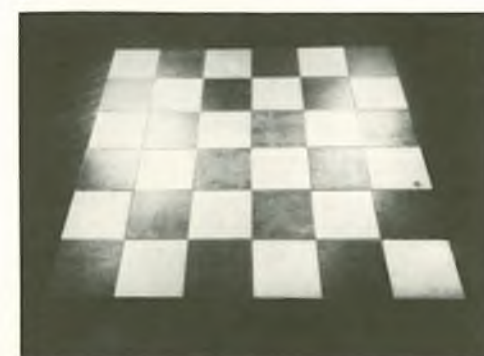
Hirshhorn Museum and Sculpture Garden



National Museum of American Art



Hirshhorn Museum and Sculpture Garden



John Weber Gallery

1. *Volta V* by Al Held, 1977, Acrylic on canvas.
2. Pop artist Roy Lichtenstein's *Sweet Dreams, Baby!*, a serigraph.
3. *Bus Riders*, 1964 by George Segal, plaster, metal and vinyl.
4. *Plains* by Carl Andre, thirty-six pieces, lead and copper, 1969.



courtesy of Mary Emma Harris

The Black Mountain Experiment



Sarah Cantelero Scott Archives



photograph by A. Lawrence Kocher



1. *Black Mountain*, 1945 by Amedee Ozenfant captures the mythical qualities of the College. The location of the canvas is unknown. 2. John Andrew Rice, Black Mountain's founder. 3. The Studies Building, designed by A. Lawrence Kocher in 1940 and constructed by faculty and students, 1940-1941. 4. Buckminster Fuller, *The Supine Dome*, 1948. Elaine de Kooning is at the center of the photograph.

photography by Clarence Karcher, courtesy of the photographer

In 1952 John Cage and Merce Cunningham staged what is generally considered the first Happening on a college campus where, four years earlier, Robert Rauschenberg had been the class dunce of the introductory design course, and Arthur Penn taught an acting class while enrolled as a student. This history of Black Mountain College, the experimental school and legendary artistic community that existed in the foothills of North Carolina from 1933 to 1957, contains dozens of such sidelights in the careers of giants. More importantly, for a school that never enrolled more than a hundred students at one time and was constantly beset by financial problems, Black Mountain had a remarkable record as the wellspring of much of the American avant-garde after 1960.

Perhaps the best way to grasp Black Mountain's impact is simply to scan the roster of now-famous creative artists associated with the school. The faculty included Josef Albers, Cage, Cunningham, Buckminster Fuller, Franz Kline, Elaine and Willem de Kooning, Beaumont Newhall, Walter Gropius, Eric Bentley, Paul Goodman, and the poets Charles Olson, Robert Duncan, and Robert Creeley. Some, like Albers and Olson, taught for years, assumed major roles in the administration of the college, and served as intellectual pillars of the tight-knit, bohemian community; others stayed a year or two or for only an eight-week summer session. Among the students were visual artists Kenneth Noland, Cy Twombly, John Chamberlain, and Kenneth Snelson, the late filmmaker Stan Vanderbeek, novelists Jose Yglesias and Francine du Plessix Gray and poets Jonathan Williams and Galway Kinnell.

Almost everyone who was a part of the Black Mountain scene for any length of time spoke later of its powerful affect. Mary Emma Harris, an art historian completing a comprehensive history of Black Mountain, finds that people who were there now think of the college as a sort of Camelot. Like Camelot, Harris says, "Black Mountain was not a peaceful place, but for a whole generation of American artists it was the symbol of an ideal community, a real Eden."

Like Camelot, also, Black Mountain is now so enshrouded in legend that the truth about fundamental developments there is more difficult to establish than one might expect. Harris, who is finishing the final manuscript of her book, *The Arts at Black Mountain College, 1933-1956*, for MIT Press, began her research in 1968 while working on a master's thesis at the University of North Carolina. Since then, with the help of three NEH grants, she has interviewed more than 300 people associated with the college, delved into minutes of

faculty meetings and other arcane records, and tracked down thousands of letters, photographs, and student works in personal collections. Often the simplest facts—who was at Black Mountain when, for example—are difficult to come by. "Most writing about Black Mountain," she explains, "has relied on interviews with people who were there, but who were reminiscing about events of twenty or thirty years before. Many confuse the facts or, relying on hearsay, tell about things that occurred when they weren't at the college."

When published, Harris's book, which will contain a complete roster of faculty and students, as well as her interpretation of the college's broad influence, should serve as the definitive reference work on Black Mountain. Harris's approach differs from that of historian Martin Duberman in his 1972 book, *Black Mountain: An Exploration in Community*, the first major general interest publication on the college. "In his penetrating study Professor Duberman was interested primarily in the interpersonal relationships and internal politics of the small experimental community," Harris says. "That's important, but I am also interested in the professional activities of the people who were there and in the educational philosophy of the college. How did Black Mountain influence its faculty and students as artists? What was the content of the courses taught by Albers and Olson? My book emphasized the arts as the center of the curriculum at Black Mountain."

The college's unusual curriculum was the brain child of John Andrew Rice, its iconoclastic founder and professor of Latin and Greek. When Rice was dismissed from the faculty of Rollins College in Florida—chiefly because his behavior as a gadfly made him unpopular with the administration—he and three other dissident Rollins faculty decided to create a new college following the principles of progressive education articulated by John Dewey, Alfred North Whitehead, and A.S. Neill, the founder of the Summerhill school in England. Ironically, Rice saw the arts as central not because he planned to incubate great artists but because he believed education was inextricably tied to personal integrity. Art, by constantly requiring the artist to make choices and to stake his reputation on them, inculcates that integrity. According to Duberman, Rice "was not chiefly interested in producing painters, musicians, poets, but in making democrats, people capable of choosing what it was they proposed to believe in, what was going to be their world."

The arts, Rice once wrote, "are, when properly employed, least subject to direction from without and yet have within them a severe discipline of their own."

Guided by this philosophy, students designed their own programs from their first days on campus. There were no required courses, few exams, and no grades. Students began in the junior division, sampling a potpourri of small discussion classes until they felt ready to specialize in a particular field. To move into the senior division at this point, they had to pass a comprehensive set of oral and written exams. When ready to graduate, they faced a second set of comprehensives, a prospect so intimidating that few ever made the effort to graduate. Somehow a degree was not the point at Black Mountain.

The college's regimen also tried to break down the traditional line between the formal curriculum and extracurricular activities, and sometimes even the division between faculty and students became cloudy. Afternoons were devoted to the work program, which might involve a student in milking cows or working alongside a faculty member to put up a building. "The most important teaching," John Cage remembers, "went on at the dinner table," where student-faculty conversations continued into the night.

Rice realized early that getting the right person to teach art was crucial to the success of the college. He found Josef Albers. When the Nazis closed the Bauhaus in 1933, Albers, who had taught there, and his wife Anni, a weaver, found themselves out of work. Rice hired them sight unseen on the recommendation of the distinguished architect Philip Johnson, despite or perhaps partly because of the fact that Albers spoke very little English. Asked on the day he arrived at Black Mountain what he planned to teach, Albers replied in his minimalist way, "I want to open eyes."

By all accounts, Albers turned out to be an extraordinary teacher who opened many an eye. He was the college's dominant intellectual influence after Rice resigned in the

1940s. In his design courses, Albers modified Bauhaus techniques to lead his students through investigations of basic visual properties—material, color, texture. There were hours of exercises in drawing straight lines, folding and refolding paper, building projects that stressed the illusionary surface of different materials, and always the Albers-led class discussions of everyone's work.

Albers strove to inculcate a difficult double awareness: an appreciation for the properties inherent in concrete objects and, at the same time, respect for one's own unique voice as an artist. As he told Duberman years later, "My greatest warning to my students is always 'Please keep away from the bandwagon, from what is fashion and seems now successful or profitable. Stick to your own bones, speak with your own voice, and sit on your own behind. How can we say that in ethical terms, or in moral terms? 'Be honest and modest!' These are the greatest virtues of an artist."

Robert Rauschenberg studied with Albers for two semesters at Black Mountain in 1948-49. While Rauschenberg was frequently the butt of Albers's sarcasm in class, he still speaks of Albers as his most important teacher. "He was a beautiful teacher and an impossible person," Rauschenberg recalled in the biography by Calvin Tomkins, *Off the Wall: Robert Rauschenberg and the Art World of Our Time*. "He didn't teach you how to 'do art.' The focus was on the development of your own personal sense of looking. When he taught watercolor, for example, it was about learning the specific properties of watercolor—not about making a good picture. Drawing was about the efficient functioning of line. Color was about the flexibilities and the complex relationships colors have to one another. All these things in a sense were about—don't trust your own ideas, because things are more specific than that. I found his criticism in class so excruciating

and devastating that I never asked for private criticism, which you could do there. Years later, though, I'm still learning what he taught me. What he taught had to do with the whole visual world, and it applies to whatever you're doing—gardening or painting or whatever."

One school of opinion among former students of Albers is that his methods actually seemed to work best with the more ordinary students, those without the natural talents of a Rauschenberg. Dennis Ichiyama, a professor in the creative arts department at Purdue University, is now investigating this aspect of Albers's teaching under a small NEH grant.

In 1949 Albers left Black Mountain, eventually becoming chairman of the department of design at Yale. As a student at Yale in the late sixties, after Albers had retired, Ichiyama was impressed with the introductory design and color courses Albers had established there. However, as a teacher of basic design at a half dozen universities since then, Ichiyama has noticed a fundamental lack of agreement on what to teach. "There are two camps, broadly speaking," he says, "those who want to see art and design integrated in these courses and those who say they can't exist together. Many exercises in what is called 'foundation design' are watered-down versions of Bauhaus exercises. I teach basic design to freshmen usually once a year, and I find there is something missing when I get them, certain core things that have to be taught. What I want to know in as much detail as possible is what went on in the courses Albers taught at Black Mountain, what the actual student exercises were in basic design, drawing, color. I don't necessarily want to duplicate this approach, but it appeals to me as a possible way of teaching the diverse students you get at a large public university."

Ichiyama plans to use his \$500

NEH travel grant this year to visit the Albers Foundation in Orange, Connecticut, where he has learned there is a small collection of slides of students' work from Black Mountain days. Eventually, he intends to publish his findings in *Print* magazine.

Mary Emma Harris focuses much of her forthcoming study on the Albers era as well. There are a number of misconceptions about Black Mountain, she points out. "It's often thought of today as a free-spirited, do-your-own-thing kind of place; people don't realize that it was built on a strong intellectual foundation. The main reason [for the confusion] is that in the 1950s the college's focus did shift somewhat. Since Rice and Albers rarely spoke or wrote about Black Mountain after they left, the college became identified in subsequent years with the group of poets dominant in the 1950s—Charles Olson, Duncan, Creeley—a fairly prolific group. I'd like to restore a more balanced view. It's important to realize that Black Mountain did not take place in a vacuum, that it had deep roots in earlier twentieth-century efforts in progressive education."

Part of the reason Harris has been working on her Black Mountain book for better than fifteen years is that she wants to provide a well-balanced account. Black Mountain seems to have had a powerful but *Rashomon*-like effect on people who were there. Talk to ten different former students, and one is likely to receive ten distinct impressions of the college. There are massive collections of Black Mountain material in the North Carolina State Archives, in Charles Olson's collections of papers housed at the University of Connecticut, and in the personal collections of some faculty members like the physics teacher Theodore Dreier.

Some of Harris's most exciting discoveries, however, have come from tracking down ex-students and, in particular, locating visual material. "I've uncovered about

North Carolina State Archives



courtesy of Mary Emma Harris



(left) Josef Albers, whose influence is still felt in university art departments, with students at Black Mountain. (right) A design study from Josef Albers's class by Ruth Asawa.

twenty student portfolios of work done at Black Mountain," she says, "and quite a few casual photographs of events at the college. Often the person taking the picture was a student and not necessarily one of the important personages at the college. These informal photographs are fascinating to read. You can tell an enormous amount from the details—how people were dressing, the style of a chair, how people are positioned in relation to each other."

Beset by a variety of problems during the 1950s—the insurmountable one being the dwindling number of tuition-paying students—Black Mountain finally closed its doors, despite heroic and sometimes absurd efforts to save it. In addition, during the Olson era the powerful creative forces turned loose in a tiny community led to a kind of implosive collapse. "What one remembers first about Black Mountain," Francine du Plessix Gray, a student in the early fifties, has written, "is the sheer energy of its rebelliousness against all traditional literary forms and poses of objectivity; its dangerous and prophetic surge towards subjectivity, self-expression, self-exposure; its equally prophetic dedication to abolishing barriers between art and life. To Olson, the confessional journal engaged in with full sincerity was an infinitely nobler art form than any courteous short stories ever published in *The New Yorker*."

A.Z. Freeman, presently a professor of history at the College of William and Mary, taught one year at Black Mountain and recalls the anarchy of the college all too well. He tells the story of the disconsolate drama teacher who, when asked why rehearsals were going badly, replied, "It's the students. They'll philosophize about the play, but they won't learn their lines."

"The freedom to create—painting, dance, drama, music, poetry—it was there," Freeman wrote afterwards. "The discipline to sustain artistic work only rarely was."

Mary Emma Harris devotes a considerable portion of her book to Black Mountain's last years. In her view the college died from a combination of internal and external causes. "The college made a great effort to arrive at the proper balance between structure and freedom," she states. "Much of what Black Mountain achieved in its early years resulted from the European influence; these faculty were accustomed to a disciplined environment, and they provided a solid base for all the experimentation. After the war there was a greater emphasis on freedom and, perhaps, little understanding of the effort it had taken to keep the place going and hold it together in the thirties. At the same time, the

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photograph by Gail Ellison



If, when confronting an Abstract Expressionist canvas, you are inclined to search the painting for an image rather than respond to it as a "process" or a "gesture," refer to page 54 of Lawrence Weschler's biography of California artist Robert Irwin, *Seeing is Forgetting the Name of the Thing One Sees* (University of California Press, Berkeley, 1982). In Irwin's description of his method during his brief Abstract Expressionist period in the late fifties, the process, which has been named the subject of Abstract Expressionist art, unfolds before you:

When you were ready, you faced the empty expanse of white canvas and made your first stroke. You were looking for what was interesting and what could be. You went through all the possibilities in your head, edited them down, distilled them, and then you made your next gesture. You'd make a stroke—in there, say—you did something. Then there was a flurry of activity in which you dealt with that. You then lapsed into a period in which you tried to decide about what you'd just done. Was it interesting? Did it work? What demands did it make? So there were periods where the thing moved along like a dialogue, where you'd push and look, push and look, back and forth. Flurry and lapse. And this continued until the painting seemed resolved. . . .

Weschler's intimate portrait of the artist paradoxically holds dozens of such broad revelations: not only about the process of art, but about the Cubist legacy to contemporary art, and about the intersections of art and philosophy, especially in theories of perception. Completed with NEH support, the book carefully follows Irwin's single-minded pursuit of a line of inquiry that calls into question, one by one, the conventions of painting: image, line, frame, focus, permanence.

Once Cézanne connected the curve in a branch in the foreground with the bend in a river in the background, artists have confronted a different problem of space in painting. The ensuing Cubist explosion at the beginning of the century shattered traditional perspective into a flat maze of interchangeable fragments of figure and ground

Perceptions of Robert Irwin



Nine Spaces, Nine Trees by Robert Irwin. The Public Safety Building Plaza, Seattle, Washington.

National Endowment for the Arts

that hovered near the surface of the picture. The Frenchman George Braque, not Picasso, painted what gave the movement the name "Cubism" in *Houses at L'Estaque* (1908), an intermingling of planes of foliage and of houses painted in Cézanne's greens and golds. In it Braque introduced possibilities that modern artists still pursue; among them, Robert Irwin.

In Weschler's book, Irwin discusses his place in the artistic tradition of Cubism.

"We organize our minds in terms of this hierarchical value structure," Irwin says, "based on certain ideas about meaning and purpose and function."

This value structure, according to Irwin, determines what we see—not just in art, although value dictates perception there too—but in the world at large.

. . . As I walk through the world, I bring into focus certain things that are

meaningful, and others are by degrees less in focus, dependent upon their meaningfulness . . . to the point where there are certain things that are totally out of focus and invisible. . . .

If you go from a classical painting, in which you have a strong figure-ground distinction, all the way to cubism, what you've really done is to flatten this value structure. What you're saying in cubism is that the figure, this thing of value, is no longer isolated or dissociated from ground by meaning, but that it's interlocked and interwrapped with this ground, that they're interdependent.

If you take the cubist idea and really press it, though, what you have is what I was now being forced to deal with. . . . In other words, the marriage of figure and ground—which is how they always term the cubist achievement—of necessity leads to the marriage between painting and environment. . . . When I married painting to the environment, suddenly it had to deal with the environment around it as being equal to the figure and having as much meaning.

Irwin performed the marriage with what Weschler calls "some of the most grace-filled achievements in recent American art history," a series of works labeled "discs." Although the discs are probably Irwin's most popular works, the artist would not consider them his most successful. "It was as if," writes Weschler, "the beauty of the discs was rendering their achievement invisible."

It is somewhat misleading to call them discs at all. Even though a large (about five feet in diameter), slightly convex disc is the painted object in the work, the lighting and shadows and neutrally painted wall behind share equally in the work's substance—or lack of it. Irwin was questioning with these creations the idea of focus in art; he was striving for a work that reached past its man-made edge into the space around it. "That was the real beauty of those things," Irwin says, "that they achieved a balance between space occupied and unoccupied. . . ."

Irwin's search for answers to the questions posed by the discs and by some "post-disc" works, including the subtle alteration of a room at the Museum of Modern Art, is a manifestation of his excruciating integrity as an artist. As Irwin explains it, "My questions had now become way in excess of any answers that I had, or even any possibilities. In fact, . . . the dilemma was that all my ques-

tions now seemed external to my practice."

He sold his studio and supplies and, for a time, stopped. When he returned, he launched the site installations, work for which he is probably best known.

One such installation hangs in the cortile atrium of the recently restored Old Post Office building in Washington, D.C., where the offices of the National Endowments for the Arts and Humanities are located. Like all the works from this stage of Irwin's career, the installation is a product of the space it inhabits; like many of his installations, it is composed of whispery substances that blend the seen and the unseen. A grid of rectangles made from sheer, transparent scrim is suspended by nearly invisible steel wires from the building's huge, vaulted skylight and bisects the atrium longitudinally. The rectangles of scrim are complemented by the rectangles of space above and below them so that space and scrim are all of a piece. These rectangular "windows" echo the shape and scale of the windows around the atrium. They catch the shifting patterns of daylight washing in from the skylight above.

Critic John Russell may have best captured Irwin's intent with these installations in a comment about one of them at the Pace Gallery in New York. After describing the wall of scrim and delicate lighting that constituted the piece, Russell

wrote, "I won't say that the experience compares with one's first entry into Chartres Cathedral, but the job is done with Mr. Irwin's habitual discretion and finesse. Downstairs there are some very fine drawings by Picasso, DuBuffet and others that come across all the more strongly after the exquisite evasions of Mr. Irwin." Heightened awareness of perception is Mr. Irwin's goal.

Unencumbered perception of his subject is Mr. Weschler's.

Seeing is Forgetting the Name of the Thing One Sees was first published as a series of profiles in *The New Yorker*. Since that time, Weschler has been on the staff of that publication. His work as a reporter gives him frequent occasion to think about objectivity.

"I don't believe that there is an objective truth," Weschler says. "Truth arises in the interaction between readers and texts. I aim for transparency." Weschler wanted his biography "to recapitulate the experience of getting to know Bob Irwin." Indeed, Irwin speaks unmediated through much of the book.

He recalls his days as an art student, for example, visiting museums in Paris:

. . . after a while it got to the point where I'd enter a room and just twirl around and go to the next one and twirl . . . I was so --- tired of brown paintings, I mean, they all looked exactly the same! . . . I could enter a room and go like that, zap, and pick out the one or two paintings that were interesting in terms of technique, like some Davids . . . some Vermeers. . . . But as for the Renaissance . . . I wasn't interested in any of that stuff.

This unobstructed view is partly a result of the origins of Weschler's study—the UCLA Oral History Program, with which Weschler was an editor. In the course of his work with the oral history project, Weschler edited recordings of Irwin describing what he was trying to achieve. He sent Irwin a post card: "Have you ever read Merleau-Ponty's *The Primacy of Perception*?" Irwin showed up at the offices a few days later.

"My book is a result of the next two and a half years of lunches," recalls Weschler. Weschler helped direct Irwin's reading through a number of philosophers germane to the artist's investigations of perception: Husserl, Wittgenstein, Michael Polanyi. (The book's title is based on a statement by Paul Valéry.)

"I had studied phenomenology with Maurice Natanson," says Weschler (Natanson's National Book Award-winning *Edmund Husserl: Philosopher of Infinite Tasks* is included in the bibliographic note to *Seeing is Forgetting the Name of the Thing One Sees*.) "I had been trying to master Husserl, whose key notions are the removal of essentials

and a series of reductions [to get to the essence or the concept of what is to be known], by reading and studying. And here is Irwin, who had never read a thing about phenomenology, but had been living it!"

Irwin works from a fundamental assertion of the primacy of perception. Weschler explains the artist's philosophy:

Descartes argued that the fundamental, originary moment, when everything else had been stripped away, occurred in the *cogito*: *Cogito ergo sum*. I think therefore I am. . . . For Descartes, it is the thinking mind that perceives. Irwin, by contrast, feels that prior to the Cartesian *cogito* there is, as it were, a "precogito," which is the originary premediated perceptual field, and that all thinking has designs, lays designs, across this field. Irwin's perplexing challenge to us is that we think about that endless moment of precognitive perception.

If it is true that artists have not seen space in the same way since the Cubist revolution, it is also true that few artists, not to mention art historians and art critics, have seen Cubism itself in the same way. Weschler has recently written about another artist whose thinking about perception has taken his career in a completely new direction . . . and one leading in nearly the opposite direction of Irwin, though they both claim fealty to Cubism. David Hockney, also a Los Angeles artist, has also abandoned paint, only temporarily, to construct Polaroid collages.

Weschler's profile of Hockney that accompanies these collages in the just-published book, *Camera works*, discusses the debt of the works to Cubism. He quotes Hockney:

Analytic cubism in particular was about perception. . . . If there are three noses, this is not because the face has three noses, or the nose has three aspects, but rather because it has been seen three times. . . .

What's at stake for me in this sort of work . . . is the revitalization of depiction. The great misinterpretation of twentieth-century art is the claim . . . that cubism of necessity led to abstraction. . . . But on the contrary, cubism was about the real world. . . . Faced with the claim that photography had made figurative painting obsolete, the cubists performed an exquisite critique of photography; they showed that there were certain aspects of looking—basically the *human* reality of perception—that photography couldn't convey.

One wonders if Weschler chose to write about Hockney for the very reason that his thinking about Cubism contradicts Irwin's interpretations. In his "transparent" portrayals of these two differing artists, is Weschler constructing an argument about the interpretation of Cubism?

Weschler finds the similarity between the two more intriguing than their differences. In his mind they

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Robert Irwin's site installation in the atrium of the Old Post Office, Washington, D.C.





photograph by John D. Schiff

The Internationalization of American Art

In October 1942 two events occurred that together signaled the transformation of New York from a provincial art center to the art capital of the world.

The first was the opening of the exhibition *The First Papers of Surrealism* at the Whitelaw Reid Mansion, 451 Madison Avenue. Organized by André Breton as a benefit for the Coordinating Council of French Relief Societies, the show, the title of which referred to an immigrant's first citizenship papers, included works by leading Surrealists-in-exile, among them Max Ernst, André Masson, Matta, Gordon Onslow-Ford, Kurt Seligmann, and Yves Tanguy as well as by their most promising American acolytes such as Alexander Calder, David Hare and Robert Motherwell. The installation, which consisted of sixteen miles of twine woven into a labyrinth, was created by Marcel Duchamp, who had escaped from Vichy, France, a month before under the auspices of the American-based Emergency Rescue Committee (ERC).

Two weeks later, Peggy Guggenheim inaugurated her gallery, *Art of This Century*, designed by Kiesler, with a benefit for the American Red Cross. Claiming impartiality between Surrealism and nonobjective art, Guggenheim wore one earring by Calder and one by Tanguy to the opening festivities. At *Art of This Century*, younger American artists could see Ernst, Piet Mondrian, and other European exiles who, lacking the café society of Paris, found it a congenial meeting place.

The forcibly transplanted European artists lent an immediate

vitality to the art scene in New York. Having come originally to Paris from diverse places—Marc Chagall and Jacques Lipchitz from Russia, Matta from Chile, Wilfredo Lam from Cuba, Onslow-Ford from England, Ernst and Hans Richter from Germany, Mondrian from the Netherlands, and Kurt Seligmann from Switzerland—they were far more cosmopolitan than their literary counterparts, who were mostly part of the German-speaking migration. Many already had American dealers; Pierre Matisse and Curt Valentin, both immigrants themselves, showed Chagall and Lipchitz respectively.

For other artists, however, the Museum of Modern Art was their only point of contact. From its opening in 1929, MOMA was devoted to introducing international modernism to an American audience. One extremely influential exhibition, mounted in 1936 by the museum's founding director Alfred H. Barr, Jr., was particularly important to the School of Paris refugees. Entitled *Fantastic Art, Dada, Surrealism*, it included works by Duchamp, Ernst, Masson, László Moholy-Nagy, Seligmann, and Tanguy, all of whom soon crossed the Atlantic. Indeed, many of the artists in flight from Hitler owed their lives to the efforts of Alfred Barr and his wife Margaret Scolari Barr, who worked assiduously, with Alfred providing lists of imperiled artists and Margaret, at the ERC's New York headquarters, doing much of the onerous paperwork required for visas, passports, affidavits, ships' passage, and money. Between 1940 and 1942, the Emergency Rescue Committee, op-



3



photograph by George Platt Lynes

erating out of Marseilles under Varian Frey and aided by the Barrs, Thomas Mann, and others, saved the lives of at least 1,500 leading European scholars, political and labor leaders, and artists.

With Hitler's defeat, the paths of the artists-in-exile diverged. By 1950 Breton, Chagall, Lam, Léger, Masson, and Matta were back in Europe. Duchamp, Ernst, Lipchitz, Onslow-Ford, Richter, Seligmann, and Tanguy, on the other hand, opted for citizenship. During the McCarthy era, however, Ernst, like Thomas Mann, reversed his decision and returned to France.

4

photograph by Wolfgang Volz



1. *First Papers of Surrealism*, a New York exhibition in 1942, combined works by Surrealists-in-exile with those of young American artists. Marcel Duchamp designed the installation with sixteen miles of twine. 2. *Moonmad* by Max Ernst, bronze sculpture, 1944. 3. Fourteen artists-in-exile prior to their joint exhibition at the Pierre Matisse gallery. (First row, l to r) Matta, Ossip Zadkine, Eve Tanguy, Max Ernst, Marc Chagall, Fernand Léger. (Second row, l to r) André Breton, Piet Mondrian, André Masson, Amedee Ozenfant, Jacques Lipchitz, Pavel Tchelitchew. (Top) Kurt Seligman, Eugene Berman. 4. *Surrounded Island* by Christo, Biscayne Bay, Florida, 1980-83.

Most of the Surrealists who spent the war years in New York were in mid-career. Although some found artistic stimulation in their transplanted surroundings, it was their presence rather than their art that proved crucial to the emerging American generation. The Europeans were catalysts; they injected confidence, sophistication and prestige into what had been an insular art community.

At the war's end, other artists who had been stranded abroad were finally able to emigrate; the most notable of these were Max Beckmann and Naum Gabo. Also

arriving during this period were children of Holocaust survivors who today form a new artistic generation; among them are Joshua Neustein in New York, Dina Dar in Los Angeles, Alice Kahana in Houston, and Mindy Weisel in Washington, D.C.

Among the interesting personalities on the post-war American art scene was Joseph H. Hirshhorn, perhaps the most important collector of modern art to emerge from the immigrant milieu. Abrasive yet charming, shrewd yet vulnerable to flattery, Hirshhorn never denied his background. As a plaque in the lobby of the museum bearing his name attests, he considered the gift of the collection to the United States as a small repayment for what this country had done for him and other immigrants.

When Hirshhorn began acquiring contemporary art in the 1940s and early 1950s, his immigrant identification colored his selection of works by such artists as Raphael Soyer, Saul Baizerman, David Burliuk, Chaim Gross, and Joseph Stella. His affinity for the paintings of Arshile Gorky and Willem de Kooning may have similar origins. However, as his pace of collecting accelerated in the 1960s, this pattern did not extend to younger artists. With the purchase of a house in Cap d'Antibes, Hirshhorn became more international in outlook, often acquiring American art from Paris dealers and the works of Europeans in New York. Of his earlier immigrant-related enthusiasms, only those for Raphael Soyer (but never Moses or Isaac) and de Kooning remained strong.

De Kooning and his colleagues benefited most from the World War II encounter with Europe's avant-garde. Thus by the decade's end, Abstract Expressionism, America's first indigenous modern art "ism," began to dominate the international art scene. "The New American 'abstract' art, the first to appear here without a foreign return address," Harold Rosenberg once wrote, "constituted interestingly enough, the first art movement in the United States in which immigrants and sons of immigrants have been leaders in disseminating a style. . . ." De Kooning, Gorky, Mark Rothko, Hans Hofmann, Phillip Guston, and Jack Tworikov are the best known of the foreign-born Abstract Expressionists; many other immigrants also participated in the movement.

It would be as wrong to claim that immigrants have shaped all post-war American art forms as it would be consistently to deny their contributions. Since the arrival of the European artists-in-exile in the 1930s and early 1940s, the American art scene, still focused on New York, has become international.

Not only was Abstract Expressionism America's first contribution to modern art, it was also the first

movement to receive celebrity attention from the media; as a result, aspiring young artists began flocking here as they once did to Paris. By the mid-1960s there were bastions of Indians in Chelsea, South Americans in lower Manhattan, and others in artists' enclaves around the island. Then for a time the tide ebbed. The market had become saturated and the economy slack. While galleries such as that of Trieste-born Leo Castelli, who arrived here as a World War II refugee, flourished, many others succumbed.

A decade later conditions seemed to reverse themselves. Both in terms of the art world and the overall economy, the United States became increasingly desirable as a place for temporary or permanent residence. Moreover, if World War II was the primary factor in the internationalization of the American art world, of secondary importance were the revolutions in air travel and telecommunications. Today artists like Arman, Pierre Alechinsky, Karel Appel, Bernd and Hilla Becher, Sandro Chia, Francesco Clemente, and Jean Dupuy maintain lofts or apartments in New York as well as homes in Europe. Now a U.S. citizen, Christo, by contract, is based in New York, but is constantly moving between projects. As *Art News* reported in 1981, "there are probably more foreign-born artists in New York than in any other city."

In a separate category are the artists who have arrived in the past two decades in flight from political oppression. Like the World War II artists-in-exile, their impetus for immigration was survival. However, for Soviet dissidents such as Komar and Melamid or Rimma and Valery Gerlovin, or a recent arrival from Poland, Ewa Kuryluk, the United States is not the sole option. Similarly the extremely talented generation of Cuban artists who fled Castro—among them Juan Gonzalez, César Trasobares, and Humberto Calzada—could relocate elsewhere. Yet it is likely that they will remain here.

In the aftermath of World War II, buoyed by the arrival of refugee artists, dealers, collectors, and historians, the United States was unchallenged in its new leadership role. Forty years later its hegemony remains, albeit more tenuously. Nonetheless, in the mid 1980s, barring drastic changes in the U.S. economy or immigration policy, the internationalization of the American art scene and the concomitant global dissemination of American art by immigrant and refugee artists as well as short-term foreign visitors will surely persist.

—Cynthia Jaffee McCabe

Ms. McCabe is Curator for Exhibitions at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

This diagram with percentile measurements has been used by American architects, engineers, and designers for thirty years.

Design since 1945

Does it work? Does it look right?

What is design? To a kindergarten class visiting an exhibition on design at the Philadelphia Museum of Art last winter curator Kathryn Hiesinger said, "Design is giving shape, in this case, to useful objects."

The exhibition *Design Since 1945* is the first comprehensive history of design since that year. Its handsome, ambitious catalogue is a benchmark assessment of twentieth-century industrial art, a showcase for the pleasing and inventive things we have made for our daily lives, and a forum for society's continuing dialogue on matters of style and use.



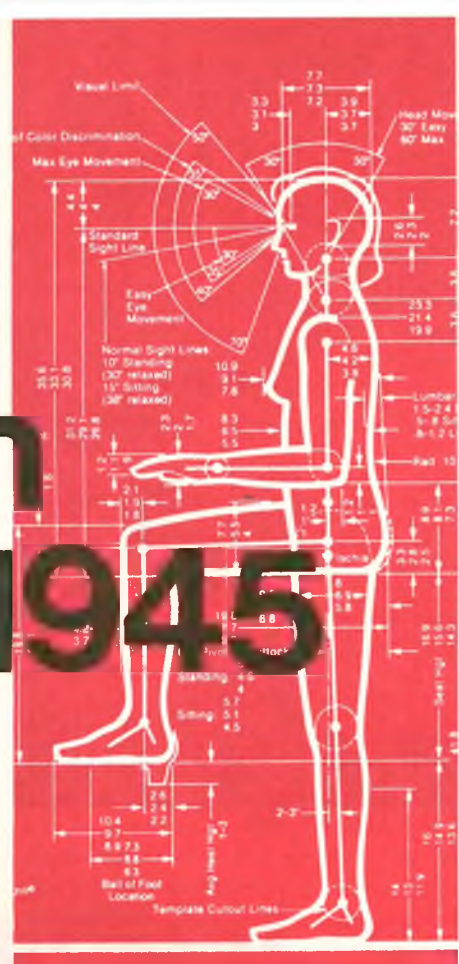
The Philadelphia Museum of Art is the setting for this new confrontation between beauty and utility. The museum owes its existence to the Centennial Exposition of 1876; moreover, it was the founder's intention that the museum encourage "the development of Art Industries."

In 1932 the Museum mounted an exhibition called *Design for the Machine*, "to point the way to the logical use of machinery for that large mass of utilitarian and decorative objects embraced in the industrial arts—the utensils and furnishings of everyday life." Fifty years later it was appropriate that Philadelphia should review developments and discover what has become of "the logical use of the machine"—and myriad other new technologies.

What indeed?

More than 400 objects were displayed, some flashily exotic, some familiar and unremarkable now, some heavily laden with nostalgia.

Where did it all begin, this preoc-



photographs courtesy of Philadelphia Museum of Art

cupation with things? With the Industrial Revolution? With Bauhaus? "In the cave," says Kathryn Hiesinger. From the very first, man sought the best and most efficient tools and simultaneously became concerned with their appearance and ornamentation.

These artifacts for our time, their installation designed by George Nelson, include: the Eames chair, Henry Dreyfuss's Trimline phone, stainless steel cutlery, a Dansk teak icebucket, Tupperware, clocks, calculators, appliances, textiles, lighting and plumbing fixtures, all the props and visual aids for late modern man's encounter with his environment. The objects were displayed chronologically in eight different categories of media. In addition, seven mini-exhibits profiled individual designers by displaying examples of their work in a variety of media.

Among the exotics are the "Boalum" table lamp, its six-foot-long plastic tubes attracting attention to its snakelike form with a soft, ambient glow; the "Joe" chair, an outsize fielder's mitt; and the "Bag" radio, its parts tossed at random into a plastic bag labeled "Radio."

Suspended over the exhibition, providing a sort of brooding



(left) Pop art expressed in design through the "Joe" Chair, named for Yankee centerfielder Joe DiMaggio. (above) Flint kitchen tools designed in 1946 for the Ekco Products Company.

presence, were a hang glider, two satellite models and the shell of a white Corvair.

The catalogue probes more deeply into theories and issues of design with essays, interviews with designers, and 281 designer profiles. Beyond that, the book will stand as a treasure trove for sociologists for some time to come. These are consumer goods, chosen by consumers on the basis of taste. And as Herbert J. Gans writes in his catalogue essay on design and society, "a well-known popular analysis divides American society into three sets of shared tastes, or taste-cultures: highbrow, middlebrow, and lowbrow. Although these terms are often used invidiously, one can also think of them as descriptive—and then argue that in a pluralist America, all cultures, whether of taste or ethnicity, are equally valid and contribute to the diversity of the American scene." In creating a history of design, the exhibition has also created a history of this American scene.

The synthesis of art and technology called functionalism, which originated with Gropius and the Bauhaus, declared that beauty in useful objects is defined by their utility and honesty to materials and structure. The ways in which the vacuum left by the decline and collapse of functionalism have been filled is, to a large extent, the history of design since 1945.

First came the familiar Scandinavian designs using color and texture to achieve decorative effects and which did not distinguish between craft work and industrial products. Thus the organic forms of Charles Eames and Eero Saarinen succeeded the abstract formalist exercises that the machine aesthetic had inspired. But the technological revolution of new molding techniques and synthetic adhesives was beginning to alter familiar concepts dramatically. Lightweight nylons and plastics, resins and acrylics, changed relationships between size and weight, transistors produced

The "Gibbigiana" table lamp of enameled steel, designed in 1981 by Achille Castiglioni.



such rapid miniaturization that machines became able to perform functions on a scale impractical for human manipulation.

"Good Design," as conceived at the Museum of Modern Art in the fifties, presented manufactured objects selected on the basis of eye appeal, function, construction and price. However, the well-articulated tenets of the good design advocates inevitably became enmeshed in consumerism. A proliferation of things appeared: inflatable, collapsible, stacking, folding, disposable and semidisposable household objects in bright emphatic colors. Fueled by both an accelerating technology and an affluent society where things were valued for themselves, the American system of relentless "produce-and-sell" created a culture of neokitsch clearly at war with the ascetism of functionalism. Moreover, in American eyes, "new" was closely associated with "good," and planned obsolescence was good economics. Our

system of trading in cars and appliances every few years was viewed as economically sound: "It is an American habit, and based soundly on our economy of abundance." (J. Gordon Lippincott, *Design for Business*, 1947).

No, said Edgar Kaufmann (Museum of Modern Art). "A frequent misconception is that the principal purpose of good modern design is to facilitate trade, and that big sales are a proof of excellence in design. Not so, sales are episodes in the careers of designed objects. Use is the first consideration."

Episodes or not, it is generally held that there are two major influences on design in this country today. They are the marketplace and ergonomics—the application of human engineering data to equipment. Measurements to the human body—the size of the head for earphones, the amount of pressure a foot can comfortably exert on a pedal, how far buttons and levers can be placed from the central controls of a machine—these are the determining factors. In this interrelationship of products and people, aesthetics can hardly compete.

Still the philosophical battle continues between a lasting standard for good design and the need for design to evolve as an expression of its society. The debate was expressed in the exhibition by juxtaposing the clean tubular steel and black leather sofa of George Nelson with a sideboard covered by Ettore Sottsass in polka-dotted laminate. Sottsass is quoted in the catalogue:



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"Fuga" stemware, designed in 1965 by Elsa Fischer-Treyden for Rosenthal.



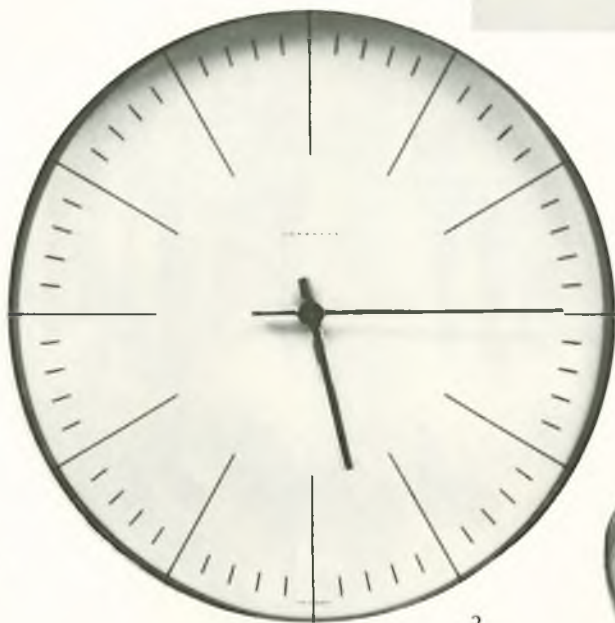
If a society plans obsolescence, the only possible enduring design is one that deals with that obsolescence, a design that comes to terms with it, maybe accelerating it, maybe confronting it, maybe ironizing it, maybe getting along with it.

I don't understand why enduring design is better than disappearing design. I don't understand why stones are better than the features of a bird of paradise. I don't understand why pyramids are better than Burmese huts. I don't understand why the president's speeches are better than love whispering in a room at night. . . . So I must admit that obsolescence for me is just the sugar of life.

Sending out archaeological vibrations, showing us clay pots and jewelled daggers in modern dress, *Design Since 1945* revealed us to ourselves as ephemeral as well as enduring.

—Edith Schafer

"Interpretation of International Industrial Design Since 1945 (Implementation)" / Kathryn B. Hiesinger/Philadelphia Museum of Art, PA/\$139,450/1983-84/ Humanities Projects in Museums & Historical Organizations

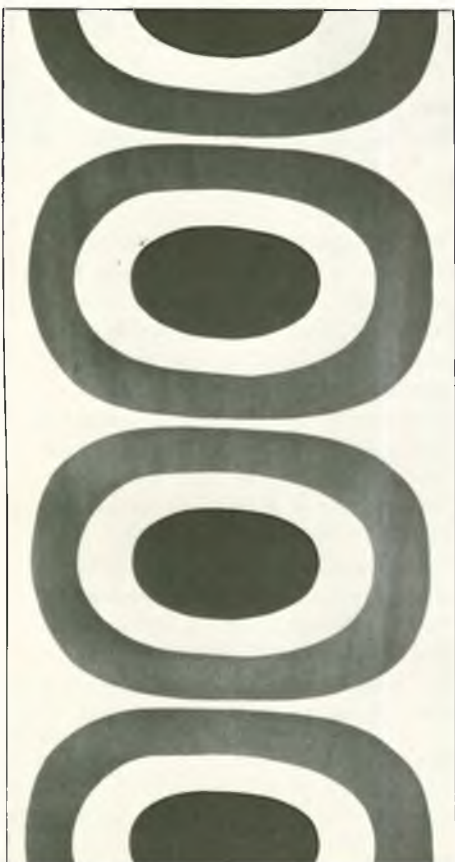


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1. Traditional hand-printing techniques and ordinary cotton fabrics transformed modern textiles.
2. Max Bill's utterly simple wall clock.
3. America's favorite "Trimline" phone, designed in 1965 by Henry Dreyfuss.
4. Charles Eames's elegant leather and rosewood lounge chair and ottoman, 1956.



The triumph of American architecture derives not from the ascendancy of any particular style, but rather from the American architect's capacity to learn from the example of the Old World in order to realize the promise of the New through original creations.

Just how this process occurred can be explained by the definitions of originality offered by two influential nineteenth-century critics, the English landscape architect, John Claudius Loudon, and the French architect, Viollet-le-Duc. They believed that architects can only recombine images from the immediate or distant past in varying degrees of originality. Those who merely copied old forms, even with minor variations, used what Loudon termed "imitative genius" and Viollet-le-Duc, the "passive imagination." Only "inventive genius" or the "active imagination" transformed images from the past into a new and unprecedented work that eclipsed the sum total of its historical parts.

The American architect's capacity to transform European prototypes into new more excellent forms is demonstrated here by a representative group of America's greatest buildings and town plans. Newness, though, has not been an end in itself. The examples illustrate how American architects have placed the arts in the service of the

humanities by imparting what might be termed "cultural form" to the institutions housed by their buildings. This ability to reflect the underlying values of cultural institutions through memorable images is the true triumph of American architecture.

In the colonial period and the early years of the republic, whether we consider the town plan of Williamsburg, Virginia, the campus design of the University of Virginia, or the Massachusetts State House in Boston, we find that the design is an ingenious transformation of European prototypes into a clear symbol of American institutions. At Williamsburg, the Baroque principles of axes and focal points provide the framework for the visual

representation of the political, cultural, and religious order. The Capitol and the College of William and Mary anchor either end of Duke of Gloucester Street, the long axis of the town. The Palace Green forms the perpendicular cross axis, which is dominated by the Governor's Palace. At the intersection of these axes, the physical and symbolic heart of the town, stands Bruton Parish church with its adjacent cemetery.

Thomas Jefferson applied the lessons of this plan to the design of the University of Virginia in Charlottesville. Jefferson's views on the importance of education to informed representative government echo the symbolic relationship in Williamsburg between the buildings

of the College of William and Mary and the Capitol that face each other from either side of the town. Jefferson's ideas about "an academical village" no doubt translated his experience with the Palace Green into an analogous form for the university with the Rotunda replacing the Governor's Palace at the head of the lawn. The library, housed in an adaptation of the Roman Pantheon, recently given new cosmological meaning through its use by French Neoclassical architects, was as fully symbolic a building for the university as the governor's mansion had been for the town. As the important French architect Etienne-Louis Boullée explained, the library was the repository of the sum total of human understanding about man and the universe. While Jefferson was living in Paris, Boullée proposed a new facade for the Royal Library with two atlantes carrying a cosmic sphere to flank the entry. The domed library in the Rotunda was conceived in the same spirit.

THE TRIUMPH OF AMERICAN ARCHITECTURE

Photo credits: (left to right) University of Virginia; National Building Museum; photograph by Bill Fitz-Patrick. The White House; The Empire State Building; (upper) Chicago Historical Society IChi-01688; (lower) Federal Reserve Building; photograph by Robert E. Mates



(left to right) The Rotunda at the University of Virginia, Thomas Jefferson (1826). The National Building Museum, formerly Pension Building, Washington, D.C., General Montgomery Meigs (1883). The Old Executive Office Building, Washington, D.C., Alfred Mullett (1871-87). New York City's Empire State Building, Shreve, Lamb & Harmon Associates (1929-31). The Marshall Field Wholesale Store, Chicago, H. H. Richardson (1885-87). The Federal Reserve Board Building, Washington, D.C., Paul Cret (1935). The Solomon R. Guggenheim Museum, New York City, Frank Lloyd Wright (1956).



TRUMPH OF ARCHITECTURE

Jefferson's campus plan is much more sophisticated than the Palace Green at Williamsburg, just as the Rotunda is a more complex building than the Pantheon. To Jefferson's credit, he was able to adapt prototypes from totally different building programs for his university. The plan of two parallel rows of free-standing pavilions linked by covered walkways with a symbolic building at the head derives from the hotly debated issue of modern hospital design that preoccupied scientists, doctors, and architects during Jefferson's Parisian sojourn. Jefferson favored this arrangement for a university for similar reasons: "It would afford that quiet retirement so friendly to study, and lessen the dangers of fire, infection, and tumult."

The University of Virginia campus, however, far surpassed any eighteenth-century hospital designs.

The hospitals did not present an encyclopedia of fine architecture as did the university with the facade of each pavilion modeled after a different universally recognized masterpiece of classical or neo-classical architecture. None of them presented those beautiful combinations of interlocking elements that were the hallmark of Jefferson's architecture and that were realized at the University of Virginia by the large and small columns along the range, the serpentine garden wall, and the paired oval rooms in the Rotunda.

Both General Montgomery Meigs's Pension Building (1883) and Alfred Mullett's State, War, and Navy Building (1871-87, now the old Executive Office Building), show that the designer knew how to give an adequate height to the roof and a compact massing to the entire volume so that the most casual viewer could take away an image of a government department through the aspect of its physical setting.

The story about the Pension Building being modeled after the Farnese Palace in Rome and the State, War and Navy Building, after the Second Empire government offices built at the Louvre in Paris is well known. Yet the American adaptations not only have an originality of form but also a self-sufficiency of image that enable them to stand on their own as symbols of the federal government.

The American debt to Europe is found even in our most profoundly original contributions to architecture, in works that eventually influenced new developments in Europe. The American skyscraper of the 1890s, for example, adapted one of two European attitudes toward form: either the expression of rationalized industrial production as found in the use of repetitive geometrical units such as in Joseph Paxton's Crystal Palace from London's Great Exhibition of 1851 or in the logic of the classical column with its base, tall shaft, and capital. Office buildings such as the Tacoma Building (1881-89), by Holabird and Roche, and the Reliance Building (1894-95), by D. H. Burnham and Co., both in



Chicago, typify the first approach. The Wainwright Building (1890-91) in St. Louis, Missouri, and the Guaranty Building (1895) in Buffalo, both by Adler and Sullivan, illustrate the second approach. Yet in both cases there is a frankness in the expression of the building's purpose as a place of commerce and a degree of articulated and hierarchically arranged forms that enable the viewer to understand, appreciate, and remember the building's architecture.

These buildings, however, are not skyscrapers, but only tall office buildings. The American skyscraper did just what its name suggests: it gave the impression of truly reaching beyond the confines of the earth's surface to the sky. Has any other modern tall building equalled the poetry of the Chrysler Building (1928-30) or of the Empire State Building (1929-31), those quintessential towers that literally scrape the sky? Yet, these structures come at the end of an evolution of tower forms that drew their inspiration from the Italian campanile and the Gothic tower.

The architecture of H. H. Richardson presents another example of European lessons adapted to American soil with such brilliance that it earned the admiration of European architects. While living in Paris, Richardson learned an important lesson about architectural design from the example of France's greatest nineteenth-century architect, Henri Labrouste. At Henri Labrouste's masterpiece library building, the Bibliotheque Sainte-Genève, Richardson saw that the rounded arches of Romanesque architecture could be abstracted into an architecture of graceful, simple geometrical forms that could be repeated at the same or different scales to create dignified rhythms of commensurable shapes. This is most clearly evident in Richardson's commercial architecture, such as the Cheney Building (1875-76) in Hartford, the Ames Wholesale Store (1882-83) in Boston, and the

Marshall Field Wholesale Store (1885-87) in Chicago.

His training at the Ecole des Beaux-Arts taught Richardson how to mark the entrance to a public building in an appropriate manner. Whether used alone, as in the Crane Memorial Library (1880-83), in Quincy, Massachusetts, or in clustered groups, as in the Albany City Hall (1880-83), the Romanesque arch in Richardson's hands was effective in signaling the entrance to a public building on a scale appropriate to its civic status.

The civic architecture of Paul Cret presents another case of European training applied with great sensitivity to American institutions. In his forty-year career in the United States, the French-born Cret may have succeeded to an even greater extent than his American contemporaries, also trained at the Ecole des Beaux-Arts, in capturing the essential nature of American institutions. Cret usually employed an atrium or outdoor garden that served as the physical and symbolic heart of the building. Other major and minor spaces were then clearly organized around this feature in a hierarchical arrangement that architecturally explains the functions of the particular institutions.

Cret's Pan American Union Building (1907) in Washington, D.C., for example, is organized around a skylit courtyard replete with plants, fountain, and birds as well as architectural detailing that evokes the gracious courtyards and patios of Latin America. The library and assembly hall are directly beyond. In the Federal Reserve Board Building (1935) in Washington, D.C., the main line of circulation, a carefully sequenced grouping of different public spaces, has at its heart a skylit atrium flanked by the entries to the twelve districts of the Federal Reserve System. In fact, Cret's greatest triumph came in the design of federal government buildings. Cret successfully captured the spirit of a great democracy whose authority derives from the dignity and will of its people. Nowhere is this clearer than by comparing the Federal

Reserve Board building in Washington, D.C., and the University of Rome built under Mussolini in the same period. Although the architectural style, known as "stripped classicism," is the same, the American building, through scale and detailing, conveys a democratic spirit, just as the Roman campus, especially through its main entrance buildings, bespeaks the authority of the state. Any visitor to Cret's Fort Worth Courthouse (1933) cannot fail to be impressed by the dignified but humane character of the courtrooms that furnish a worthy setting for the judicial system of American democracy.

Frank Lloyd Wright undoubtedly has been America's greatest architect. Like Richardson and to a great extent Cret, Wright could orchestrate materials, light, space, and color into distinctive architectural form to make one feel that architecture is essentially about the holy, no matter what the building program. So powerful was Wright's achievement and so great was his influence on European avant-garde architecture that one hesitates to speak about Old World prototypes for his work. Nevertheless, they are there even if at a certain remove. Wright developed his openness in interior spatial planning with generous extensions of the home into the outdoors from the tradition of the Gothic cottage and the subsequent development known as the shingle style, both of which had drawn upon English precedents.

Just how Wright was heir to these developments surpasses the scope of this essay. Suffice it to say that he not only made the fireplace the hallmark of his domestic architecture, he was also able to characterize the ideal of the family and its home through features common to many of his designs. In addition to the fireplace that "roots" the house and the family to the earth, the high-backed dining room furniture made a quasi-sacral space of the dining room table whose sanctity to family life, at least in contemporary idealizations, is confirmed by numerous illustrations in

turn-of-the-century books that depict a family evening around the table. When Wright placed the door to a house in the front, he celebrated it architecturally as if it were a symbol of welcome and a harbinger of family pride. When Wright discreetly hid the entrance to the side or rear of the house, he had the building convey the sense of an inviolable inner sanctum, the unified, organic expression of the family incarnate.

Even in his most freely inventive architecture, one can often connect Wright's work to Old World traditions. The Guggenheim Museum (1956) in New York City, for example, so much maligned as being anti-city and anti-museum, can be understood as an adaptation of an eighteenth-century landscape garden pavilion that has been slid across the street from Central Park to take its rightful place at the interstices between city and park. What matters here is not the question of direct influence but rather of cultural precedent.

As for the virtues of Wright's museum, now that the problems of lighting have been resolved, the Guggenheim has demonstrated that museum goes appreciate the public spectacle of the crowd's movements as well as the art work. Even this kind of enjoyment is not a new idea, for it dominated French neoclassical architectural thought during the Enlightenment and the Revolution in designs for opera houses and amphitheaters for public festivals. When the National Gallery of Art in Washington, D.C., chose to build an extension to its earlier building that had been designed with traditional galleries, it constructed a building after the manner of the Guggenheim Museum where the space of public assembly and display, now facing the capitol, could serve as another image of a democratic and popular house of culture.

—Richard A. Etlin

Mr. Etlin teaches at the University of Maryland School of Architecture. He is the author of The Architecture of Death, MIT Press, 1984.

Dulles Airport (1958-63), Washington, D.C., Eero Saarinen.



THE PRAIRIE SCHOOL

National Trust for Historical Preservation

Metropolitan Museum of Art



(inset) The living room from the Francis W. Little House by Frank Lloyd Wright, now installed in The Metropolitan Museum of Art; (above) Wright's home and studio, Oak Park, Illinois.



By the turn of this century, Midwestern architect Frank Lloyd Wright had already been designing homes for a decade, but he was still struggling to develop a new approach to home construction.

Wright was appalled by the architecture of his era, most of whom designed what he viewed as gawdy and grotesque imitations of Victorian and European classical styles. He devoted himself to creating houses that he hoped would blend in with their natural environments, yet prove comfortable and efficient for middle-class families moving into a new American phenomenon, the suburb.

Wright finally reached what he declared an aesthetic and functional breakthrough in 1901. The "prairie house," with long, horizontal lines that would parallel the Midwestern terrain and a warm, open interior was intended as a vital gathering place for the family.

Wright and the architects who were influenced by him "completely changed the way people lived in their houses," observes Dan Feidt, a practicing architect and director of the Built Environment Communication Center at the University of Minnesota's School of Architecture. "They produced the first truly American style of architecture."

Feidt is determined to make more Americans aware of the "Prairie School" of architecture, which flourished in the Midwest until about 1920. With help from the Minnesota Humanities Commission, he produced an award-winning, half-hour documentary film, showing how Wright and some fifty contemporaries produced hundreds of buildings, leaving an architectural legacy that is still very evident.

Although Wright is credited with founding the Prairie School, the

film shows that the movement began with Wright's mentor, Louis Sullivan, a prodigy who came to Chicago at the age of twenty after studying design at the Ecole des Beaux Arts in Paris. In an era of prosperity and booming development, Sullivan became one of Chicago's leading commercial architects.

Weary of European imitations, Sullivan eventually articulated a set of guiding principles that he hoped would shape an original and uniquely American architectural style. He viewed the role of an architect as akin to that of a poet or painter. But art, he believed, existed not only for art's sake; Sullivan urged the artist to seek an additional goal.

"The true function of the architect is to initiate such buildings as will correspond with the real needs of the people; he must cause a building to grow naturally, logically, and poetically out of its conditions," Sullivan said. "Form ever follows function."

The documentary depicts Sullivan's attempts to place his principles into practice in a Chicago department store with a horizontal arrangement of long windows and wide sills emphasizing unobstructed selling space.

But the film notes that Sullivan's dream of a genuine American commercial architecture was dashed in his own back yard. In 1893, the Chicago World's Fair became a showcase of classical European styles. The fair was a smashing success, the ornate skyscrapers literally overshadowing his own creations. Sullivan grumbled that the fair set his cause back half a century.

Sullivan suffered another professional and personal calamity that same year, a bitter quarrel with his

protégé, Frank Lloyd Wright. Wright had worked for Sullivan for seven years, eventually becoming his chief draftsman. But Sullivan fired him after learning that Wright had been designing private homes after hours without permission.

Once on his own, Wright continued to embrace Sullivan's conviction that form should follow function. Wright focused his energies on private homes, including his own in the fashionable Chicago suburb, Oak Park. During the next eight years, Wright designed and built eighteen houses in the neighborhood, which today is an outdoor museum of his experimentation and genius.

Throughout this period, Wright endeavored to reconcile home design with the needs and nature of the modern family. People were beginning to move from the country into the city or suburb, and many wanted smaller, simpler houses.

Wright also was influenced by his own stormy upbringing on a Wisconsin prairie. Born of strongly religious parents in the Victorian era, Wright's world was shattered when they divorced while he was in his mid-teens. To him, their breakup dramatized the tensions that he believed lurked in the dark parlors and libraries of the Victorian home.

Wright hoped to use home design as a way to break down Victorian barriers and emphasize family togetherness—for example, by designing the interior around a central fireplace, which he often called the spiritual "heart" of a house.

The documentary displays Wright's attempt to achieve his objectives with his first major residential commission, the William Winslow House in River Forest, Illinois. It was a radical departure from prevailing architecture. Gone

were the Victorian turrets, dormers, and double chimneys. In their place, Wright created a distinctly horizontal building, covered by a low roof line and overhanging eaves sheltering the windows. Inside, an open living area, unusually wide doorways, and leaded glass windows emphasized spaciousness, togetherness, and light.

Still not satisfied with his creation, Wright began to publish designs for smaller, more efficient, less expensive housing. He relocated the servants' quarters and then removed them altogether. In 1901, he finally declared he had designed the ideal "Prairie House"—graceful and useful, blending with nature, and evoking the "great simplicity" of the prairie he recalled as a child. The documentary captures this sensation with an opening montage of a prairie, fading in to a picture of a Wright-designed prairie home of brownish, prairie colors and decorative ornaments resembling the leaves of trees. Wright's prairie houses generally were two or three stories, but often seem lower because of flat roofs and terraces. "The house began to associate with the ground," Wright said, "and became natural to its prairie site." The film quotes a woman living today in one of Wright's homes with a warm hearth, stained glass windows and bright, refracted light. "There's a feeling of repose, a feeling of shelter," the woman says. "People can't see in."

Wright left the United States for Europe in 1909, but by then his designs were influencing dozens of other architects designing homes in the Midwest.

"Wright certainly helped get the Prairie School started, but he wasn't the whole Prairie School," says Feidt. "In fact, you could argue that it came to its full flower-

ing after he left." Some of those flowers can still be seen in Wright's Oak Park suburb, which now showcases 126 Prairie School houses by a dozen different architects.

One of the loveliest examples is the neighborhood of Rock Glen, Iowa, designed by Wright associate Marion Mahony and her husband, Walter Griffen. It remains the only example of the Prairie School's principles applied to an entire neighborhood. The documentary pans over several Rock Glen houses, unobtrusively tucked away into natural surroundings. One of the current residents proudly confides on camera that "all of the houses are hidden by vegetation."

By 1910, the Prairie School's influence had taken hold in Minnesota, where architects William Gray Purcell and George Grant Elmslie (another Sullivan protege) teamed up to become perhaps the most prolific Prairie School design team. During the next decade, they created dozens of homes and commercial buildings with distinctive wide eaves, warm coral pastel colors, dark woodwork and stencil patterns, and other ornamentation. The documentary shows several of their homes, where light filters through the leaded glass, giving the interior a warm and almost magical quality.

By the end of World War I, however, the Prairie School began to vanish like wind-blown tumbleweed, swept out by another revival of interests in European architecture and a deep recession through small-town America. "There was no building going on in the small

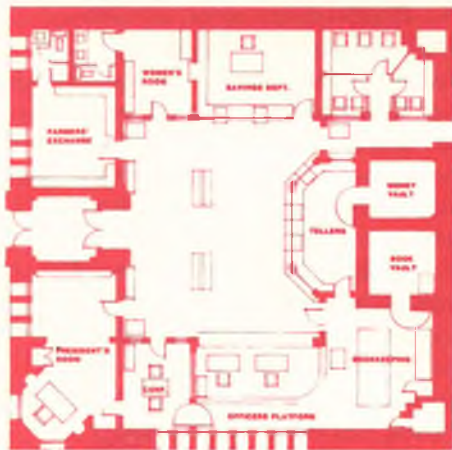
farm towns," says Feidt. "Nobody could sell designs because no one was buying."

But, according to Feidt, while Prairie School buildings generally can be found only in Midwestern states, the movement's influence still can be seen in the design of many modern homes. He notes that today's modern ranch house—although lacking Prairie School ornamentation—is essentially heir to the horizontal, compact, and functional Prairie School ideal. He adds that the Prairie School designers "were among the first to build consciously for energy conservation—an important consideration in modern home construction."

Feidt notes that the film, which won an award in the arts category in the 1984 American Film Festival, aims to "raise the awareness of the general public about a movement that we still think is important, though not very well known." He believes the film is particularly important today—"now that European classicism is in vogue again"—to remind viewers of the uniquely American architectural style.

As Wright once put it, he and his colleagues endeavored to "help the people to feel that architecture is a destroyer of vulgarity, sham and pretense, a benefactor of tired nerves and jaded souls, an educator in the higher ideals and better purposes of yesterday, today and tomorrow." —Francis O'Donnell

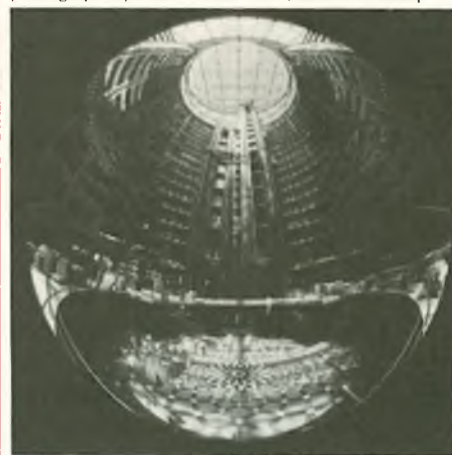
"Prairie School Architecture"/Dan Feidt/University of Minnesota, Built Environment Communication Center, Minneapolis/\$22,192/1982-84/Division of State Programs



One of the Prairie School's grandest commercial commissions, the National Farmer's Bank of Owatonna, Minnesota. The open floor plan is shown above; (right) the tellers' cages are fashioned of decorative bronze; (below) the bank's horizontal form is emphasized by the long row of arches in its facade.



photograph by Keith Palmer and James Steinkamp



The State of Illinois Center, Chicago, 1985. Murphy/Jahn and Lester B. Knight and Associates, architects.

Understanding the City

The traditional approach to the study of architecture is the examination of a succession of important individual buildings to identify styles and movements. This approach helps students gain an aesthetic appreciation of the chief monuments of our civilization, but it does little to help them understand the larger context of the built environment. Similarly, students of social science usually focus on the political or economic issues that shape a city without attempting to understand the role played by its physical fabric in shaping urban life. What about the streets, parks, bridges, transportation systems, and other elements of the city that provide a context for the monuments? What about utilitarian structures? the juxtaposition of old and new architecture? the impact of zoning laws and building codes?

Sally Chappell, professor of art history at De Paul University, had been discussing with architectural historians working in the Chicago metropolitan area ideas for broadening the standard syllabus to include concepts such as context and use. She and her colleagues wanted a new focus on the relationship of buildings to the natural environment and cultural milieu of a city. In the summer of 1984, they convened an institute funded by NEH to explore the complex nature of America's major cities by examining not just its buildings but the spaces shared by them—river banks, pocket parks, sidewalks—as well as the infrastructures that connect parts of the city to each other—streets, rail lines, canals, bridges, and Chicago's famous "EL." Twenty-eight college professors of architecture, art history, social science, law, history, liberal studies, fine arts, and architectural history spent five weeks at De Paul studying Chicago's built environment so that they might develop courses with a broader perspective.

There was a simple logic in the choice of Chicago as a laboratory for the study. The city is a cata-

logue of the principal movements in American architecture and urbanism and has long been considered a show-place for monuments of the Modern movement.

Under the leadership of Daniel Burnham, Louis Sullivan, and others, Chicago's central business district nurtured the development of the steel-frame skyscraper. In addition, the city's buildings have such diverse architectural styles as Frank Lloyd Wright's prairie-style structures; several Beaux-Arts buildings designed by such firms as Holabird and Roche and Graham, Anderson, Probst and White; the International style of Mies van der Rohe, and most recently, the post-Modern buildings of architects Thomas Beebe, Helmut Jahn, and Stanley Tigerman.

Chicago's urban development also suggested it as a case study. The World's Columbian Exposition, an expression of the City Beautiful movement, was held in Chicago in 1893. The city continues to use the Burnham Plan of 1909, which designed transportation, parks, and civic development for the entire metropolitan area. Public debates over a new Central Area plan and the World's Fair of 1993 continue the tradition of inventive planning. Yet Chicago, like many urban areas of the eighties, faces decay of parts of its physical fabric and the related social and economic issues of flight to the suburbs, inadequate low-income housing, and poor inner-city schools.

Institute lectures, which were accompanied by field trips, readings and panel discussions, covered such topics as planning in Chicago; parks, public works, and preservation; the role of traditional architecture and modern architecture and their interpretation; and an examination of the current work of Chicago planners and architects.

"We spent five weeks in a city where rail lines and sewers, bridges, boulevards and parks, tradition, neighborhood and pattern were on equal footing with the



traditional monuments," says institute participant Peter B. Atherton, assistant professor of architecture at the University of Utah. "The city survived, and the monuments look better."

According to Chappell, the institute represented a first attempt to codify the concept of "holistic architecture" as a method for the study of the urban environment, including ordinary buildings.

This methodology focuses on the whole of the built environment, rather than on a series of building types. "We wanted to see what makes up the daily life of ordinary people, not just big corporate structures," says Chappell. She sees today's architecture as traveling in two directions: One is architecture as "fine art" done by governments and corporations on a grand scale; the other is architecture that pertains only to the design of cities and social organization with no regard for aesthetics.

Chappell and her colleagues predict that looking at the totality of architecture in this way will eventually produce a consensus. "Corporate architects will come around to the point of view that they have a responsibility not to destroy the urban fabric for the sake of creating a monument, and planners will begin to admit that art and aesthetics are important," says Chappell.

The new approach has already made an impact on a number of courses to be offered by institute participants to students of art, architecture, and the humanities.

Joseph Miller, professor of architecture and planning at Catholic

University of America in Washington, D.C., says, "I have a fresh outlook on the conduct of my design studios, which I attribute directly to what I learned during the course of my five weeks in Chicago." Miller is convinced that architecture cannot be taught effectively unless students are given an opportunity to relate their design ideas to the applicable historical context. This, he says, must be accomplished by no less than personal on-site study of the project sites.

Miller has already incorporated into his design studios bus tours for graduate students to study the architecture of New York, Boston, and other Northeast cities.

Robert Flanders of the Center for Ozark Studies at Southwest Missouri State University plans to use the concepts of holistic architecture in a program for training people engaged in the professional preparation of nominations to the National Register of Historic Places. According to Flanders, "A fundamental problem is the difficulty preparers have in perceiving or conceiving the context necessary for ascertaining and describing the significance of a subject structure, site, object, or district to American history or architecture. The posing of environmental contexts is essential to ascertaining and arguing 'significance' under the legal criteria. The Chicago case study will serve to demonstrate the nature of contexts in time and space."

History professor John Lupold of Columbus College in Georgia thinks the institute will improve his teaching of the history of styles by

showing "how a new style, over time, becomes traditional and is challenged by a newer style that often draws from older forms."

Community awareness is being developed in classes taught by Dolores Bogard, assistant professor of art history at Auburn University. "In the Renaissance class, we now discuss the emerging twentieth-century equivalent of the Renaissance man, the modern architect, who must acquaint himself with the city, its inhabitants, and all its aspects so that new construction can function as part of the whole for the entire community, rather than independently for the satisfaction of the artist and his patron."

Bogard also recognizes that, even though in most universities art and architecture departments are separated physically—"and in some cases spiritually"—the separation of related subjects can be divisive. "I have discussed the De Paul experience with members of the Department of Architecture . . . and we are sharing the materials gathered in Chicago and plan to give guest lectures in each other's classes."

One benefit of the experience to law professor Howard Katz of the George Mason University School of Law in Fairfax, Virginia, was that it caused him to rethink how teaching occurs in a setting that is "both trade school and intellectual enterprise." According to Katz, "There is great controversy in law schools as to how much one should 'tell' students, as opposed to letting them 'discover' it themselves. . . . And there is debate over how much 'technique' can be taught in a setting divorced from 'context' or 'content.' All of these are issues facing architecture schools as well. I can say that I am more firmly convinced that one must vary the approaches. . . . I am struck by how 'thinking like a lawyer' is an 'art,' just as designing a building is. As such, it cannot be taught without

the students working through issues on their own."

Katz found the elaborateness of the justification process in architecture thought-provoking. "To what extent is justification needed in architecture, where theoretically a work stands on its own and succeeds or fails as both building and art, regardless of explanations? This thought then leads me to think about legal decisions which theoretically can 'succeed' or 'fail' on their own. Yet part of the criteria for judging the 'success' is the extent to which people accept the justifications. How valid is that? Can it then be applied back to architecture?"

In a final evaluation of the institute, participants were asked to predict the future of their Chicago laboratory twenty years from now. Atherton expects the city to remain a "perfect cross section of life in the United States."

"Chicago, as America in general, will proceed in a manner that is uncomfortable with the finesse of the northeast or the flash of the southwest. In private it will be unsure of itself, confused by change, apprehensive of the future, and struggling with internal conflicts of values, while in public it will appear huge and dynamic, full of bluster, contradiction, ingenuity, and pragmatism."

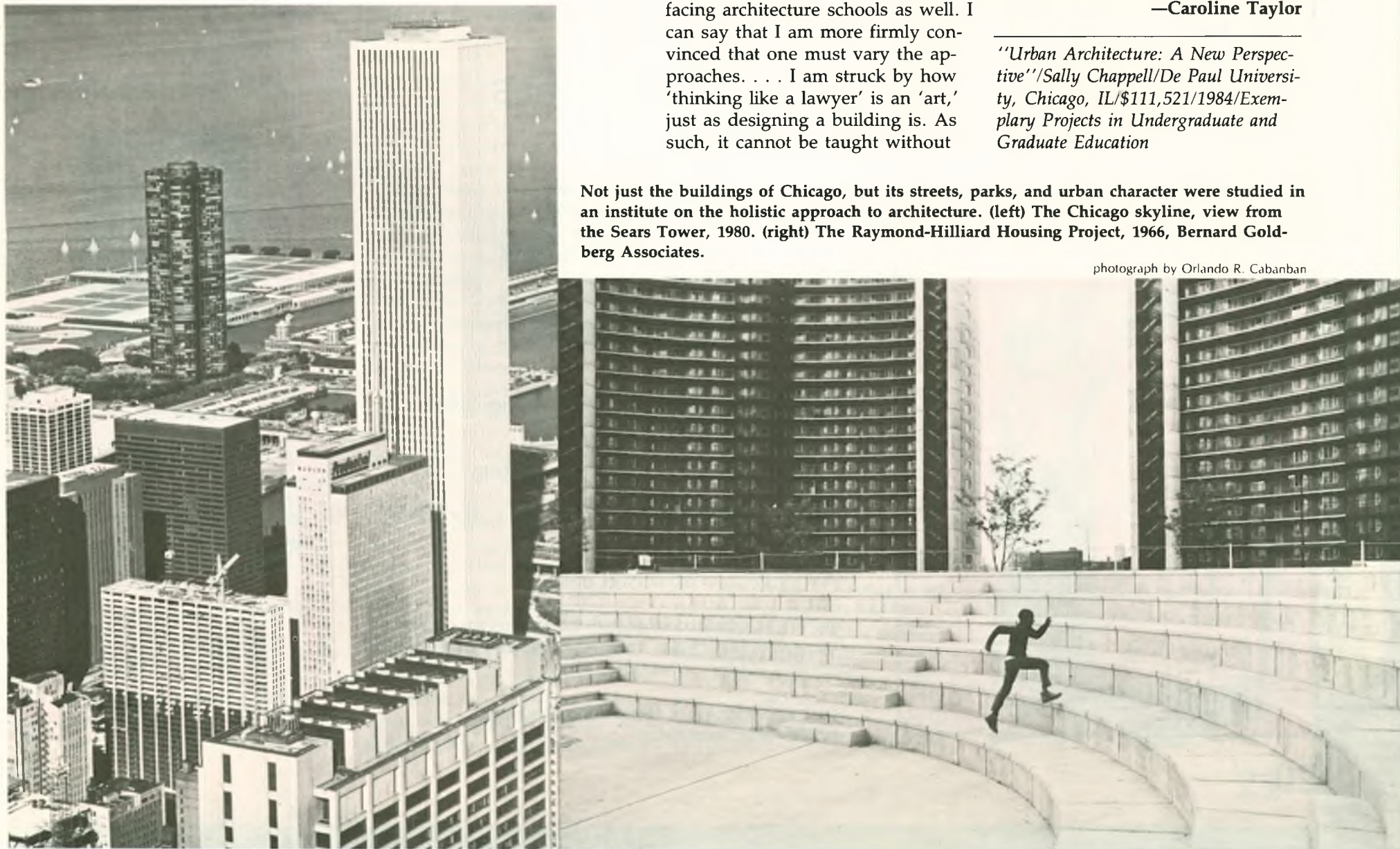
"While other cities will cultivate their images, Chicago will remain the straightforward, conservatively American city. New York is the first city, Los Angeles is assured of tomorrow, Washington can slip behind its monumental facade, San Francisco can simply run on charm, but Chicago has to earn its living."

—Caroline Taylor

"Urban Architecture: A New Perspective"/Sally Chappell/De Paul University, Chicago, IL/\$111,521/1984/Exemplary Projects in Undergraduate and Graduate Education

Not just the buildings of Chicago, but its streets, parks, and urban character were studied in an institute on the holistic approach to architecture. (left) The Chicago skyline, view from the Sears Tower, 1980. (right) The Raymond-Hilliard Housing Project, 1966, Bernard Goldberg Associates.

photograph by Orlando R. Cabanban



Black Mountain College

(continued from page 8)

fifties were a conservative period in the country as a whole. Black Mountain was reputed to be a hotbed of Communists although it never was. In that era it was almost impossible to raise money from foundations for this kind of experimental institution.

"Yet we should never forget that even in its later years, Black Mountain managed to get a remarkable number of significant artists started on their work. A Black Mountain influence still exists, surfacing in pockets around the country wherever its students and faculty are at work, but there were no schools fashioned after it, nothing like it today. Black Mountain College stands alone as a symbol of the experiential spirit, of academic freedom, and of the importance of the arts in American culture."

—George Clack

"The Arts at Black Mountain College, 1933-1956"/Mary Emma Harris, NYC/\$12,000 FM/1979-81/Basic Research/"The Visual Arts Program at Black Mountain College"/Dennis Ichiyama/Purdue University, West Lafayette, IN/\$500/1985/Travel to Collections



Mask for a costume party designed and made by a Black Mountain student.

photograph by John Stix

Robert Irwin

(continued from page 10)

are linked by what psychologists refer to as the "aha! experience." In the course of their work, they each came upon something that in itself may have been rather ordinary but nonetheless had an extraordinary effect on them—so that they had to change their way of thinking to accommodate the discovery.

"I like to write about epiphanies," says Weschler, "... what I call 'passion pieces.' I have written about people who suddenly catch on fire and who live at a slightly heightened awareness."

This was his approach as *The New Yorker's* correspondent in Poland, where he reported about the movement that lifted nearly ten million people to a heightened awareness.

"'Open your eyes' is a simple statement," Weschler says, "but I think it has profoundly political importance for human beings." Weschler's work is also about perception.

—Linda Blanken

"Two California Artists: Robert Irwin and Ed Kienholz"/Lawrence Weschler, Santa Monica, CA/\$5,150/1978-79/Youth Programs

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ROBERT PENN WARREN

and an essay on
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WAYNE C. BOOTH

THE Humanities GUIDE

A Conversation about Archaeology

Ed. note: Program Officer Eugene Sterud, in charge of archaeological projects in the NEH Division of Research Programs, is himself an archaeologist who has taught anthropology and archaeology at the State University of New York, Binghamton, and served as executive director of the Archaeological Institute of America. He discusses here some of the concerns and changes in the field and answers questions about NEH support for projects in archaeology.

There are two distinct archaeological traditions in the United States; nowhere else in the world do these distinctions exist to quite the same degree. Archaeologists in the United States have been, by tradition and training, divided into two schools, which generally break along lines of the humanities and the social sciences. Humanistic archaeology had its beginnings in the fifteenth and sixteenth centuries when an interest in classical remains and art objects led to excavations at places like Pompeii and Herculaneum. By the eighteenth and nineteenth centuries, this interest had grown into serious archaeological scholarship focusing mainly on the classical Mediterranean world.

Anthropological archaeology, on the other hand, owes its origins to speculations about the original inhabitants of the Americas. In the late nineteenth century, anthropologists were undertaking programs of "salvage ethnography" in an effort to record those native American societies threatened with extinction. Recognizing the direct connections between the contemporary groups and the remains of their past generations, archaeologists set to work to document these relationships, interpreting them in terms of the ethnographic information. These ties became institutionalized in

university curricula where archaeology continues to be taught as a subfield of anthropology.

Although there has been a history of cooperation between these two traditions, a substantial gulf exists between them today, based mostly on different research interests. Before World War I, anthropologists drew heavily on the results of classical archaeology in the recreation of their general stages of cultural evolution. The Graeco-Roman world of classical antiquity served as model for the highest stage of sociocultural development. However, while the anthropologists continued to pursue their generalized comparative methods for the study of human societies, classical archaeologists turned their attentions to excavations of historically identifiable sites like Troy, Knossos, and Mycenae where, with the support of classical writings, they undertook a careful documentation of finds that would yield historical reconstructions of the origins of Western Civilization.

Today, there seems to be close cooperation only in the area of field methodology. Humanist archaeologists have seen how the social scientists expanded the scope of their research in the past few decades and have themselves begun to change their field methods.

Field research is being guided now by more specific research questions set in explicit research designs than was previously the case. Much research in the past was really done on a "dig-first-and-ask-questions-later" basis. There has been an increasing emphasis on regions as the appropriate unit of analysis, individual settlements being seen as elements within larger cultural systems. Careful surveys within the region often precede and determine where the archaeologists will excavate. Smaller portions of sites are being excavated

as the archaeologist relies more on techniques of sampling to produce a representative picture of the entire site. Archaeologists today collect a wider range of data. They enlist specialists from a number of other disciplines in the collection and study of materials. A typical archaeological project may employ—either as contributors or consultants—geologists, metallurgists, botanists, zoologists, demographers, historians, pathologists, osteologists, nutritionists, palynologists, physicists, material technology specialists, architectural historians, epigraphers, and even astronomers.

Q. *Are these changes evident in the NEH program of support for archaeology?*

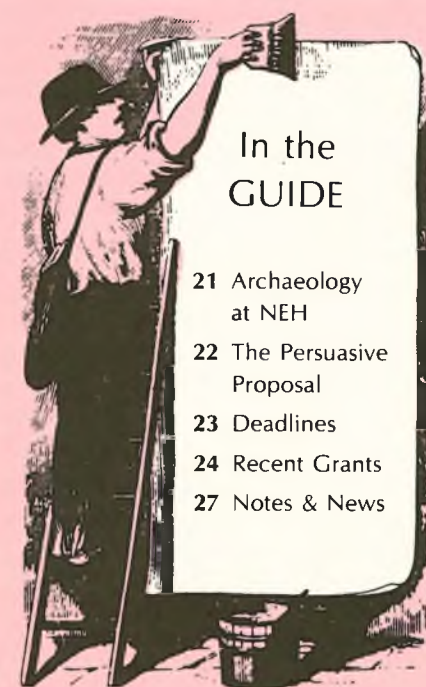
A. Although the anthropologists led the way in enlarging the scope of archaeological studies, increasing numbers of classical archaeologists have been incorporating such specialist studies. Evidence of these changes appears in the kinds of things archaeologists include in their applications to NEH. Perhaps the earliest attempts to incorporate such studies were really aping the social scientific studies without a full appreciation of the value of the information that such an added range of data would offer to their interpretations of the past. At one NEH archaeological panel about eight years ago, it was observed that perhaps the classical archaeologists were "padding" their applications in order to give a "scientific" appearance to an otherwise very traditional project. One senior archaeologist on the panel agreed but added: "Let them be; before a decade has passed, they will have had to face the study of these new forms of data and will come to an understanding of the broader implications of their actions and

archaeology will be better for the effort." Nothing could have been more true.

Today, one sees anthropologists invited to participate in classical field projects and to introduce some of their methods into the classical programs. The projects of the classical archaeologists, however, are clearly being designed according to the kinds of questions and problems that they think are important; the classicists are not simply adapting, wholesale, the agendas of the anthropologists. Although such collaborative efforts represent only a minority of cases, they suggest a growing sophistication on the part of archaeologists, whether humanistic or social scientific, in their preparations.

Q. *How much support does the federal government give to archaeological research?*

A: An estimated \$100 million is spent annually by the federal government in support of archaeology; perhaps twice that amount is spent by states and private industry in compliance



with federal laws. About 98 percent involves expenditures by various agencies of the government responsible for the management of federal properties under their jurisdiction, either by archaeologists on the federal payroll or, more often, through the awarding of competitive contracts to private-sector archaeologists. Only about 2 percent of the federal money for archaeology supports research that is initiated by scholars in the pursuit of purely academic inquiries.

Q. How much does NEH spend annually on archaeological research?

A. Last year, the figure was \$1,186,000. About one-third of that amount is provided on a matching basis where each federal dollar is required to be matched by a private dollar.

Q. What kinds of activity does NEH fund?

A. NEH funds all phases of research projects, including reconnaissance, excavation, analysis, and preparation of the

results for publication. The Endowment also supports scholars who seek some release time to complete major works on archaeological themes. During the past five years, NEH has supported field excavations in more than sixteen countries and in various parts of the United States. Seventy-three percent of the excavations took place outside the United States.

In addition, researchers have been assisted in their studies of materials previously excavated from nine additional countries. Twenty-eight percent of all projects funded during this period were for the preparation of excavation results for publication.

Q. How many archaeological applications are funded in a year?

A: NEH receives between forty and sixty applications a year and funds about one-third of the formal applications. Although this figure may seem high, it does include a number of renewal applications and reflects a great deal of work that takes place before the receipt of a formal

proposal.

Q. Is advice available from NEH staff?

A. We encourage preliminary proposals and try to offer constructive guidance. In some cases, we have to discourage applications that would be more appropriate submitted to another agency.

Q. What level of funding is available for each archaeological project?

A: NEH is able to fund up to 50 percent of the cost of a survey or excavation project. The first \$10,000 each year is available in outright funds. An equal amount of institutional cost sharing (cash or in-kind) is required from the applicant's institution.

Beyond that amount, NEH will offer to match, on a dollar-for-dollar basis, private third-party gifts. Although this means that the archaeologist must sometimes become something of a fund raiser, it does allow the Endowment to support considerably more archaeology than

it could if only outright funds were used.

For the post-excavation preparation of materials for publication, NEH is able to fund projects on an outright basis up to 80 percent of total project costs; the applicant's institution is expected to support at least 20 percent of total project costs.

Q. Is there money available for the actual costs of publication of the results?

A: Authors may submit their completed manuscripts to publishers, who may then apply to the NEH Publications Program for subvention support. Field reports are not eligible.

Q. Is it likely that a project not recommended for funding may be funded at a later date?

A: It is not at all uncommon for a project to be rejected the first time that it is submitted and then, with the benefit of advice available from reviewer comments, revised and supported when resubmitted.

The Persuasive Proposal

NEH Application Cover Sheet		Form OMB-3136-0032 Expires 1/31/86
1. Individual Applicant or Project Director a. Name and Mailing Address		
(Last) <u>Kekke</u> <u>Rhonda</u> (First) <u>Kirkwood Community College</u> <u>P.O. Box 2068</u> <u>Cedar Rapids</u> <u>Iowa</u> <u>52406</u> (City) (State) (Zip)		2. Type of Applicant a. <input type="checkbox"/> By an Individual If a., indicate an institutional affiliation, if applicable, on line 11a. If b., complete block 11 below and indicate here: c. Type <u>Educational, 2-yr. college</u> d. Status <u>Unit of Local Government</u>
		3. Type of Application a. <input type="checkbox"/> New b. <input checked="" type="checkbox"/> Revision and Resubmission If either c. or d., indicate previous grant number:
		c. <input type="checkbox"/> Renewal d. <input type="checkbox"/> Supplement

The panelists who read the proposal to strengthen teaching of the humanities at Kirkwood Community College were impressed by the clarity and the thoroughness of the application. "This is an unusually well presented proposal," one panelist wrote. "It is clear, well documented, and obviously results from a great deal of careful planning."

The major thrust of the proposal was for faculty development aimed at improving instruction:

Excellence in teaching is hard to define, but few would argue that without close knowledge of one's discipline and continued enthusiasm for the demands of the classroom, excellent teaching is unlikely. . . . Most Kirkwood faculty teach a 215-day year, which includes sum-

mer assignments; teaching loads are generally four four-credit courses each quarter, with no break between quarters. Given such a formidable teaching load, few faculty undertake the additional burden of university study, and our needs as scholars and educators to keep abreast of our disciplines have gone unmet. The grant funds (allocated for individual faculty development) will be awarded throughout each year to give release time to as many as six faculty members who want to take a course, complete a reading or research project to improve instruction in core courses, or develop curricula to improve core courses in their disciplines.

The proposal identified five needs to be addressed by the \$300,630 grant: the opportunity for faculty to research and develop curriculum; the reinforcement of students' skills in writing, speaking, inquiry, and reasoning; the hiring of a full-

time philosophy instructor; improvement of the library collection; and expanded use of educational resources such as those at the University of Iowa. The proposal then explained the activities that would meet these needs.

Another panelist remarked about the college's plan for targeting the grant funds. "The needs of this institution and its faculty are obviously great, and this proposal is realistically directed to only some of them. Each component of the grant, however, is worthy of support as a useful step toward the enrichment of Kirkwood's humanities program." The proposal stated how each part of the plan would contribute to a more coherent approach to the humanities for Kirkwood students:

In discussing the context for this proposal, we stressed the importance of mutual awareness and effort in reinforcing humanities con-

tent and skills. We have learned the value of collaboration. That is why we will insist that individual faculty share the products of their study projects with others, and that is also the underlying reason for our three content-centered summer seminars: to bring us together as scholars under the direction of three selected professors from outside our own college.

Another panelist commented, "I find this an extremely strong proposal. The goals are laudable, but nearly all grant applications aim for laudable goals. The difference between this application and others lies in its inclusion of supporting detail. In looking at suggested workshop syllabi, I get a good sense of the intellectual rigor that will be possible."

In addition to the workshop syllabi, the proposal included documentation that provided not only institutional data, resumes, and letters of support, but also a job description for the proposed philosophy position and sample applications for the faculty individual study projects.

Please note: Area code for all telephone numbers is 202.

	Deadline in boldface	For projects beginning after
DIVISION OF EDUCATION PROGRAMS — <i>John Andrews, Acting Director 786-0373</i>		
Central Disciplines in Undergraduate Education— <i>John Andrews 786-0373</i>		
Improving Introductory Courses— <i>Donald Schmeltekopf 786-0380</i>	April 1, 1985	October 1985
Promoting Excellence in a Field— <i>John Walters 786-0380</i>	April 1, 1985	October 1985
Fostering Coherence Throughout an Institution— <i>John Andrews 786-0373</i>	April 1, 1985	October 1985
Humanities Instruction in Elementary and Secondary Schools— <i>Carolynn Reid-Wallace 786-0377</i>	May 15, 1985	January 1986
Exemplary Projects in Undergraduate and Graduate Education— <i>William McGill 786-0384</i>	May 15, 1985	January 1986
Humanities Programs for Nontraditional Learners— <i>William McGill 786-0384</i>	April 1, 1985	October 1985
Improving the Preparation of Teachers in the Humanities— <i>John Andrews 786-0373</i>	Call for deadline.	
DIVISION OF FELLOWSHIPS AND SEMINARS — <i>Thomas Kingston, Director 786-0458</i>		
Fellowships for Independent Study and Research— <i>Maben Herring 786-0466</i>	June 1, 1985	January 1, 1986
Fellowships for College Teachers— <i>Karen Fuglie 786-0466</i>	June 1, 1985	January 1, 1986
Constitutional Fellowships— <i>Maben Herring and Karen Fuglie 786-0466</i>	June 1, 1985	January 1, 1986
Faculty Graduate Study Grants— <i>Eric Anderson 786-0463</i>	March 15, 1985	September 1, 1986
Summer Stipends for 1986— <i>Joseph Neville 786-0466</i>	October 1, 1985	Summer 1986
Travel to Collections— <i>Gary Messinger 786-0466</i>	September 15, 1985	December 15, 1985
Summer Seminars for College Teachers— <i>Richard Emmerson 786-0463</i>		
Participants: 1985 Seminars	April 1, 1985	Summer 1985
Directors: 1986 Seminars	March 1, 1985	Summer 1986
Summer Seminars for Secondary School Teachers— <i>Ronald Herzman 786-0463</i>		
Participants: 1985 Seminars	March 1, 1985	Summer 1985
Directors: 1986 Seminars	April 1, 1985	Summer 1986
Undergraduate Fellows in the Humanities— <i>Ronald Herzman 786-0463</i>		
Participants: 1985 Seminars	February 15, 1985	Summer 1985
Directors: 1986 Seminars	May 1, 1985	Summer 1986
DIVISION OF GENERAL PROGRAMS — <i>Donald Gibson, Director 786-0267</i>		
Humanities Projects in Media— <i>James Dougherty 786-0278</i>	March 22, 1985	October 1, 1985
Museums and Historical Organizations— <i>Gabriel Weisberg 786-0284</i>	April 29, 1985	January 1, 1986
Humanities Programs for Adults— <i>Malcolm Richardson 786-0271</i>	August 5, 1985	April 1, 1986
Humanities Programs for Libraries— <i>Thomas Phelps 786-0271</i>	March 8, 1985	October 1, 1985
Humanities Programs for Youth— <i>Leon Bramson 786-0271</i>		
Youth Projects	June 15, 1985	January 1, 1986
Younger Scholars Program	November 1, 1985	June 1, 1986
DIVISION OF RESEARCH PROGRAMS — <i>Richard Ekman, Director 786-0200</i>		
Basic Research Program— <i>786-0207</i>		
Project Research— <i>David Wise 786-0207</i>	March 1, 1985	January 1, 1986
Research Conferences— <i>Eugene Sterud 786-0207</i>	February 15, 1985	October 1, 1985
Humanities, Science, and Technology— <i>David Wright 786-0207</i>	March 1, 1985	January 1, 1986
NEH-NSF EVIST Projects	August 1, 1985	April 1, 1986
Publications— <i>Margot Backas 786-0204</i>	May 1, 1985	October 1, 1985
Research in Selected Areas— <i>John Williams 786-0207</i>		
Centers for Advanced Study— <i>David Coder 786-0207</i>	November 1, 1985	January 1987
Intercultural Research— <i>786-0207</i>	February 15, 1985	July 1, 1985
Reference Works— <i>Dorothy Wartenberg 786-0210</i>		
Tools— <i>Crale Hopkins 786-0210</i>	October 1, 1985	July 1, 1986
Editions— <i>Helen Aguera 786-0210</i>	October 1, 1985	July 1, 1986
Translations— <i>Susan Mango 786-0210</i>	July 1, 1985	April 1, 1986
Access— <i>Dick Cameron, Patricia Shadle 786-0210</i>	June 1, 1985	April 1, 1986
DIVISION OF STATE PROGRAMS — <i>Marjorie Berlincourt, Director 786-0254</i>		
Each state establishes its own grant guidelines and application deadlines; a list of state programs may be obtained from the Division.		
OFFICE OF CHALLENGE GRANTS — <i>James Blessing, Director 786-0361</i>		
	May 1, 1985	December 1984
OFFICE OF PRESERVATION — <i>Harold Cannon, Director 786-0570</i>		
Preservation— <i>Jeffrey Field, Steven Mansbach 786-0570</i>	June 1, 1985	April 1, 1986
U.S. Newspapers Project— <i>Marcella Grendler 786-0570</i>	June 1, 1985	April 1, 1986

RECENT NEH GRANT AWARDS

Archaeology & Anthropology

American Numismatic Society, NYC; Francis D. Campbell: \$24,886. To complete a project to improve subject access to numismatics literature. RC

Anchorage History and Fine Arts Museum, AK; Robert L. Shalkop: \$100,000 OR; \$150,000 FM. To implement a permanent installation on the history of Alaska with emphasis on the relationship of humans to the land, including native and non-native people, during the two centuries of encounter. GM

ARTS, Inc., NYC; Mary Scherbatskoy: \$120,600. To conduct a three-year project of research and writing by youth aged 10-15 on a comparison of the culture and folklore of the ethnic groups of New York's Lower East Side. GZ

Cultural Heritage Council, Clearlake, CA; John W. Parker: \$40,000. To introduce junior and senior high school youth to traditional native American arts and culture and to archaeological research. Youth will work with native American teachers, anthropologists, and archaeologists on a prehistoric Indian site. GZ

Dickson Mounds State Museum, Lewistown, IL; Judith A. Franke: \$107,840. To implement a permanent introductory exhibition at the Dickson Mounds on-site archaeology museum, which will examine the culture of the Late Woodland/Mississippian people of the central Illinois valley in the context of their social, political, economic, and ideological systems. GM

Eleutherian Mills-Hagley Foundation, Inc., Wilmington, DE; Brian Greenberg: \$37,262. To design a graduate course in historical archaeology for students in the Hagley Program, and to disseminate the results via a small conference. EH

Fine Arts Museums Foundation, San Francisco, CA; Kathleen J. Berrin: \$38,250. To produce a publication for a major permanent collections project of a large corpus of painted mural fragments from the pre-Columbian ceremonial site of Teotihuacan, emphasizing its social, religious and artistic conventions. GM

Cristina Konrad, Cambridge, MA: \$32,250. To prepare a lexicon and user's manual for the computer tapes of 70,000 Latvian dainas, classical folksongs. RT

Maryland Historical Trust, Annapolis; Wayne E. Clark: \$15,000. To plan a project to involve youth in existing public archaeology programs across the state of Maryland. A demonstration project will take place during the planning period. GZ

Museum of Natural History, Santa Barbara, CA; Patricia A. Campbell: \$14,500. To introduce youth throughout southern California to anthropology, archaeology, and history through a study of the material culture of California Indians, particularly the Chumash. A demonstration project will take place during the planning period. GZ

National Center for Urban Ethnic Affairs, Washington, DC; Elaine Eff: \$76,767. To plan a traveling exhibition on the changing values and aesthetics of a Greek community, focusing on the village of Olymbos (on the Greek Island of Karpathos) and on an Olymbian community in Baltimore, Maryland. GM

Rogers State College, Claremore, OK; Gary E. Moeller: \$19,069. To conduct a project in which youth will study petroglyphs and pictographs, early forms of native American art, and will then prepare displays and written materials to be used by the general public. GZ

U. of California, Berkeley; William A. Shack: \$276,429. To plan a traveling exhibition on

the Kula ceremony in the Trobriand Islands and on the anthropological investigations of this ritual from Bronislaw Malinowski onward. GM

U. of Maryland, College Park; Kenneth G. Holum: \$15,000. To plan a traveling exhibition of materials from Caesarea Maritima (Israel) with emphasis on the founding and urban development of Caesarea and on the process of archaeology used to rediscover this unique city. GM

U. of Missouri, Saint Louis; Joseph M. Nixon: \$8,454. To conduct an experimental archaeology program for high school students in which they will study aspects of the organization of prehistoric cultures through reconstruction of artifacts. GZ

U. of Pennsylvania, Philadelphia; Larry Gross: \$14,820. To plan an exhibition, catalogue, and symposium which will examine the kinds of images by which Western European photographers depicted United States culture in the period between the World Wars. GM

U. of Wisconsin, Madison; James B. Stoltman: \$27,914. To introduce native American youth to the methods used by archaeologists in reconstructing past societies by involving them in lectures, discussions, field work, and preliminary analysis at a site in the Upper Mississippi Valley Region. GZ

Western Public Radio, San Francisco, CA; Leo C. Lee: \$102,000. To produce a two-year radio series of two programs per week on contemporary archaeology exploring basic intellectual issues and profiling recent discoveries. GN

Youth Vision, Inc., Providence, RI; Carolyn A. Cavanagh: \$17,672. To plan a research project by young people on local culture. Under the direction of scholars in history, anthropology, and folklore, youth will perform background research, conduct interviews and produce an educational videotape and booklet on individuals who typify the culture of the locality. GZ

Arts—History & Criticism

American Antiquarian Society, Worcester, MA; Georgia B. Bumgardner: \$45,096 OR; \$10,000 FM. To produce a catalogue of American engravings through 1820. RC

American Theatre Association, Inc., Washington, DC; Kenneth P. Spritz: \$15,000. To plan an exhibition about the work of playwright Eugene O'Neill that will explore his work both within the context of its time as well as for its influence on other American playwrights. GM

Architectural Arts of Washington, D.C., Inc.; Richard A. Etlin: \$15,000. To conduct the early planning of a major exhibition and catalogue on the important 20th-century architect Paul Cret. GM

Aston Magna Foundation for Music, Inc., NYC; Raymond Erickson: \$62,000. To conduct a three-week academy on Johann Sebastian Bach and his world that will examine the music, art, history, and politics of 18th-century Germany. EH

Baltimore Museum of Art, MD; Victor I. Carlson: \$14,250. To plan and research an exhibition and catalogue on the theme of Rinaldo and Armida. This subject, derived from Tasso's *Jerusalem Delivered*, has been an important theme in art, music, and literature from the Renaissance through the 18th century. GM

Brockton Art Center-Fuller Memorial, MA; Elizabeth C. Haff: \$30,000. To implement the interpretative component of an exhibition of the works of American artist William Rimmer (1816-1879) whose life touched on many of the historical and philosophical issues of his day. GM

Bronx Museum of the Arts, NY; Philip G. Verre: \$15,000. To plan a future exhibition with accompanying catalogue on Art Deco architecture in the Bronx. GM

Brooklyn Museum, NY; Dianne H. Pilgrim: \$15,000. To plan an interpretation of the museum's Decorative Arts Collection, which will ultimately result in a comprehensive master plan for a public orientation to the collection, a re-sequencing of the manifold period rooms, and other interpretative programs. GM

Columbia Historical Society, Washington, DC; Charles M. Harris: \$40,009 OR; \$47,000 FM. To complete the edition of the papers of architect and planner William Thornton (1759-1828), in two volumes and a microfilm supplement. RE

CUNY Research Foundation/Queens College, Flushing, NY; Richard L. Wall: \$72,000. To compile a series of reference works on the American musical theater covering some 3,000 shows staged from 1866 to the present. RT

Dance Notation Bureau, NYC; Muriel Topaz: \$45,000 OR; \$139,825 FM. To continue the notation of 18 George Balanchine ballets by the Labanotation system. RT

Dance Perspectives Foundation, NYC; Selma J. Cohen: \$17,500. To continue final editing activities to complete the International Encyclopedia of Dance. RT

William S. Johnson, Millerton, NY: \$84,700. To complete a three-volume bibliographic guide to photographic history, from ca. 1830 to the present. RC

Joslyn Art Museum, Omaha, NE; Hollister Sturges: \$13,740. To plan an exhibition, symposium, and catalogue that will examine the evolution of neoclassical landscape paintings in France in the late 18th and early 19th centuries. GM

Louisville Art Gallery, KY; Roberta L. Williams: \$5,000. To educate high school students in art history and criticism and provide them with training as docents both for guided tours in the city and in the museum. GZ

Memphis Brooks Museum of Art, TN; Alice R. M. Hyland: \$29,940. To implement a traveling exhibition, a fully illustrated 104-page catalogue, audio guides, and a symposium that will examine the work of 12 artists of the 16th-century School of Chinese painting and calligraphy, reflecting the political, literary, and social history of the era. GM

Metropolitan Museum of Art, NYC; Stuart C. Welch: \$250,000 OR; \$500,000 FM. To conduct a major exhibition and catalogue (plus educational programs) on Indian art from the 14th to the 19th centuries focusing on the survival of the Great Hindu tradition over five centuries, the impact of the Indo-Muslim Period, and the impact of the West on traditional categories of Indian Art. GM

W. Vladimir Morosan, Davidson, NC: \$48,275. To prepare an encyclopedic catalogue of Russian sacred choral music of the 18th, 19th, and early 20th century. RT

Museum of Fine Arts, Boston, MA; Vishakha N. Desai: \$200,000. To implement a major temporary exhibition that will examine the concept of "realistic representation" as expressed in secular Indian painting. The exhibition will trace the evolution and development of this theme from the 16th to the 19th century. GM

Princeton U., NJ; Nigel J. Morgan: \$14,607. To plan a feasibility study of the computerization of the Index of Christian Art. RT

John Rewald, NYC: \$57,000. To complete a catalogue raisonne of the paintings of Paul Cézanne. RT

Rutgers U., New Brunswick, NJ; Annabelle H. Melzer: \$129,884. To compile an annotated filmography and resource guide of film and video materials on theater in the United States, Canada, and Western Europe.

Scholastic Knowledge for Youth, Inc., Houston, TX; Launey F. Roberts, Jr.: \$23,454. To introduce middle school students to the fields of art, music, and dance history through a study of the work of three Houston artist-educators. GZ

Society for Preservation of New England Antiquities, Boston, MA; Brock Lobe: \$94,000 OR; \$18,000 FM. To plan a traveling exhibition, workshops, a symposium, and publications that will examine the design and construction of New England furniture in the 17th and 18th centuries in the context of the region's economic development, the influence of European culture, and the popular tastes of the period. GM

Solomon R. Guggenheim Museum, NYC; Thomas M. Messer: \$201,950. To plan the third and final exhibition, symposium and catalogue in a series titled Kandinsky in Paris, 1934-1944, which examines the artist's last years and his impact on art of the period. GM

Stanford U., CA; Carol M. Osborne: \$91,599. To implement an exhibition and catalogue on the Stanford Family Collection with emphasis on the Stanford Museum's role in the history of American art and patronage. GM

Toledo Museum of Art, OH; Kurt T. Luckner: \$10,000. To plan the first major international exhibition devoted to the history and archaeology of Greece as interpreted through the work of a single Athenian artist, the vase-painter known as the Amasis Painter. GM

U. of California, Davis; Samuel G. Armistead: \$110,054 OR; \$12,500 FM. To continue an edition of Judeo-Spanish traditional ballads. RE

U. of Illinois, Urbana; Nicholas Temperley: \$150,000 OR; \$25,000 FM. To complete the Hymn Tune Index, a computerized index of all hymn tunes associated with English texts found in printed sources through 1820. RT

U. of Illinois, Urbana, Champaign; Stephen S. Prokopoff: \$61,073. To implement a traveling exhibition with accompanying catalogue, symposium, and other events that will present a representative analytical survey of the Prinzhorn Collection (University of Heidelberg), the preeminent and historically important collection of art by the mentally ill. GM

U. of Michigan, Ann Arbor; Evan M. Maurer: \$155,572. To plan a traveling exhibition which presents the living tradition of the Tabwa (Zaire) people through an examination of their sculpture and artifacts in an attempt to establish the "rhythmic relationship" of their art, narrative, music, divination, and magic. GM

Wadsworth Atheneum, Hartford, CT; Gregory Hedberg: \$15,000. To plan an interpretative exhibition which will examine the J. Pierpont Morgan Collection (now in the Wadsworth Atheneum) in the context of collecting and taste-making in late 19th-century America focusing on the types of objects collected and Morgan's motivations for collecting. GM

Walters Art Gallery, Baltimore, MD; Robert P. Bergman: \$86,934. To plan an exhibition and related programs focusing on 150 of the museum's illuminated manuscripts, which will be examined in their historical and cultural contexts. GM

Winterthur Museum, DE; Kenneth L. Ames: \$149,728. To produce 13 slide tapes that will provide general and scholarly audiences with an interdisciplinary analysis of American household furnishings from their European origins to the mid-20th century. GM

Classics

Community School District 20, Brooklyn, NY; Denis M. Fleming: \$10,000. To conduct a collaborative project between District 20 and the College of Staten Island to develop graduate level institutes for teachers on classical literature for children. *ES*

U. of North Carolina, Chapel Hill; William C. West, III: \$79,992. To continue the preparation of the American contribution to three volumes of "L'Annee Philologique," the annual international bibliography of classical studies. *RC*

History—Non-U.S.

Columbia U., NYC; Leopold H. Haimson: \$120,000 OR; \$50,000 FM. To create a data base on labor unrest in Imperial Russia (1890s to 1917). *RT*

Folger Shakespeare Library, Washington, DC; Lena Cowen Orlin: \$434,299. To conduct a two-year program consisting of four six-week institutes on the archival sciences, two ten-week interdisciplinary workshops, four two-day workshops on the libraries' research collections, and a newsletter. *EH*

Harvard Ukrainian Research Institute; Patricia K. Grimsted: \$170,000 OR; \$20,000 FM. To continue the preparation of the Ukrainian volumes in a series of guides to archives and manuscript repositories in the U.S.S.R. The guides complement previously published works in repositories in Moscow, Leningrad, Estonia, Latvia, Lithuania, and Belorussia. *RC*

Harvard U., Cambridge, MA; Alexander P. Kazhdan: \$29,651. To continue preparation of a concise dictionary of Byzantium. *RT*

Higgins Armory Museum, Worcester, MA; Edward J. Kealey: \$14,924. To plan a film on the evolution of European knighthood between the 12th and 17th centuries as an introduction to the museum collections focusing on the role the chivalric tradition played in the education, manners, and training of the upper classes. *GM*

Michigan State U., East Lansing; Josef W. Konvitz: \$111,033. To plan a conference among historians to discuss the aims of the standard introductory college history course and what educated people are expected to know about the past. *EH*

Newberry Library, Chicago, IL; Lawana Trout: \$250,000. To conduct a series of summer institutes and regional conferences for secondary school and reservation college teachers designed to bridge the gap between scholars and teachers and to strengthen the teaching of American history in general and native American history in particular. *ES*

Oklahoma State U., Stillwater; Mary Rohrberger: \$50,000. To plan a summer program on the Middle Ages in Europe focusing on medieval institutions and culture, and concentrating on studies in literature, art and architecture, medieval science, and mathematics. *GZ*

Russell Sage Junior College of Albany, NY; Sydney C. Pressman: \$30,151. To conduct a four-week interdisciplinary project in Russian language, literature, and history designed to enable high school juniors and seniors to gain a better understanding of Russian culture. *GZ*

Southwest Missouri State U., Springfield; Kathleen L. Lodwick: \$76,460. To produce an index/bibliographical guide to the Chinese Recorder and Missionary Journal. *RC*

Ted A. Telford, Salt Lake City, UT: \$76,450. To plan an annotated catalogue of the most complete collections of Chinese local gazetteers found outside mainland China. *RC*

U. of California, Berkeley; Robert A. Scalapino: \$100,000 OR; \$82,000 FM. To support research for a book on the history of Chinese politics, 1920-1949. *RO*

U. of California, Los Angeles; Seeger A. Bonebakker: \$50,000 OR; \$23,250 FM. To continue work of the United States team on the Onomasticon Arabicum, a computerized data bank of medieval Arabic biographical dictionaries. *RT*

U. of California, Los Angeles; Richard H. Rouse: \$50,000. To complete a critical edition of two medieval English union catalogues, the "Registrum Anglie" and the "Catalogus scriptorum ecclesiae," to appear as volumes 1 and 2 of the Corpus of British Medieval Library Catalogues. *RE*

U. of California, Los Angeles; Barbara G. Valk: \$120,000 OR; \$50,000 FM. To expand an on-line bibliographic data base for resource sharing of library materials treating the U.S.-Mexican borderlands. *RC*

U. of Florida, Gainesville; Richard H. Davis, Jr.: \$108,843. To conduct a six-week institute for 40 secondary school teachers to be drawn from eight Southeastern states to study African history in the context of World history, American history, and geography. *ES*

U. of Illinois, Urbana; Ralph T. Fisher, Jr.: \$109,766. To conduct a series of workshops on Russian and Soviet culture for specialists in the humanities teaching in colleges and universities throughout the country. *EH*

U. of Missouri, Saint Louis; Mark A. Burkholder: \$37,150. To complete the "Biographical Dictionary of the Councilors of the Indies, 1717-1808." The book will consist of biographical information on 172 men named to the Council of the Indies, Spain's supreme tribunal and major advisory body for its New World colonies. *RT*

U. of Missouri, Columbia; Margaret S. Peden: \$13,000 FM. To translate a critical study by Octavio Paz on the Mexican poetess and nun, Sister Juana Ines de la Cruz (ca. 1691). *RL*

U. of Nebraska, Lincoln; William L. Sherman: \$46,640. To develop a manual of 16th-century Spanish paleography. *RT*

U. of South Carolina, Columbia; David R. Chestnutt: \$60,000. To continue preparation of the edition of the papers of Henry Laurens, the 18th-century statesman from South Carolina. *RE*

U. of Wisconsin, Milwaukee; Markos J. Mamalakis: \$90,000. To continue work on three reference volumes of historical statistics on Chile, 1840-1985. *RT*

Wellesley College, MA; Jean H. Slingerland: \$88,316. To complete Volumes IV and V of "The Wellesley Index to Victorian Periodicals, 1824-1900." *RT*

Yeshiva U., NYC; Sylvia A. Hershowitz: \$145,575. To implement an exhibition, catalogue, audiovisual materials, and brochures which will trace the religious, social, and cultural history of the Jewish Ashkenaz tradition from its emergence in 10th-century Europe to the present. *GM*

Serge A. Zenkovsky, Daytona Beach, FL: \$18,997. To translate, with extensive critical apparatus and introduction, of the "Letters of Alexis Mikhailovich" (1645-1676), father of Peter the Great, and his precursor in changing Russia's orientation towards the West. *RT*

History—U.S.

Albany Institute of History and Art, NY; Roderic H. Blackburn: \$15,000. To plan a traveling exhibition, catalogue, symposium, and the publication of symposium papers examining the response of Dutch settlers to conditions in America in the context of traditional Dutch religious and social customs. *GM*

American Historical Association, Washington, DC; John E. O'Connor: \$77,932. To conduct a conference and edit proceedings in which historians discuss how to apply traditional historical analysis to film and video and how to teach students to analyze critically moving-image documents the way they analyze written ones. *EH*

Boot Hill Museum, Dodge City, KS; Richard W. Welch: \$12,500. To publish tour guides, gallery guides, and educational materials for school children, interpreting the economic and social history of southwestern Kansas and Dodge City's development as a center of trade in the 1880s. *GM*

Brown U., Providence, RI; Thomas R. Adams: \$114,339 OR; \$81,674 FM. To continue preparation of two volumes of "European Americana," a chronological guide to writings on the Americas published in Europe, 1493-1750. *RC*

California State U. Foundation, Los Angeles; Donald O. Dewey: \$79,700. To conduct a 20-day summer institute for 50 Los Angeles social studies teachers on the history of the Constitution. *ES*

Caramoor Center for Music and the Arts, Inc., Katonah, NY; Taube G. Greenspan: \$14,468. To plan a multi-media orientation production for the Caramoor House-Museum to introduce the public to such important contextual issues as connoisseurship and aesthetic values in America in the 1920s and 1930s which affected the building of the

house and the collections. *GM*

City of Alexandria, VA; Kenneth C. Turino: \$10,370. To plan workshops, discussions, and directed research in which high school students will study life in mid-19th-century Alexandria. Using primary sources and area collections, participants will produce an exhibit, interpretative brochure, and seminar for the public. *GZ*

Cooke County Heritage Society, Inc., Gainesville, TX; Margaret P. Hays: \$11,426. To introduce youth to community history through a study of architecture and historic preservation and through research in local and state history. The students will develop tour guidebooks based on their research and their visits to historical sites in rural areas of Cooke County. *GZ*

CUNY Research Foundation/Queens College, Flushing, NY; John Catanzariti: \$174,000 OR; \$51,095 FM. To continue preparation of a nine-volume edition of the papers of Robert Morris and the Office of Finance (1781-1784). *RE*

Dutchess Community College, Poughkeepsie, NY; Frank San Felice: \$12,624. To plan a research project in which youth will document the history of the Civilian Conservation Corps in their county. Through extensive archival research, as well as interviews with CCC participants and community residents, they will prepare museum exhibits on the experience and impact of the CCC. *GZ*

Earlham College, Richmond, IN; P. Randall Shrock: \$25,000. To involve high school students in a study of the development of democracy as exemplified in the 19th-century Midwest. Activities will take place on the Earlham College campus and at the Conner Prairie Pioneer Settlement. *GZ*

Eli Whitney Museum, Hamden, CT; Karyl L. Hall: \$11,090. To plan a permanent exhibit exploring how entrepreneurship, inventiveness, workmanship, and social conditions interacted to produce changes in the process of American manufacture in the 19th century, and how those changes affected American life. *GM*

Fairbanks Museum and Planetarium, St. Johnsbury, VT; Howard B. Reed: \$45,049. To implement a temporary exhibition addressing regional history, the history of technologies related to Vermont's forest resources and the perceptions, attitudes, values, and lifestyles of Vermonters as they relate to the forest environment. *GM*

Freeport Historical Society, ME; Helen Grant: \$117,470. To implement the interpretation of two living history sites: the Pettigill site, an 1850s saltwater farm, and the Harraskeet estuary. *GM*

Friends of Clermont, Germantown, NY; Bruce E. Naramore: \$15,000. To plan a traveling exhibition, slide-tape presentation, catalogue, and symposia on the social history of six generations of the prominent New York family, the Livingstons, and their patronage of painters and artisans in the context of manor society. *GM*

George C. Marshall Research Foundation, Lexington, VA; Fred L. Hadsel: \$82,246 FM. To continue work on a selected edition of the papers of George Catlett Marshall in six volumes. *RE*

Olga P. Hasty, New Haven, CT: \$7,000. To compile an anthology, and its translation, of eye-witness accounts by Russian writers on their travels in the United States (1860-1920). *RL*

Historical Society of Pennsylvania, Philadelphia; Richard S. Dunn: \$65,000 OR, \$12,500 FM. To complete the edition of "The Papers of William Penn" in five volumes. *RE*

Indiana U., Bloomington; Sally J. Rausch: \$175,000 OR; \$53,773 FM. To catalogue U.S. newspapers held in Indiana for entry on the CONSER data base. *RC*

Iowa State Historical Department, Des Moines; Peter H. Curtis: \$156,812 OR; \$55,777 FM. To locate and catalogue newspaper holdings in the state of Iowa and contribute them to the national CONSER data base. *RC*

Johns Hopkins U., Baltimore, MD; Louis P. Galambos: \$21,448 OR; \$215,632 FM. To continue an edition of the papers of Dwight David Eisenhower. *RE*

Judiciary, Honolulu, HI; Jane L. Silverman: \$195,716. To implement permanent exhibitions and an audiovisual presentation that will explore the effects of the introduction of Western culture in the 19th century on the traditional Hawaiian monarchy court system of the chiefs. *GM*

Louisiana Museum Foundation, New Orleans; Timothy J. Chester: \$15,000. To plan new exhibits on Louisiana history to be placed in the Cabildo at the Louisiana State

Museum. *GM*

Newport Historical Society, RI; Daniel Snyder: \$10,471. To plan a permanent interpretative exhibition on the history of Newport from 1639 to the present by examining the waves of prosperity and decline which have occurred in Newport throughout its history. *GM*

Old South Association in Boston, MA; Kathleen Philbin: \$15,350. To plan a project in which children aged 6-12 will explore the political and social history of Boston during the revolutionary and early national periods, be introduced to archaeology and architectural history, and develop displays to take back for after-school programs. *GZ*

Please Touch Museum, Philadelphia, PA; Portia H. Sperr: \$40,001 OR; \$15,000 FM. To implement an exhibition, catalogue, and educational programs (including a slide presentation, audio tapes, docent demonstrations, and a lecture and workshop series) about children's play over the last 100 years within the context of U.S. history of the mid-Atlantic region. *GM*

Regional Conference of Historical Agencies, Manlius, NY; Hans-Joachim Finke: \$40,860. To implement a series of workshops for the development of interpretative programs in the humanities by the historical societies and museums in central and northern New York served by RCHA. *GM*

Rhode Island Black Heritage Society, Providence; Rowena Stewart: \$15,000. To plan an interpretative exhibition on the black church in Newport, Rhode Island, between the mid-19th and mid-20th centuries, which will focus on the rites and customs that reveal the important and pervasive role played by Newport's black churches. *GM*

Robinson Museum, Pierre, SD; David B. Hartley: \$32,363. To implement a permanent exhibition that will interpret the history and culture of South Dakota from settlement to the early 1930s. *GM*

Rutgers U., New Brunswick, NJ; Ilona Caparros: \$140,000. To catalogue the CONSER data base which is the nationally significant American newspaper collection held at Rutgers University. *RC*

State Historical Society of Colorado, Denver; Byron F. Jewell: \$100,000. To implement interpretative programs relating the history of 19th-century frontier mining and its impact on the development of the West at this regional history site. *GM*

State Historical Society of Wisconsin, Madison, WI; Thomas R. McKay: \$74,594. To develop and implement a traveling exhibition about the role of agriculture in shaping Wisconsin's economy and customs. *GM*

Strawbery Banke, Inc., Portsmouth, NH; John W. Durel: \$15,000. To plan programs and exhibits to expand chronologically and thematically the interpretation at Strawberry Banke. *GM*

U. of Hawaii at Manoa, Honolulu; John R. Haak: \$39,977. To plan Hawaii's contribution of approximately 450 newspaper titles to the U.S. Newspaper Program and the CONSER national data base. *RC*

U. of Nevada, Reno; Robert E. Blesse: \$7,394. To plan for the State of Nevada's participation in the U.S. Newspaper Program. *RC*

U. of Tennessee, Knoxville; LeRoy P. Graf: \$50,673. To continue preparation of the edition of the papers of Andrew Johnson. *RE*

U. of Tennessee, Knoxville; Harold D. Moser: \$39,395 OR; \$60,000 FM. To continue preparation of an edition of the papers of Andrew Jackson, seventh president of the United States. *RE*

U. of Virginia, Charlottesville; William W. Abbot: \$162,336 FM. To continue preparation of the comprehensive edition of the papers of George Washington. *RE*

Western Heritage Museum, Omaha, NE; Robert S. Bodnar: \$48,750. To implement a permanent exhibition interpreting Omaha's social and cultural history in the context of national events from 1900 to 1930. *GM*

Western Kentucky U., Bowling Green; Diane L. Alpert: \$15,000. To plan a permanent exhibition examining the economic, geographic, and social forces that formed the 19th-century communities of the Kentucky Green River region. *GM*

West Virginia U., Morgantown; Harold M. Forbes: \$88,051. To catalogue and enter into the CONSER national data base 1,100 newspaper titles held in West Virginia repositories. *RC*

Interdisciplinary

Afro-American Historical & Cultural Museum, Philadelphia, PA; Reginald T. Butler: \$15,000. To research and plan interpretative programs (an exhibition, symposia, lectures, audiovisual presentations, curricular materials and a publication) about black migrations to Philadelphia in the 20th century. *GM*

American Council of Learned Societies, NYC; Allen H. Kassof: \$500,000. To continue the U.S. component of a scholarly exchange program in the humanities with the U.S.S.R. and Eastern Europe. *RI*

American Council of Learned Societies, NYC; John William Ward: \$225,000 FM. To continue an American research facility in Hong Kong. *RI*

American Council on Teaching Foreign Languages, Hastings-on-Hudson, NY; C. Edward Scebold: \$20,677. To research the nature, level, and scope of funding provided by private and corporate foundations to support foreign language programs. The data sources to be used are the Foundation Center's Grants Index and the foundations' annual reports to the IRS. The period to be covered is 1974 to 1983. *OP*

American Philological Association, NYC; Roger S. Bagnall: \$157,303 OR; \$30,000 FM. To conduct a cooperative microfilming project under the auspices of a national scholarly association selectively to preserve embrittled serials and books in classical studies, published between 1850 and 1918. *RV*

Appalachian Consortium, Inc., Boone, NC; Barry M. Buxton: \$57,962. To plan a traveling exhibition on the evolution of the Appalachian forest and man's search for balance between nature and technology within the context of the evolution. *GM*

Association of Research Libraries, Washington, DC; Duane E. Webster: \$65,375. To implement in ten research libraries the Preservation Planning Program developed by the Association of Research Libraries. *RV*

Barnard College, NYC; Suzanne Wemple: \$164,597. To continue preparation of research tools on the history of women in religious communities from 500 to 1500: a repository of religious communities in Latin Christendom; a bibliography of notable women; and a comprehensive bibliography of secondary literature on female monasticism. *RT*

Berea College, KY; Thomas G. Kirk: \$69,515 OR; \$28,307 FM. To appraise, arrange, and describe the photographic heritage of the settlement institutions of southern Appalachia and to create central photographic archives at Berea College. *RC*

Donald C. Cell, Mount Vernon, IA: \$42,000. To study philosophical issues in the enforcement of water pollution regulations by state agencies. *RH*

Centro de Estudios-la Realidad Puertorriquena, Rio Piedras, PR; Lerroy Lopez: \$90,000. To continue the creation of a computerized data base of historical statistics of Puerto Rico since 1900, containing time series of economic, social, and political statistics, available both in published form and computer tapes. *RT*

Colegio Universitario Del Turabo, Caguas, PR; Miguel Rodriguez: \$40,332. To involve youth in research on the 18th-century founding of Caguas and the ensuing development of two and a half centuries of artistic traditions. Youth will research the recently identified founding settlement, study artifacts and archives, and develop materials for the community. *GZ*

Colorado Springs Fine Arts Center, CO; Jonathan P. Batkin: \$15,000. To plan a traveling exhibition and a catalogue that will relate the post-1860 "santos" in the museum's collection to the role religion played in Hispanic New Mexico and explain the significance and uses of these images. *GM*

Council for Basic Education, Washington, DC; H. Dennis Gray: \$1,100,000 OR; \$400,000 FM. To continue for three years the Independent Study in the Humanities program in which 125 outstanding teachers each year receive fellowships for two months of summer study. *ES*

CUNY Research Foundation/Graduate School & University Center, NYC; Renee Waldinger: \$199,331. To conduct a series of institutes in English, history, and foreign languages for New York City secondary teachers. *ES*

Dartmouth College, Hanover, NH; James A. W. Heffernan: \$7,098. To conduct a research conference to investigate the complex theoretical issues involved in the relationship between literature and the visual arts. *RD*

Richard L. Dauenhauer, Juneau, AK: \$90,000 FM. To collect, translate and provide explanatory essays for a body of Alaskan native American (Tlingit) oral literature. *RL*

Dublin Seminar for New England Folklife, Concord, MA; Peter Benes: \$15,000. To plan a traveling exhibition interpreting the work and careers of itinerants in New England and New York in the formative years of the American nation. *GM*

Educational Testing Service, Princeton, NJ; Jerilee E. Grandy: \$25,000. To conduct a study that will attempt to identify factors contributing to the decline in the number of students entering the humanities and to the changing aptitudes and background characteristics of those students. *OP*

Exploring Family School, San Diego, CA; Lonnie J. Rowell: \$19,957. To plan a project in which young people will conduct background research and interviews on labor history in San Diego resulting in an educational television program and other resource materials. *GZ*

Florida State U., Tallahassee; C. Peter Ripley: \$128,469 OR; \$60,000 FM. To continue a comprehensive microfilm edition and a selected print edition of the papers of black Americans active in the antislavery movement between 1830 and 1865. *RE*

Gaertner Research, Inc., Cleveland Hgts., OH; Karen N. Gaertner: \$24,960. To analyze longitudinal data from the biennial Survey of Doctorate Recipients in order to identify and describe nonacademic careers of recipients of Ph.D.'s in the humanities. The research will focus on types of nonacademic positions and on shifts in employment patterns over time. *OP*

Georgetown U., Washington, DC; Edmund D. Pellegrino: \$163,736. To conduct six weeks of intensive study, under close tutorial guidance, in history, literature, or philosophy by 15 students, selected in a national competition, who have both demonstrated serious interest in the humanities and completed the third year of medical school. *EH*

Georgia State U., Atlanta; P. William Bechtel: \$60,000. To support research by two philosophers on the methods of explanation used by scientists. *RO*

Hampton U., VA; Jeanne Zeidler: \$120,070. To implement a permanent exhibition interpreting the college museum's African, American Indian, Oceanic, and archival collections by examining Hampton Institute's educational philosophy and its impact on the museum's collections. *GM*

Harvard U., Cambridge, MA; Hugh M. Olmsted: \$98,635. To plan a computerized, international union listing of materials that document the Solidarity movement in Poland. *RC*

Impression 5 Museum, Lansing, MI; Marilynne H. Eichinger: \$15,000. To plan a permanent exhibition about how scientific advances and technological innovations raise new moral and social issues relevant to our lives focusing upon historical, cultural, philosophical and theological implications of technological innovation. *GM*

Indiana U., Bloomington; Ilhan M. Basgoz: \$40,245. To plan a traveling exhibition about the shadow play theater Karagoz, a popular puppet show known in the Middle East since A.D. 900 focusing upon the aesthetics and symbolism of the art form as well as the social relationships and cultural values it expresses. *GM*

David H. Jaggard: \$23,510. To conduct philosophical study of the concept of animal welfare and an investigation of its implications for the use of animals in research. *RH*

Mississippi State U.; Peter L. Shillingsburg: \$11,200. To conduct a workshop to train scholarly editors in the use of a computerized system for scholarly editing. *RE*

National Academy of Sciences, Washington, DC; Robert B. Geyer: \$350,000. To continue planning for the American side of a scholarly exchange program in the humanities with the People's Republic of China. *RI*

New York Public Library, NYC; David H. Stam: \$2,127,000 FM. To continue preservation and acquisition activities of the research services of the New York Public library. *RC*

Newark Museum, NJ; Elizabeth A. Kopley: \$18,449. To plan a 25-minute videotape and accompanying brochure on John Cotton Dana, the founder and first director of the Newark Museum, and his influence on the development of museums in the United States. *GM*

NSF/Georgetown U.; LeRoy Walters: \$30,000. To study ethical issues in human gene therapy. *RH*

NSF/U. of California; Donca Steriade: \$19,781. To compile a handbook of California Indian Language Phonologies, including summary descriptions of 58 California Indian languages, with information on orthographic conventions, indexes, and the main bibliographic sources. *RT*

Oakland Museum Association, CA; L. Thomas Frye: \$15,000. To plan a major temporary exhibition on the cultural history of the Maidu Indians living in the village of Mikchopdo, California, which will involve the selection of objects, the development of the exhibition script, the catalogue text, and the interpretative brochure outlines. *GM*

Ohio State U., Columbus; Nancy K. Rhoden: \$24,000. To study ethical issues and broader implications of deontological research. *RH*

Princeton U. Press, NJ; John J. Stachel: \$280,150 FM. To conduct editorial work on six volumes of the "Collected Papers of Albert Einstein." *RE*

Rutgers U., New Brunswick, NJ; Reese V. Jenkins: \$151,850 FM. To continue the microfilm and book edition of the papers of Thomas A. Edison. *RE*

Saint Cloud State U., MN; William A. Luksetich: \$24,566. To research the Museum Program Survey of 1979 to address two issues in museum management: (1) factors that influence the giving of grants, donations, and other types of voluntary contributions; and (2) the relationship between services provided by museums and the costs of these services. *OP*

Saint John's College, Santa Fe, NM; Stephen R. Van Luchene: \$100,498. To conduct two summer institutes and extensive follow-up activities in the disciplines of the humanities for 30 Chicago school teachers and administrators involved in the Paideia project. *ES*

St. Louis Art Museum, MO; John W. Nunley: \$15,000. To plan a traveling exhibition about the blending of European, African and Mid-Eastern aesthetic and cultural traditions in the Caribbean as exemplified by the arts demonstrated during three major celebrations: Carnival, Jonkonnu, and Hussay. *GM*

Science Museum of Minnesota, St. Paul; Sondra Quinn: \$150,000. To plan for the traveling of a major exhibition on the wolf in human history which will explore the interaction of wolves and humans through the centuries, dealing with the use of the wolf as a symbol in art, literature and religion as well as in mythology and folklore. *GM*

Southeastern Library Network, Inc., Atlanta, GA; Frank P. Grisham: \$168,401. To plan a regional preservation program conducted through the Southeastern Library Network, Inc. (SOLINET), targeted to the needs of libraries and archives in a ten-state region. *RV*

Southeastern Massachusetts U., North Dartmouth; Raymond Jackson: \$24,948. To analyze the Museum Program Survey of 1979 in order to generate financial forecasting models for use by museum administrators. The models will enable museums to evaluate the impact of alternative policies on operating costs and income, and on their ability to finance capital expenditures. *OP*

Southern Oregon State College, Ashland; Gregory L. Fowler: \$36,302. To plan the development of an ethics of human genetic engineering. *RH*

Texas Historical Commission, Austin; Cindy Sherrell-Leo: \$36,018. To conduct two ten-day seminars on the development of interpretative programs in museums for museum staff in the 13-state Mountain Plains Region as well as Arkansas and Louisiana. *GM*

U. of California, Berkeley; Arlie R. Hochschild: \$124,889 FM. To prepare an edition of the papers of Emma Goldman (1869-1940). *RE*

U. of California, Los Angeles; Robert A. Hill: \$174,000 OR; \$75,000 FM. To continue the edition of the papers of Marcus Garvey and the Universal Negro Improvement Association. *RE*

U. of California, Los Angeles; Paul Ganster: \$150,000 OR; \$25,000 FM. To produce three

bilingual volumes which include the humanities portion of the multivolume United States-Mexico Borderlands Atlas: a historical atlas, a cultural atlas, and a statistical abstract. *RT*

U. of Colorado, Boulder; David S. Rood: \$43,119. To prepare a dictionary of Wichita affixes, stems, and roots. Wichita is a native American language of the Caddoan family, still spoken by a few elderly people in central Oklahoma. *RT*

U. of Hartford, West Hartford, CT; Leo Rockas: \$20,000. To plan a collaborative project between the University of Hartford and the Hartford school system to develop seminars in history and literature for secondary school teachers. *ES*

U. of Illinois, Urbana, Champaign; Margaret M. Sullivan: \$15,000. To plan a temporary traveling exhibition illuminating the various roles the great mountains have played in the history of Chinese culture and art. *GM*

U. of Kansas, Lawrence; Glenn R. Shafer: \$20,000 OR; \$1,000 FM. To edit and translate a treatise on the theory of probability, "The Art of Conjecture," by the Swiss mathematician James Bernoulli (1654-1705). Also included in the volume will be "Selected Correspondence with Leibniz." *RL*

U. of Maryland, College Park; Ira Berlin: \$75,000 OR; \$75,000 FM. To continue preparation of a six-volume edition of documents, predominantly from the Freedmen's Bureau, illustrating the transformation of black life during the emancipation (1861-1867). *RE*

U. of Massachusetts, Amherst; Patricia G. Holland: \$198,800 OR; \$82,333 FM. To continue a comprehensive search for the papers of Elizabeth Cady Stanton and Susan B. Anthony (cofounders of the American women's rights movement) and the preparation of a microform edition. *RE*

U. of Michigan, Ann Arbor; Fe S. Go: \$57,715. To catalogue a major collection in Thai studies which will be available on the Research Libraries Information Network, documents virtually every aspect of 19th- and 20th-century (Siamese) civilization. *RC*

U. of Michigan, Dearborn; Daniel E. Moerman: \$80,000. To create a comprehensive data bank of information of the medicinal uses of plants by native Americans. *RT*

U. of Mississippi, University; William R. Ferris: \$95,040 OR; \$50,000 FM. To complete the Encyclopedia of the South, to be a one-volume reference work on southern culture. *RT*

U. of Pennsylvania, Philadelphia; Arnold Thackery: \$65,000. To support research on the history of the synthetic rubber industry in the United States, 1942-1956. *RO*

U. of Texas, Austin; William G. Reeder: \$15,000. To plan a traveling exhibition on cultural and biological influences on visual perception which will explain the structure and function of the eye, present theories on the nature of human visual perception, and describe the cultural and social events that have influenced perception. *GM*

U. of Vermont, Burlington; Ildiko Heffernan: \$15,000. To plan outreach exhibits examining relationships between modes of dress of the late 19th and early 20th centuries and the aesthetic, moral and social values of the society which produced them. *GM*

U. of Washington, Seattle; Brent D. Galloway: \$87,404. To create the first dictionaries of Upriver Halkomelem and Nooksack, two native American languages which are part of Salish, a major North American language group. *RT*

Wye Faculty Seminar, Chestertown, MD; Sherry P. Magill: \$100,000. To conduct a series of eight-day institutes, particularly for small college faculty, on the central texts defining and shaping the American polity. *EH*

YIVO Institute for Jewish Research, NYC; Bella H. Weinberg: \$71,901. To improve access to Hebrew/Yiddish research materials through the completion of a Yiddish authority file and participation in the development of Hebrew capacity on the Research Libraries Information Network. *RC*

Jurisprudence

Virginia Commonwealth U., Richmond; Melvin I. Urofsky: \$75,000. To work on two additional volumes of the letters of Louis D. Brandeis, covering Brandeis's correspondence with his family and with Felix Frankfurter. *RE*

Language & Linguistics

Indiana U., Bloomington; Michael Herzfeld: \$10,000. To plan a research conference on the current state of semiotics, the study of signs. *RD*

SUNY Research Foundation/Bufalo, Albany, NY; Peter Boyd-Bowman: \$75,000 OR; \$12,500 FM. To conduct a three-fold expansion, revision, and microfilming of a linguistic data bank based on Spanish American documents of the 16th century, a time of major linguistic changes, marking the transition from medieval to modern Spanish. *RT*

U. of Chicago, IL; Raven I. McDavid, Jr.: \$46,365. To create a word index to the Linguistic Atlas of the Middle and South Atlantic States. *RT*

U. of New Mexico, Albuquerque; Jon M. Tolman: \$158,311. To develop teaching materials for Brazilian Portuguese at the elementary and intermediate levels, based on filmed episodes created in conjunction with a major Brazilian television network. *EH*

U. of Pennsylvania, Philadelphia; Albert L. Lloyd: \$200,000. To continue preparation of the Etymological Dictionary of Old High German, a language spoken between the 8th and 11th centuries. *RT*

U. of Washington, Seattle; Harold F. Schiffman: \$70,000 OR; \$10,000 FM. To develop an English dictionary of the Tamil verb. *RT*

U. of Wisconsin, Madison; Frederic G. Cassidy: \$184,284 OR; \$168,963 FM. To continue work on the "Dictionary of American Regional English" (DARE), a dictionary of the regional and folk usages of speakers of English in the entire United States. *RT*

Yale U. Press, New Haven, CT; Christopher Harris: \$39,556 FM. To purchase and install a 12-station micro-computer network that will enable the Yale University Press to accept manuscripts electronically and to edit them on-machine, thereby saving costs and editorial time. *RP*

Literature

Betty T. Bennett, Brooklyn, NY: \$37,169. To complete an edition of the letters of Mary Wollstonecraft Shelley (1797-1851). *RE*

Peter W. M. Blayney, Silver Spring, MD: \$72,788. To conduct a series of chronological checklists of the work of each printing house in London from 1593 to 1609 (a period which saw, for instance, the printing of all the First Quartos of Shakespeare published during his lifetime). *RT*

Brown U., Providence, RI; Edward A. Bloom: \$15,392. To continue an edition of the letters of Hester Lynch (Thrale) Piozzi, 1784-1821, a friend of Samuel Johnson. *RE*

Documentary Research, Inc., Buffalo, NY; Diane R. Christian: \$145,000. To produce one 60-minute documentary on the American poet Robert Creeley whose work reflects a major post-World War II movement in poetry. *GN*

Drexel U., Philadelphia, PA; Eva M. Thury: \$72,000. To create a concordance to the Latin prose of John Milton. *RT*

Indiana U., Bloomington; Albert Wertheim: \$130,932. To conduct an eight-week institute for 24 faculty members in post-colonial literature written in the English language. *EH*

Jo Modert, Mt. Vernon, IL: \$5,000. To implement a census of Jane Austen's extant letters for the preparation of a facsimile edition. *RE*

Ohio State U. Research Foundation, Columbus; Alan K. Brown: \$43,000. To create, in machine-readable form, "An Index and Corpus of Old English Glossaries"—8th- to 12th-century texts of Old English glosses of Latin head-words. *RT*

Ohio State U. Research Foundation, Columbus; Stanley J. Kahrl: \$80,000. To continue work by American scholars on the Records of Early English Drama (REED), an edition of archival materials pertaining to the history of the medieval English theater. *RE*

Mary L. Pitlick, Washington, D.C.: \$3,500. To plan editorial consultation for the preparation of an edition of selected letters of Edith Wharton. *RE*

Donald H. Reiman, NYC: \$23,500. To prepare a facsimile edition of the P.B. Shelley manuscripts at the Bodleian Library with transcriptions and scholarly apparatus. *RE*

Swarthmore College, PA; Eugena M. Weber: \$51,933. To prepare the edition of the

posthumous poems of the Austrian writer Hugo von Hofmannsthal. *RE*

Eleanor M. Tilton, NYC: \$12,708. To complete the editing of 1,836 letters and reports of 987 unlocated letters of Ralph Waldo Emerson not included in the authoritative editions. *RE*

U. of California, San Diego, La Jolla; Diego Catalan: \$90,000 OR; \$115,385 FM. To continue work on the "General Catalogue of the Pan-Hispanic Romancero" and International Electronic Archive of the Romancero. *RT*

U. of Connecticut, Storrs; Francelia M. Butler: \$150,063. To conduct an eight-week institute for 30 college and university teachers on the classical and medieval roots of children's literature. *EH*

Philosophy

American Council of Learned Societies, NYC; Frederick H. Burkhardt: \$190,000. To continue work on the edition of the works of William James. *RE*

Boston College, Chestnut Hill, MA; John J. Cleary: \$50,000. To aid the Boston Area Colloquium in Ancient Philosophy through a carefully integrated series of public lectures, model classes, and special seminars. *EH*

Catholic U. of America, Washington, DC; William A. Wallace: \$49,343 OR; \$24,000 FM. To continue work on a critical edition of two St. Thomas Aquinas works: the Commentary on the Third Book of the *Sentences* of Peter Lombard and the *Disputed Questions on Spiritual Creatures*. *RE*

Florida State U., Tallahassee; Alan R. Mabe: \$107,065. To conduct a program of visitation by leading philosophers to smaller and isolated colleges that normally do not have access to such visitors. *EH*

Georgetown U., Washington, DC; Tom L. Beauchamp: \$69,000 OR; \$13,000 FM. To prepare Volume 5 (comprised of four texts) of the critical edition of the works of David Hume. *RE*

U. of Notre Dame, IN; Anthony Kerrigan: \$5,000 FM. To complete the edition and translation of "Selected Works of Ortega Y Gasset." *RL*

Winthrop College, Rock Hill, SC; Dorothy M. Medlin: \$65,776. To complete an edition of the letters of Andre Morellet (1727-1819), 18th-century French "philosophe" and man of letters. *RE*

Religion

Academy of American Franciscan History, West Bethesda, MD; Mathias C. Kiemen: \$21,000. To continue work on a calendar of all U.S. documents in the Propaganda Fide Archive in Rome, containing all correspondence from 1623 to 1908 between American Catholic bishops and Rome. *RT*

U. of Pennsylvania, Philadelphia; Robert A. Kraft: \$200,000 OR; \$30,000 FM. To continue work for a computerized data base and lexicon of ancient Hebrew and Greek (Septuagint) scriptures, including textual variants and morphological analysis of the lexical data. *RT*

Capital letters following each grant show the division and the program through which the grant was made.

Education Programs

EB Central Disciplines in Undergraduate Education

EH Exemplary Projects, Nontraditional Programs, and Teaching Materials

ES Humanities Instruction Elementary and Secondary Schools

General Programs

GP Program Development

GY Younger Scholars

GZ Youth Projects

GL Libraries Humanities Projects

GM Museums and Historical Organizations Humanities Projects

GN Media Humanities Projects

Research Programs

RH Humanities, Science and Technology

RC Research Resources

RD Research Conferences

RE Editions

RI Intercultural Research

RL Translations

RO Basic Research

RP Publications

RS State, Local and Regional Studies

RT Research Tools

RV Conservation and Preservation

OP Humanities Studies

NEH Notes and News



To Reclaim A Legacy

A report on the humanities in higher education, *To Reclaim A Legacy*, has received widespread attention in the nation's press since it was released late last year. Written by NEH Chairman William J. Bennett and based on the work of a thirty-one member study group convened in March 1984, the report charges that "on too many campuses, the curriculum has become a self-service cafeteria through which students pass without being nourished."

Thus, the report continues, "a student can obtain a bachelor's degree from 75 percent of all American colleges and universities without having studied

European history, from 72 percent without having studied American literature or history, and from 86 percent without having studied the civilizations of classical Greece and Rome. Further, fewer than half of all colleges and universities now require foreign language study for the bachelor's degree, down from nearly 90 percent in 1966."

"We have blamed others but the responsibility is ours," the report states. "It is we the educators who too often have given up the great task of transmitting a culture to its rightful heirs. Thus, what we have on many campuses is an unclaimed legacy, a course of studies in which the humanities have been siphoned off, diluted, or so adulterated that students graduate knowing little of their heritage."

The panel of nationally prominent teachers, scholars, administrators, and authorities on higher education made several recommendations, including an overhaul of college curricula based on a "clear vision of what constitutes an educated person, regardless of major, and on the

study of history, philosophy, languages, and literature."

Although the report does not endorse specific courses or texts, it recommends that students who graduate from college should have encountered a "core of common studies," which includes the following elements:

- An understanding of the origin and development of Western civilization, from its roots in antiquity to the present. This understanding should include a grasp of the major trends in society, religion, art, literature, and politics, as well as a knowledge of basic chronology.
- A careful reading of several masterworks of English, American, and European literature.
- An understanding of the most significant ideas and debates in the history of philosophy.
- Demonstrable proficiency in a foreign language (either modern or classical) and the ability to view that language as an avenue into another culture.
- Familiarity with the history, literature, religion, and philosophy of at least one non-Western culture of civilization as well as knowledge of the history

of science and technology.

The report also calls on faculties to put aside narrow departmentalism and instead to work with administrators to shape a challenging common curriculum, and it asks colleges and universities to reward excellent teaching in hiring, promotion, and tenure decisions.

Copies of the report are available from the Public Affairs Office, Room 409, National Endowment for the Humanities, Washington, D.C., 20506.

1985/1986 NEH Overview

Copies of the new *Overview of Endowment Programs* for 1985-86 will be available in March from the Public Affairs Office. This publication, revised annually, gives general information about NEH and reflects changes in program emphasis, staff contacts, and application deadlines. Included are sections on the review process, program summaries, and instructions for applying for a grant, as well as addresses and phone numbers of state humanities councils, information about NEH publications, and an NEH staff telephone directory.

Featured in this issue of *Humanities* . . .

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What Has Happened In Art History by Richard Brilliant

A distinguished art historian surveys the discipline with a critic's eye. Beginning with the 1950s, when the iconographic research models of Panofsky held sway, Brilliant discusses the competing schools of recent art scholarship and concludes that a redirection of critical concern in the 1980s is "surely leaving nineteenth-century positivism behind as a false illusion."



5

Four Decades of American Art

The indigenous American art scene, decade by decade—Abstract Expressionism, Pop Art, Minimalism, and today's Post-Modernism.

7

The Black Mountain Experiment

Often called "the wellspring of the American avant-garde," Black Mountain was "Camelot" for a generation of American artists. What was the secret of the experimental college and legendary community that existed in the foothills of North Carolina from 1933 to 1956?

9

Perceptions of Robert Irwin

A look at *New Yorker* writer Lawrence Weschler's biography of a cerebral California artist who works from a fundamental assertion of the "primacy of perception."

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The Internationalization of American Art by Cynthia McCabe

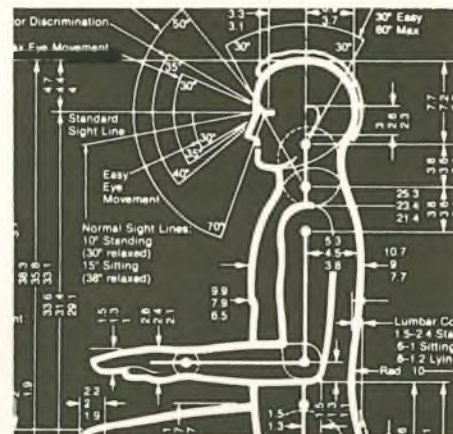
How the arrival of the forcibly transplanted European artists just before World War II transformed New York from a provincial art center to the art capital of the world.



12

Design Since 1945

From Tupperware to the classic chair by Charles Eames, the philosophical battle continues between a lasting standard for good design and the need for design to evolve as an expression of its environment. Like pottery unearthed, these modern artifacts have much to tell about the civilization that produced them.



14

The Triumph of American Architecture by Richard A. Etlin

From Colonial Williamsburg to the East Wing of the National Gallery, the triumph of American architecture lies in its ability to reflect the underlying values of cultural institutions.

17

The Prairie School

How Frank Lloyd Wright, and the architects who were influenced by him, "completely changed the way people lived in their houses."

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Understanding the City

A new way to focus on the relationship of buildings to the natural environment and the cultural milieu of a city. Using Chicago as a laboratory, educators attempt to codify the concept of "holistic architecture" as a way to study the urban environment.

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