

HUMANITIES

SEPTEMBER/OCTOBER 1995

VOLUME 16/NUMBER 5

The National Endowment for the Humanities * Glimpses of **30** years

Documenting



George Washington's Papers and our early Republic

Sharing the splendor of ancient Egypt's child king, Tutankhamun



Bringing to light



The Sun King: Louis XIV and the New World

Recalling the struggle for freedom in the Nation's



Civil War



Preserving our heritage for a new generation of Americans

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Recalling the Endowment's thirtieth anniversary.
—Civil War chromolithograph, courtesy of Massachusetts Historical Society.
Portrait of Angeline, courtesy of James O'Donnell.

Humanities

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

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

EDITOR'S NOTE

The Endowment at Thirty

Anniversaries are a time for remembering who we are and what has happened to us along the way. As the Endowment marks its thirtieth anniversary this September, there are some grand moments to recall. King Tut. . . the Library of America. . . the discovery at Dos Pilas. . . the epic film *The Civil War*.

For each of these achievements which have played on our national stage, there are countless others. There is a graduate student named James Vivian working after class in New Haven in an experimental program bringing Yale professors to the assistance of neighborhood schools. There is a New Hampshire professor named Laurel Ulrich finding the diary of an unknown nineteenth-century midwife and making a Pulitzer Prize-winning history of it. There is a young mother named Patricia Bates meeting with friends around a table in Rutland, Vermont, and becoming the beginning of a nationwide literature movement. We hear the stories of these people and some others whose grand vision, whose sense of exploration have altered our world of the humanities.

If anniversaries are a time for savoring such moments, they are also a time to wonder at what lies ahead. In this issue, we try to discern the shape of the humanities as they go electronic in the twenty-first century. Hypertext. The wired classroom. Teaching as a virtual reality. "Many things that we have become accustomed to will be shaken or changed," James O'Donnell says in a conversation with Endowment Chairman Sheldon Hackney. O'Donnell is in both worlds, as a professor of classics at the University of Pennsylvania and director of its Center for the Computer Analysis of Texts.

His own field of the classics became involved long ago, with *The Thesaurus Linguae Graecae* leading the way in 1972. Author Dee L. Clayman writes about the Thesaurus and other databases and lexicons that are putting once-remote resources into libraries and onto the desktop computers of students.

From her vantage as a classicist, Clayman takes the latest changes with equanimity. "This unexpected affinity of the old for the new has deep roots in the nature of the discipline itself," she points out, noting that paper, after all, is a relative newcomer in three thousand years of classical learning stretching back to stone and clay and papyri and vellum.

In the classroom, the new technology is enabling the student to learn for himself and enlivening that experience at the same time. In one instance, a student who doesn't understand one of the dialogues in *Macbeth* is able to click on the highlighted hypertext for explanation and can even materialize the actors onstage. In another, students of Spanish travel to Bogotá by multimedia and talk randomly with the people they encounter.

The nature of teaching itself will be affected, Chairman Hackney and Professor O'Donnell agree. "Try to create responsible social structures, and then hang on for the ride," O'Donnell advises. "It could be bumpy, but we don't have much choice and, all things considered, it could be exciting. It should be exciting."

—Mary Lou Beatty

HUMANITIES

The Magazine of the National Endowment for the Humanities

September/October 1995

HUMANITIES IN THE 21ST CENTURY

- 4 A Conversation with. . .**
Classicist James O'Donnell and Chairman Sheldon Hackney discuss how computers are expanding the university and society.
- 8 A Portrait of 30 Years**
Some vignettes as the Endowment marks an anniversary: from *The Papers of George Washington* to the epic journey of Ken Burns.
- 20 Latter-Day Curmudgeon**
Edmund Wilson backed the American classics, but balked at scholarly editing.
By Harold Cannon
- 23 Hypertext Hamlet**
"What text did you read today?" is no trick question when teaching interactive fiction.
By N. Katherine Hayles
- 28 Classics Online**
What once took years, can now be done in seconds. *By Dee L. Clayman*
- 33 Tracking the Missing Biologist**
No Recuerdo, an interactive multimedia program, lures students of Spanish into language immersion. *By Douglas Morgenstern and Janet H. Murray*



Page 4



Page 8



Page 23

OTHER FEATURES

- 39 Why Keats Matters**
A bicentennial conference brings scholars and teachers together to interpret his poetry.
By Laura Randall

AROUND THE NATION

- 42 In Search of Our National Identity**
The National Conversation gets under way in Colorado, Louisiana, South Dakota, and Washington, D.C.
By Nicole Ashby
- 43 State by State**
Festivals, plays, literacy projects, and exhibitions.

DEPARTMENTS

- 40 Calendar**
- 48 Noteworthy**
- 54 Deadlines**



— National Gallery of Art

"IT'S AN EXAMPLE OF MODELING NEW BEHAVIOR ON THE OLD BEHAVIOR, OF CREATING A REASSURING ENVIRONMENT IN WHICH YOU THINK YOU KNOW WHAT'S GOING ON IN ORDER TO DO SOMETHING WHICH LOOKS IN ONE SENSE FAMILIAR, AND IN ONE SENSE IS NOVEL AND DYNAMIC."

HUMANITIES

IN THE 21ST CENTURY

TWO HUNDRED, FIVE HUNDRED YEARS FROM NOW, THE MID-TWENTIETH CENTURY
COULD LOOK LIKE ANOTHER BOUNDARY BETWEEN PRIMITIVE PREHISTORY AND
THE REAL HISTORY WHICH YOU CAN EXPERIENCE AND SEE AND FEEL AND TASTE
AND TOUCH. THAT BOGGLES THE IMAGINATION.

—JAMES O'DONNELL

When Endowment Chairman Sheldon Hackney talked recently with classics professor James O'Donnell of the University of Pennsylvania, they discussed the computer revolution in the university classroom and what it means not just for teaching but for the society as a whole.

SHELDON HACKNEY: You are at the forefront of a revolution in teaching, driven by and made possible by the computer. I've been intrigued by some of your writings on Gutenberg and the fifteenth-century revolution—by your observations that the fears of traditionalists at the time of the invention of movable type were right. Do you see the network computer as another phase of the same revolution? Will it be another step toward democratization of communication, or is it something entirely different?

JAMES O'DONNELL: Both, probably. I started rummaging for fifteenth- and sixteenth-century criticism of the print medium, expecting that I would be

able to show that there were silly people in those days who had silly fears and anxieties which proved to be unfounded. I was chastened and sobered to realize that the people who criticized had it right. They said that the unleashing of the power of distributing the written word would give rise to unorthodox and heretical opinions, and they were right. They weren't thinking about Martin Luther, but I dare say they wouldn't have been surprised by Martin Luther and by everything else that followed.

Having discovered that, I needed to back off and say, "Now wait a minute. Why did this succeed?" The answer seemed to be that the medium was so powerful that it created a system of communication that was just so much larger, so much faster, so much more capable of generating economic resources that it simply swamped the legitimate concerns of the previous generation, creating its own new system. The slightly good news is that

that new system was so powerful that it had within it the resources to go back and address some of those concerns. Not all of them—the concern for unorthodox opinions getting loose—that genie didn't go back in the bottle.

I think we have to use these earlier transitions as models in order to understand what we're going through now. The innovation of language itself was one such; the innovation of writing, certainly another; the innovation of print, certainly a third. We're down at the bottom of the pyramid, two people like you and me talking to each other face to face. Writing creates a larger community in which discourse can move back and forth. It doesn't devalue the face-to-face communication. In fact, face-to-face communication is itself enriched and complicated by being able to refer to written communication.

Print puts another layer still on top of this inverted pyramid. And what we're doing now is putting, yet again, geometrically, one more much larger



Chairman Sheldon Hackney

Professor James O'Donnell

layer on top. It will create a much more powerful universe of discourse and at the same time a much more complicated one. Many things that we have become accustomed to will be shaken or changed. Existing power relationships that we're comfortable with will be shaken, and existing power relationships that we're kind of tired of will be shaken.

We don't, by and large, as human beings, have a history of giving up some technology once it has been introduced and going back to a quieter, simpler life, even though there will always be voices who encourage us individually and collectively to think about trying to do that.

HACKNEY: Especially when the new technology provides so many benefits, as well as perhaps some dangers.

O'DONNELL: The example I like to use is that of the automobile. You and I accept that our convenience in using the automobile is purchased at the cost of about forty thousand lives a year in the U.S. We could save that cost if we were willing never to drive more than twenty miles an hour, but we decide that we want the convenience that we're used to, we accept the cost. I think we need to be candid with ourselves that that's the kind of tradeoffs we make.

HACKNEY: Let's extend this analogy a bit. When the automobile or the horseless carriage first came in, people thought of it as a direct analogy to the carriage or wagon. It was just a faster carriage or wagon. It turned out to be much more than that. It was much more significant and perme-

ated our lives much more than that simple analogy.

Is the same thing going to be true of the computer? Here at the NEH, we have begun to fund projects that put humanities programs on CD-ROM. The first wave is clearly people making books in electronic form, with the advantage of having visual material, even moving pictures and sound, built in. They're still recognizable books, texts that are illustrated with these other things. But something else will eventually come out of this. Can you discern the outlines of what might come out that is non-booklike?

O'DONNELL: I'm leery of trying to prophesy too much. But think of yourself when you sit down at a personal computer and fire up a word-processing program. The first thing that word-processing program tells you is that you're at page one, line one, character one of this document. It's as though the machine is imagining that you have an endless roll of paper running through this box in front of you and you're now able to manipulate that paper more efficiently. All of the word processors expect you to be producing something that will come out of the machine and be printed. The process still assumes the thing on screen is just an intermediary on your way there.

In the last couple of years, with the World Wide Web in particular as a form of interface, we're getting to a point where people say, "Well, there are documents that will exist only in electronic form, that are only to be accessed in electronic form." There is a different kind of syntax of how you arrange such documents in order to

communicate efficiently. That's to me a first inkling of the changes in mentality that come along in the second stage.

What I think is most useful at this point is to look at the ways in which the existing technologies have given shape to institutions.

Because I earn my living and would not mind earning my living for another twenty or twenty-five years in a university setting, I'm most conscious of the vulnerability of the university community. It has had some of its value depend on bringing together books and artifacts in a central location where people need to come in order to have any contact with them. If you decentralize, dematerialize, and distribute that information, then there is one reason less for people to come together for finite, extended periods of time—four years, eight years, whatever it is—in a single physical location in order to pursue wisdom.

The value that we still have to offer is presumably that of face-to-face communication, but we need to reassess just what it is we do best face to face, how much of that we need, and how to organize an economics and a social structure around that interaction that makes sense. Will we see students coming in for shorter periods of time? Will we see students going to several different locations in order to pursue their education, and meanwhile pursuing a lot of it far from the physical setting and doing so by networked information? Will the students physically in front of us have other teachers who are thousands of miles away competing with us? I think they probably will.

HACKNEY: What do you do so far in your own course?

O'DONNELL: I've done a variety of things in both on-campus and off-campus courses. On campus with the students who are paying tuition to the University of Pennsylvania to come and sit in front of me, I've found that the use of the electronic technology enriches the quality of interaction that I have with them both in the classroom and out of the classroom. Doing e-mail with students at eleven o'clock at night gives me a form of contact with those students that I didn't have before. A kid has a question at eleven at night. Those questions fairly rarely turn up at office hours the next afternoon. There are a lot of disincentives to remembering the question, caring about it, get-

ting to the faculty member's office at the right time, waiting out somebody else's appointment, and so forth. If instead that question is launched at eleven at night, I often answer it at 11:15 at night. And my own practice has been that when a kid sticks her head above the parapet that way to ask something, I come right back and ask something else and try to keep that conversation going.

Off campus, I've been experimenting with delivering seminars away from the physical setting of the University of Pennsylvania campus. Three or four years ago, a colleague and I were co-teaching a seminar on the life and thought of Pope Gregory the Great—fascinating character, author of several major best-sellers in the Middle Ages, now hardly remembered—and were joking that it was probably the only graduate seminar on Gregory the Great being offered in the United States this year, and maybe the only one this decade.

We looked at the ten students sitting in front of us and said, "Look, your typical graduate seminar at Penn has ten students in it, three of whom really desperately want to be there, three of whom are pretty much happy to be there but it's not a primary concern of theirs, and three of whom would just as soon be someplace else, but this was

in textual criticism of a new critical edition of the Hebrew bible. The issue arose of how they were handling evidence from the Dead Sea scrolls, and the next day a message came from Emanuel Tov in Jerusalem, who is the head of the Dead Sea scrolls project worldwide, with his opinion. Bob Kraft said later, "I don't ever want to teach a seminar on Hebrew textual criticism again where it's just me and half a dozen students alone in a room with each other without that kind of high-quality input."

Then, about a year and a half ago, as I was about to teach a graduate course I'd taught before on the life and thought of Augustine of Hippo, I had the idea of expanding it by letting in auditors, by having an e-mail discussion list that anyone in the world could sign up for. More than five hundred people signed up at one point or another. About four hundred stuck to the course for a whole semester.

HACKNEY: Wow.

O'DONNELL: They ranged in geography from Hong Kong to Istanbul and we had lively participation from all directions. What we did was we had a regular seminar on Monday afternoon—a seminar in a real room, talking to each other. The students took turns as rapporteurs, going home that

people in the room and the people not in the room.

This experiment was, by all accounts, a rich success. In the fall of '94, we took it one step further in a course on Boethius's *Consolation of Philosophy*. With arrangements from the College of General Studies at Penn, we made it possible for people outside to take this course for graduate-level credit. We had four hardy pioneers who signed up, one in Atlanta, one in Dallas, one in Pocatello, Idaho, one in Nagoya, Japan. We also had about two hundred people on an Internet discussion list and about ten students in the class.

The paying customers not at Penn got additional e-mail attention from me, had specific assignments and so forth. We also used what's called a MOO, on-line conferencing software, to get together once a week for a real virtual class or a virtual real class—I'm not sure what the terminology should be. But 8:30 Tuesday evening turned out to be a good time, so the fellow in Japan was there first thing in the morning for him, and the others were there in the evening.

There's software involved which gives you a textually described, non-graphic virtual space in which to communicate. We have one which looks remarkably like the University of Pennsylvania campus. When you

WILL WE SEE STUDENTS COMING IN FOR SHORTER PERIODS OF TIME? WILL WE SEE STUDENTS GOING TO SEVERAL DIFFERENT LOCATIONS IN ORDER TO PURSUE THEIR EDUCATION....? WILL THE STUDENTS PHYSICALLY IN FRONT OF US HAVE OTHER TEACHERS WHO ARE THOUSANDS OF MILES AWAY COMPETING WITH US? I THINK THEY PROBABLY WILL.

—O'DONNELL

the only thing that was being offered at the right time that kind of fit . . . " How much better, we thought, if we could export a few of the people who didn't really want to be in our group—to put them in rooms where they'd really rather be—and at the same time find the other half-dozen people in North America who are going to bed without a seminar on Gregory the Great every night and pining over it.

About the same time, there was another example involving our colleague, Bob Kraft, who helped organize a seminar on the Internet where several hundred people were involved

evening and writing up a report on the day's discussion and putting it out for the five hundred people on the list. That would then be the stimulus for discussion which would go on back and forth through the week that followed. I would come in the following Monday afternoon and, as often as not, quite contrary to the usual experience of a teacher leading a seminar, I would come into the room and not get a word in edgewise in the first ten to fifteen minutes because the discussion was already up and running. There was an interaction back and forth between the

enter it, you are standing in front of a library. We have a virtual seminar room and other appurtenances.

The best example I can give of how this works came in the boundaries between the class and the outside of the class. One week at 8:35 p.m., Pocatello and Atlanta hadn't showed up yet, and then suddenly on screen you get a little message, "Jack has arrived. Cindy has arrived." And Jack says, "Hi. I'm sorry. We were upstairs by the Coke machine talking. We lost track of time." Now, they weren't upstairs. There isn't a Coke machine there. They weren't talking. But they

Continued on page 49

A PORTRAIT OF 30 YEARS

Remembering some
dramatic moments as well as
quieter achievements as the
Endowment celebrates
its anniversary.

The 1960s

WITH 135,000 DOCUMENTS comprising the papers of George Washington, the editors and scholars at the University of Virginia laboring on the project have their work cut out for them. Preserving the legacy of one of our greatest presidents and providing insight into our nation's beginnings has been their ongoing assignment since 1969, when they began collecting Washington's extensive corpus of diaries, letters, and papers.

Just retrieving the complete collection took ten years, gathering documents from the Library of Congress, which held the nucleus of the papers, and from archivists in far-flung and unlikely corners of the world, such as Japan and Russia. So far twenty-nine volumes in an eventual series of eighty-five have been published, and an electronic version is also underway.

The volumes chronicle not just Washington's life, but the lives of ordinary Americans in the formative years of our nation. Final publication of the complete set of papers will take the editors into the next century.

Despite the magnitude of the job at hand, however, editor in chief Dorothy Twohig and her colleagues remain undaunted, continually fascinated, and excited to learn more and more about the man and his times.

"There has often been a simplified view of Washington," says Twohig, from her office at the University of Virginia, "as just a pawn in the hands of Hamilton and Jefferson."

"He was a very complicated and interesting man, in control of everything," says Twohig. "He gave great thought to the role of president and

1965

- Public Law 89-209 establishes the National Endowment for the Humanities.

1966

- Endowment's first grants to the American Society of Papyrologists and to the American Council of Learned Societies

1967

- *Letters of Louis D. Brandeis*
- *John Dewey: The Early Works*
- *The Wellesley Index to Victorian Periodicals*
- First fellowships: among the recipients Jaroslav Pelikan and James McPherson

1968

- *The Booker T. Washington Papers*
- *The Collected Writings of Walt Whitman*
- *Corinth Excavation*
- *The Princeton Encyclopedia of Classical Sites*



and how the powers of the presidency should be interpreted. In a letter written in the summer of 1790 to the French general, the Comte de Rochambeau, Washington said, "In a government which depends so much in its first stages on public opinion, much circumspection is still necessary for those in its administration."

The Papers of George Washington

Washington at Verplanck's Point, New York, 1782, reviewing the French troops after the victory at Yorktown by John Trumbull.

was obsessed that everything he did would have great impact on the course of this country."

Indeed, Washington felt the weight of his responsibility in determining exactly how the constitution should be enacted

These insights into Washington's view of the first presidency are included in the series covering his terms in office, which will require twenty-seven volumes alone. The University of Virginia, along with NEH,

the Commonwealth of Virginia, and the Mount Vernon Ladies Association, are the major supporters of the project. The entire collection of papers has been divided into five series—Colonial, Revolutionary War, Confederation, Presidential, and Retirement.

Washington also kept diaries for much of his life, describing in detail his management of labor and agriculture at Mount Vernon, his journeys, his social life as plantation owner and as president, and the large number of Americans and foreigners who visited Mount Vernon during and after his public career. These diaries have been published in a six-volume set.

Another volume, published in 1981, *Journal of the Proceedings of the President, 1793-1797*, offers a day-by-day account of Washington's official activities during his second term as president.

Although the presidential projects are ongoing, Washington is the last of the Founding Fathers to have a complete set of his papers thoroughly collected, edited, and published for general use. These volumes contain annotations and correspondence, including the large volume of job applications for positions in the new government.

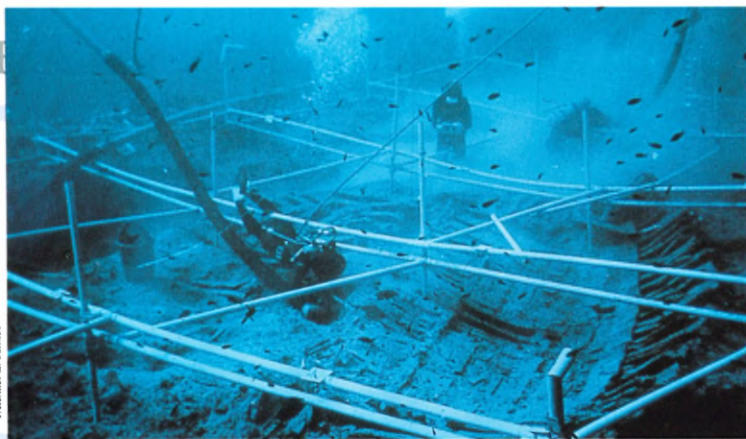
"What strikes one about his presidency is the similarities with today," says Twohig. "So much of our ideological view of government started in the eighteenth century and with the very first presidency."

—MAGGIE RIECHERS

1969

NATIONAL ENDOWMENT

- First volume of Dumas Malone's *Jefferson the President*
- Kyrenia Ship Project



—Michael L. Katz

1970

ENT FOR THE HUMANITIES

- *The Papers of George Washington*
- *Civilization* film series distributed to 2,000 colleges
- *Foxfire* magazine

The 1970s

Everybody is to some extent aware of the differences in regional speech," says Frederic Cassidy, editor of the *Dictionary of American Regional English*. Now in its fourth decade of production, *DARE* records and describes regional patterns of American English.

Entries are based on a wide variety of sources—regional fiction, diaries, letters, memoirs, histories, travel books, folklore, newspapers, and scholarly literature—but fieldwork done

A Lexicon of American Language



Frederic Cassidy, editor, *Dictionary of American Regional English*.

doesn't only rely on secondhand materials and editors." The fieldwork was vital in preserving the vernacular of what Cassidy calls the "horse-and-buggy" generation—a generation and language rapidly dying off. "There is a difference between horse-and-buggy language and the language of automobiles," he says. "*DARE* shows that there has been a tremendous change in language with the mechanization of society."

Beyond being a source of continual fascination for wordsmiths, *DARE* is a stalwart contribution to linguistic studies. It complements and expands

on the existing historical and dialect-focused dictionaries by incorporating maps of regional word distributions into its text.

Since before the turn of the century, American philologists wanted to create a dictionary to document the richness and diversity of American speech. Spurred by Joseph Wright's *English Dialect Dictionary* (1889), American philologists formed the American Dialect Society, intending to duplicate the effort. While efforts were made toward collecting material, *DARE* did not take shape until Cassidy was appointed chief editor in 1963. In overseeing the project, Cassidy drew on experience gained doing fieldwork in Wisconsin for the *Linguistic Atlas of the North Central States* and for his own *Dictionary of Jamaican English*.

Since 1970, NEH has supported the creation of *DARE* through eight grants of \$1.2 million in outright funds and \$3.8 million in matching funds. The collection of audiotapes has also

been preserved for use by scholars with a grant from the NEH.

When completed, *DARE* will comprise six volumes. The first two volumes, A through C and D through H, were published in 1985 and 1991. Volume three, covering I through O, is slated to be published in 1996; the remaining volumes will be published at five-year intervals. The sixth volume will contain a bibliography of sources, a complete list of all the responses garnered from the field questionnaire, and cumulative indices.

—MEREDITH HINDLEY

1971

- *Walden* edition
- *Dictionary of American Regional English* begins
- State Councils formed

1972

- Lionel Trilling delivers first Jefferson Lecture
- IREX grant to widen scholarly exchanges with the Soviet Union and Eastern Europe
- Summer seminars for college teachers begin

1973

- "Paintings from the USSR"
- *History of Culture* completed
- Courses by newspaper
- *Encyclopedia of Bioethics* funded



In the early 1970s, a group of classicists at the University of California, Irvine, decided to break new ground in the humanities by bringing computer technology to ancient Greek literature. Although the marriage of technology and the humanities took some adjusting to, the project proceeded, and today, with support from NEH along the way, the *Thesaurus Linguae Graecae* or the TLG as it is known, contains all ancient Greek literary texts from

The computerized TLG gives scholars in minutes what previously could have taken years to find.

Ancient Greeks on Computer



Second Temple of Hera Paestum.

"Prior to the TLG, scholars had to spend an incredible amount of time gathering data," says Brunner. "Now they have more time to interpret the data. It has completely turned things around and, as a result, the quality and quantity of research has increased."

"For example, a scholar looking for a particular medical practice in ancient Greece would want to review the writings of Galen," he says. "But Galen wrote some two-and-one-half million words. If, in those two-and-one-half million words you are looking for a specific topic, it would take years of work. With the TLG, you can use a program to run a search and gather all the data in seconds."

In creating its databank, the TLG pioneered the development of procedures and methodologies which have since been adopted by virtually all computer-based projects in the humanities. It set

the standard, and in 1986 was the first to release its texts on CD-ROM.

The idea of the computerized databank was originally proposed in 1972 by Marianne McDonald, at the time a graduate student in classics and now a professor at UCI, who saw the value of computers in manipulating huge amounts of data. Her concept, along with Brunner's efforts, brought about the TLG's completion in June 1995. In just two decades the TLG met the challenge of four centuries.

Scholars have been trying to catalog Greek literature since the sixteenth century, when Henri Estienne (known to classicists by his Latin name, Stephanus) collected and published all the ancient Greek texts known at the time, issuing the first *Thesaurus Linguae Graecae*. Over the years, however, with the discovery of many more texts, his thesaurus became incomplete and out of date. Centuries passed and no new attempt at cataloging was attempted, due mostly to the monumental job of combing through every known Greek text and recording every word. Toward the end of the nineteenth century, classicists began again to consider producing a new Greek thesaurus. By that time the collection of Greek literature was sixty-five million words. The only way to collect and organize them was through handwritten slips of paper, one for each word. The project was soon abandoned. Then came the computers.

Continuing into the future includes adding new texts to the databank as they are edited, training new classicists to use and develop the TLG, and adapting to technological changes. As classicists point out, understanding our past as a society affects the quality of our future, and the TLG, they maintain, is a resource for all time.

—MR

1974

- First National Humanities Institute
- *The Papers of John Marshall* volume 1
- "Masterpieces of Tapestry"
- *Thesaurus Linguae Graecae* database

1975

- "Archaeological Treasures from the Peoples Republic of China"
- "From the Lands of the Scythians"
- *The Frederick Douglass Papers*
- *The Jane Addams Papers* funded
- *Jefferson and His Time*



National Portrait Gallery

Of the hundreds of kings buried in magnificent tombs during Egypt's Golden Age, only a few of their tombs were discovered largely intact, the legendary King Tutankhamun's being one of them. When in 1922 British archaeologist Howard Carter uncovered the tomb of Tutankhamun with its thousands of treasures, he made one of the greatest archaeological finds in history. And when those treasures came to America in "Treasures of Tutankhamun," they became the greatest museum draw of the time, attracting more than one million people to the Metropolitan Museum of Art in New York and hundreds of thousands more in Chicago, New Orleans, Washington, D.C., and Seattle in 1978 and 1979.

"Tutankhamun was a turning point in museum-going," says Kathleen Orffmann, who, as manager of visitor services at the Metropolitan, devised the date-and-timed ticket concept for the exhibition. "After Tutankhamun, people became permanently interested in museum events."

The fifty-five objects comprising the exhibition were carefully selected from the five thousand originally excavated: alabaster cups, gold sculptures of Tutankhamun, furniture, and jewelry. The exhibition's major object, and the tomb's most famous find, is Tutankhamun's solid gold mask, found in place over the mummy's head and shoulders.

Besides the fascination with the objects, museum-goers were enthralled by the stories of the young king's life and of the archaeological discovery and



Visitors view the "Treasures of Tutankhamun" exhibition at the National Gallery of Art.

The Magnificence of Tut

excavation of the tomb. The National Gallery of Art in Washington, D.C., recreated the tomb for its visitors, enhanced with photo-

murals and wall captions from Carter's three-volume journal of the expedition.

While the exhibition planners knew it would be a blockbuster, they never dreamed it would attract the huge crowds it did. According to Orffmann, the exhibition was the largest selling event of any kind—including concerts and sports events—in the history of computerized ticketing.

"The exhibition sold 900,000 tickets in five days," she says of its New York stay. What brought out so many to a museum exhibition? Orffmann says there were a number of reasons.

"There is a fascination with the subject—Egypt and early civilization and with mummies," she says, noting that the Metropolitan's permanent exhibition is second only to European paintings in popularity. "There was also interest in seeing the objects made of gold, and in knowing it was the greatest archaeological find in history."

When the exhibition closed, its contents were returned to Egypt where they are now on display at the Egyptian Museum in Cairo. A survey by the Metropolitan showed that twenty-nine percent of those visiting the King Tutankhamun exhibition were first-time museum visitors.

"That 29 percent were introduced to museum-going and came to other exhibits after that as well," says Orffmann. "The exhibition put museum-going on the map as a leisure time interest. It had never been as popular as after that event." And that may well be the real treasure of Tutankhamun.

—MR

NA

West Virginia

A Bicentennial History

John Alexander Williams

American Association for State and Local History



1976

- *The Adams Chronicles*
- "Treasures of Tutankhamun"
- States and Nation series for Bicentennial
- *The Assyrian Dictionary*

1977

- First Challenge Grants
- *The Great War and Modern Memory* wins National Book Award
- "Cezanne: The Late Works"
- *Edith Wharton: A Biography*
- *American Short Story* series on TV

1978

- "Pompeii A.D. 79"
- Film version of *The Scarlet Letter*
- *Intellectual Life in the Colonial South*
- Slavery and Human Progress project
- *Byron's Letters and Journals* on TV

The pioneering program in university-school partnerships, the Yale-New Haven Teachers Institute, began when a few New Haven high school history teachers asked the Yale history department to help them develop new curricula in their school. From that small request, came the first permanent program of a university working directly with local schoolteachers.

The collaboration became the Yale History Education Project and was to continue for ten years, expanding to more schools in the city. A graduate student at the time, James Vivian, worked with the project, teaching seminars. He saw the value in bringing teachers into the university setting and giving them the opportunity to deepen their knowledge in the subjects they teach.

"The impetus for an expanded, permanent program came from the teachers involved at Yale," says Vivian, "who wanted a larger program that would include more disciplines." In

1978, with support from NEH, the Yale-New Haven Teachers Institute was formalized. From the beginning it was a program designed to be a partnership and made available to teachers at all grade levels throughout the humanities and social sciences. It has since added science and math as subjects. Vivian has been at the helm ever since.

The Institute offers teachers a five-month program of lectures by university faculty designed to deepen

their knowledge of the subjects they teach, keep them current in those subjects, and develop new curricula and classroom materials.

"A high proportion of teachers did not major in the subject they teach or their teaching posts are reassigned," says Vivian. "This is a way to infuse the humanities and science curriculum with current materials and with teachers with greater background in their subjects."

The Institute offers a range of subjects. A sampling of last year's offerings bears this out: "The Symbolic

The Ivy and the Urban



Jasper Johns, 0-9.
1959. Encaustic
and collage on canvas.
20 1/8" x 35".
Collection of
Ludwig, Aachen

Language of Architecture and Public Monuments" showed teachers how to identify the symbolic elements of architecture; "Folktales" introduced the study of European and American folktales; "Twentieth-Century Multicultural Theater" used plays to teach experiences of different ethnic groups; and "The Minority Artist in America" introduced the art of African-Americans, Native Americans, and Hispanics.

The heart of the program is to give teachers intellectual renewal in the subjects they teach, and to provide them with a forum for professional exchange.

"It is tremendously invigorating for teachers to talk with colleagues about the subjects they teach," says Vivian. "The Institute crosses all boundaries that have traditionally been put up for

teachers. It crosses over grade levels, schools, and disciplines, and that is stimulating for teachers."

The program is also the national model for other university-school partnerships. During the 1980s programs patterned on the Institute were established at diverse universities and colleges throughout the country. These include the University of New Mexico, Lehigh University, and Duke University, to name a few.

"We are very much involved in disseminating the approach and results of our experience," says Vivian.

Vivian's vision of the program to bring the resources of one institution to the assistance of another and to directly affect the education of school children in urban America has become a reality. Of the 363 New Haven teachers who have completed the program at least once, 66 percent are still with the New Haven school system, either as teachers or in administrative posts.

"For the teachers, their own reinvigorated interest carries over into their teaching," he says. "The results are higher student motivation and interest."

—MR

1979

- *The Encyclopedia of the American Constitution* begins
- *Political Parties in America*
- *The Dred Scott Case: Its Significance in American Law and Politics* wins Pulitzer
- *Coptic Encyclopedia* begins
- *Encyclopedia Iranica* begins
- "Heartland"

1980

- *The Middle English Encyclopedia* begins
- *Lewis and Clark Journals* annotated edition
- "The Great Bronze Age of China"
- *Photographing of Dead Sea Scrolls*



1981

- *A History of Cartography*
- *Journals of Henry David Thoreau*
- Chautauqua expands to Great Plains
- *The Letters of Gustave Flaubert*

As a symbol of the myriad voices that represent this country, The Library of America may be without rival. Its goal is to preserve America's literary heritage by keeping in print the rich literature this country has produced. Along the way it tells the story of the uniqueness of America itself.

In seventy-six volumes the series has covered the wide range of American writing, including both the acknowledged classics and the unknown gems. Mark Twain, Melville, Hawthorne, Poe, Henry James, Stephen Crane are all included. So are Steinbeck, Faulkner, Richard Wright, and F. Scott Fitzgerald. The series includes the philosophical works of Emerson, Thoreau, and

the volumes together, it shows the great literature produced by this country."

In 1979, with seed money from NEH and the Ford Foundation, The Library of America was born, the dream of scholars who wanted to see an American version of the French Pléiade series.



Until the 1920s, scholarship in American literature was not taken seriously, says Hurley. She tells the story of Professor Jay Hubble at Duke University, who during the 1920s could not find a copy of *The Scarlet Letter* in the library because the library didn't own one. Literary studies at that time remained

William James; history by Francis Parkman and Henry Adams; the plays of Eugene O'Neill; and the writings of historical figures such as Lincoln, Jefferson, and W. E. B. Du Bois.

"The magical thing about it," says Cheryl Hurley, president of The Library of America, "is that the whole is greater than the sum of its parts. When you see

focused on English writing and the Greek and Roman classics.

Beginning in the 1930s, scholars began to study American literature seriously, producing criticism and editing works of individual writers. Although in the mid-1960s, the Modern Language Association and its Center for Editions of American Authors

(CEAA) began a large-scale, government-funded program to edit the works of many major American authors, these texts, says Hurley, were for the most part meant for scholars.

"The Library of America is an outgrowth of the feeling that an authoritative, re-edited edition for the general public was needed," says Hurley. And the public has responded. According to Hurley, 85 percent of The Library of America volumes are purchased by individuals, either through subscriptions or in bookstores.

The series, says Hurley, is neither merely a reprint series nor a "greatest hits" collection. It has issued newly edited versions of old classics and compiled one-of-a-kind anthologies, such as a volume of nineteenth century poetry which includes spirituals, songs, and children's verse. The series has also published the three autobiographies of Frederick Douglass, for the first time ever collected in one place; the writings of Thomas Paine, the first edition of his writings in fifty years; and the plays of Eugene O'Neill, the first time a complete collection of his works has been issued in this country.

"The goal is always to make it new," says Hurley, "to preserve the best of the past while adding something—an unpublished work, a new text of work, a new way of presenting a writer—to each volume we publish.

"At the same time we give the readers one place to find their favorite authors," she says, "so that if you read *Moby-Dick*, and get hooked, there is one place you can find all of Melville's works—it's one-stop shopping, where you can get a broad selection of American writers."

—MR

1982

- Library of America
- *The Brooklyn Bridge*
- U.S. Newspaper Program
- Core curriculum at Brooklyn College

1983

- *The Works of Giuseppe Verdi*
- Isak Dinesen: *The Life of a Storyteller*
- First volumes of *The Encyclopedia of Islam* published
- Summer seminars for school teachers
- "Let's Talk About It" library program



"Rosie the Riveter"

1984

- "The Homefront in World War II"
- Computerizing of Dante
- "The Sun King: Louis XIV and the New World"
- "German Expressionist Sculpture"
- *The Brownings' Correspondence*

The 1980s

For Mississippian William Ferris studying southern culture cannot be limited to traditional courses in William Faulkner and Civil War battles. Ferris believes that examining any region must include tapping the roots of popular culture and meshing them with the historical and literary forces that define the region, assembling what he calls, "a total fabric of culture."

When looking at the South, he said recently, "that includes both the great literary tradition of Richard Wright, Faulkner, Eudora Welty, Tennessee Williams, as well as the folk culture of storytelling, of music and art, of folk art on which they drew so heavily."

Ferris is director of the Center for the Study of Southern Culture at the University of Mississippi in Oxford, established in 1977 to document and define the cultural history and contemporary culture of the South. With Ferris at its helm since 1979, it has grown from a small undergraduate program to a model for regional studies programs both nationally and internationally and now offers both undergraduate and graduate degrees in southern studies.

Research at the center has produced a wide range of audio recordings, films and videos, and scholarly papers and

books, including the award-winning, NEH-supported, *Encyclopedia of Southern Culture*, an opus covering every aspect of southern society, edited by Ferris and Charles Reagan Wilson, an associate professor of history.



William Ferris

The Blooming of Southern Culture

The idea of studying southern culture wasn't always taken seriously. Ferris recalls, "I literally went from dorm to dorm encouraging students to take a course in a totally new curriculum."

From about thirty students selecting from eight courses, the program has grown to a thousand students, choosing from a menu of eighty-one courses. There are now forty students enrolled in the graduate program. The curriculum ranges from courses in southern history and literature to topics such as the blues and native American culture.

"We offer a variety of topics never imagined at any institution—including this one," says Ferris. He seems espe-

cially proud of the Center's national and international scope, that it is considered a prototype for the study of culture and region worldwide. As such, he and the center staff work closely with colleagues studying other U.S. regions and with similar institutions around the world.

"Originally we viewed the program as a way of studying the South in a fairly narrow perspective, a comfortable niche in the university environment," says Ferris. "That dramatically changed and expanded with international interest and collaboration with our center and sister institutions."

For example, the Center has begun a seminar exploring the American South and New England for secondary education teachers from Maine and Mississippi. The Mississippi teachers went to Maine for two weeks this past summer; next summer the Maine teachers will head south.

The Center has also seen dramatic growth in its archive collection, boasting the largest blues recording collection in the world, including the personal collection of blues legend B.B. King; an extensive compilation of materials on civil rights and race relations; and a large library of southern writers ranging from Faulkner and Wright to Alice Walker and John Grisham. The Center also publishes two periodicals, *Living Blues* and *Reckon*.

With further support from NEH, the Center was able to move into a fully restored Greek Revival building on the Oxford campus, which was originally designed as an astronomical observatory, now known as Barnard Observatory, and was one of the few buildings on the campus spared by Union troops.

For Ferris and the Center staff, he says, "All of the dreams—and some we never dreamed of—have come to pass."

—MR

1985

- The first Cowboy Poetry Gathering in Elko, Nevada
- *The Stone Carvers* wins Academy Award
- *The Correspondence of Charles Darwin* (vol 1. published)
- Herman Melville documentary funded

1986

- Louise Bogan: A Portrait wins Pulitzer
- *The Life and Times of Huey Long*
- *Popul Vuh*
- *The Cambridge History of China*
- *Cathedral* airs

1987

- Bicentennial Bookshelf
- *Chaucer: His Life, His Works, His World*
- *Voyagers to the West* wins Pulitzer
- Masterwork Study Grants
- Training for conservators



Talking About Books

Patricia Bates



Patricia Bates took a reading program in a small Vermont city and turned it into the model for thousands across the country. She is, said a friend, "committed to the belief that reading is as essential as eating to the human race." From what began as a group of friends meeting in one another's homes in Rutland, Vermont, to talk about Edith Hamilton's *Mythology*, Bates has become a nationally recognized leader and organizer of reading-discussion groups.

"It all came out of my own need to read good books and talk to other people about what the characters and the situations meant to them and what they meant me," Bates says. "Its success amazes me because the idea is so simple, and yet it has blossomed into a project beyond my wildest dreams."

It began in 1971 when Bates had three children in elementary school in Rutland, as she describes it, "a

small out-of-the-way city with very little in the way of arts and humanities." She started her own book group and worked as a volunteer in the Crossroads Arts Council as well. When a position as program director

opened up at the local library, Bates took it, and the book-group idea grew, with a small grant from Vermont Council on the Humanities.

"Once I started introducing college professors into the lectures, that added a new and far-reaching dimension. Now I can't imagine a reading and discussion program without an expert there."

In 1980, with \$156,000 in grant money from NEH, Bates organized reading and discussion programs in fifty Vermont libraries and set up systems to help other libraries create their own programs. She hired more than one hundred scholars to lecture at two hundred programs for five thousand librarygoers. With the success of her programs in Vermont, Bates moved on to neighboring New Hampshire, Massachusetts, and New York.

By 1983, her work attracted the American Library Association, which took Bates's ideas to thirty more states with \$1.2 million in seed money from NEH. Today

"Let's Talk About It," a program of discussions on books, is in all fifty states. A former consultant to ALA, Bates has organized more than 750 discussion groups in five states.

—MLB



1988

NATIONAL ENDOWMENT

- Mark Twain's *Letters* volume 1
- Teacher-Scholars program
- "Japan: The Shaping of the Daimyo Culture"
- *Battle Cry of Freedom* wins Pulitzer
- *The Letters of Jack London*
- *Voices and Visions*
- "The Art of Paul Gauguin"



National Portrait Gallery

1989

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

- *The Papers of Thomas A. Edison*
- Microfilming begins on 168,000 brittle books
- Distinguished Teaching Professorships
- "Timur and the Princely Vision"
- *The Papers of Dwight David Eisenhower*, volume thirteen
- "Goya and the Spirit of Enlightenment"
- First Charles Frankel Prizes
- *Encyclopedia of Southern Culture* published
- "Nomads: Masters of the Eurasian Steppe"
- Demarest on War and the Maya Civilization

If the team runs away—sit still and take your chances. If you jump, nine out of ten times you will get hurt,” offered the *Omaha Herald* in October 1877 as a prescription for proper decorum during stagecoach travel. Concerned that these cultural artifacts and other bits of historical information might be lost, the United States Newspaper Program (USNP) was created in 1982. Newspapers serve as a vital conduit to the past, with their editorializing on events, advertisements, legal notices, and announcements of birth, marriage, and death.

The program is a concerted effort to identify, preserve, and provide access to newspapers published in the United

such as Boston’s *Publick Occurrences Both Foreign and Domestick*, the first newspaper in colonial America; *The Louisiana Cotton-Boll*; and New Mexico’s *Wagon Mound Pantograph*.

The twenty-three-year-old project grew out of a report by the American Council of Learned Societies to NEH identifying access to the nation’s newspapers as a pressing research need. The

During the 1970s, the foundation was laid for the USNP, including the development of procedures and standards to be followed by project participants. After a successful test program in Iowa during 1977-78, the USNP became national in 1982. To date more than 220,000 titles have been cataloged.

By the time the project is completed in 2004, more than 224,000 titles will



—Texas Newspaper Collection, The Center for American History, The University of Texas at Austin

Chronicling the Past

The Crockett Printer, Crockett, Texas, 1861

most comprehensive bibliographic source available, Winifred Gregory’s *American Newspapers*, published in 1936, was woefully out of date. NEH awarded a grant to the Organization of American Historians to begin updating Gregory’s bibliography. It soon became evident that a computer database would be required to handle the massive project and to ensure accessibility. At the same time, the newspapers themselves were found to be deteriorating and the need for microfilming became clear. The acid contained in wood-pulp-based newsprint was consuming the paper itself.

have been cataloged and fifty-four million pages of disintegrating newsprint microfilmed. The NEH has invested \$31.5 million in support of USNP efforts, which in turn has generated \$13.6 million in third-party contributions.

The titles are entered into an international database, the Online Computer Library Center in Dublin, Ohio, which can be accessed in most large public and college libraries. Microfilms of the USNP newspapers are available to researchers across the nation through interlibrary loan.

—MHH

States from the seventeenth century to the present. Through NEH grants and management support from the Library of Congress, the newspaper holdings in fifty states and the U.S. Trust Territories are being microfilmed and cataloged by teams of librarians. The project seeks to preserve papers as enduring as the *Omaha Herald* and shorter-run presses



1990

- The Civil War
- Randall Jarrell: A Literary Life
- "Mexico: Splendors of Thirty Centuries"
- A Midwife's Tale wins Pulitzer
- "Yoruba"
- The Historical Atlas of Political Parties in the United States Congress: 1789-1989



1991

- "Seeds of Change"
- The Age of Discovery
- Foreign language initiative
- "Always a River"

The 1990s

Eventually, television will become our new Homeric form," suggests Ken Burns, "told around an electronic campfire, the way we can and must speak to succeeding generations." Through sweeping documentaries such as *The Civil War* and *Baseball*, Burns mirrors the events and personalities that have shaped American character.

Burns's ability to tell a story was fine-tuned during the late 1970s and 1980s by a series of small-scale documentaries. Support for Burns's early projects came from the state humanities councils. The New York Council for the Humanities supported *Brooklyn Bridge*, the first effort of the then twenty-four-year-old Burns. *The Shakers: Hands to Work, Hearts to God* received funding from the New Hampshire Humanities Council. The Louisiana Endowment for the Humanities provided support for *Huey Long*.

Burns turned his eye toward the Civil War in the late 1980s. Culling photographs from more than ninety archives and drawing on the letters and diaries of its participants, Burns brought the tumultuous conflict to life on the small screen. "People hunger to have a nourishing image," he notes, "an image that sustains meaning, that makes emotional connections and allows the past to stick." His efforts drew thirty-nine million viewers during the documentary's five-night run on PBS in 1991. Its success brought him profits for the first time, and he repaid the

\$1.3 million NEH had invested. Those same dollars were reinvested in *Baseball* (1994), an equally successful film on America's pastime.

Burns's rise to fame as a documentary filmmaker was achieved outside of New York and Los Angeles. The techniques he plies so elegantly were learned at Hampshire College in Amherst, Massachusetts. Initially

The Epic Journey of Ken Burns



Filmmaker Ken Burns and producer Lynn Novick

Walpole, where they continue to work today.

Through the documentary, Burns has found a way to speak using selective, impressionistic images of the past. He predicts that television will continue to become an integral part of making history, "More and more we will be connected to the past by the images we have made, and they will become the glue that makes memories."

—MHH



Oakland Museum of Art

1992

- *The Great Depression*
- "Art of the American Indian Frontier: The Chandler-Pohrt Collection"
- *The Culture of Pain*
- *When Jesus Came the Corn Mothers Went Away*
- Archival studies of former Soviet Union

- Repairs to museum, library, and school collections damaged by Hurricane Andrew and Midwest floods
- "The Worlds of Thomas Jefferson at Monticello"
- *Dancing*

1993

- "Ancient Nubia"
- *Opera in America*
- "The Blues Project"
- "Nature, Technology, and Human Understanding"

There are things that films can do," says Laurel Thatcher Ulrich. "They can portray things scholarship can't portray with written words." Ulrich, the one-time University of New Hampshire history professor, has been actively involved in the production of a documentary based on her book, *The Midwife's Tale: The Life of*

archival sources to reconstruct the late eighteenth-century community of Hallowell, Maine. What emerged was a rich

monograph on the role of women and midwives in colonial America. As a midwife, Ballard worked autonomously, traversing the town's geographic and social spheres. Ballard was present for sixty percent of the town's births, but the only public trace of her life is a newspaper obituary.

A Midwife's Tale is being made into a documentary by Laurie Kahn-Leavitt. The film uses historical recreations and features Ulrich on camera discussing her own historical detective work.

While acknowledging that a scholar does not have the same type of control over film as over a written text, Ulrich has enjoyed her role as a consultant, "I don't think there's conflict between film and scholarship."

This isn't the first time a research project developed with NEH funding has been made into a film. One of the most successful foreign films of the 1980s, *Le Retour de Martin Guerre* (1982) starring Gérard Depardieu, benefited

from the scholarship of Natalie Zemon Davis, the Henry Charles Lea Professor of History at Princeton University, who seven years earlier had published a collection of essays on the *Society and Culture in Early Modern France*.

After reading a 1561 account of the trial of Arnaud du Tilh, a man accused of impersonating and assuming the life of Martin Guerre, Davis was struck by its drama. How could the peasant du Tihl convince the wife of Martin Guerre that he was her husband, and why did she choose to expose the hoax after three-and-a-half years? Davis's exploration of the trial shed further light onto the daily lives of sixteenth-century French peasants.

To enrich the trial narrative, Davis dug through French archives in Foix, Toulouse, and Auch. The result, written with NEH support, was the book, *The Return of Martin Guerre* (1983), the first full historical treatment of the trial. The trial itself is an important event because of the interaction between members of the largely illiterate rural class and the men of letters who controlled criminal courts. The voice of peasants, usually absent from records of the time, can be heard throughout the trial proceedings.

Davis's work on *Martin Guerre* reinforced cinemagraphic efforts to bring the story of Martin Guerre to life by French scenarist Jean-Claude Carrière and director Daniel Vigne. Davis collaborated with them on *Le Retour de Martin Guerre*, providing insights into sixteenth-century criminal proceedings and the daily lives of peasants. Providing selective details is necessary to evoke a the period, but, as Davis notes, "What's important in an historical film is recapturing the spirit of the period."

—MHH

No Ordinary Retelling

Martha Ballard, Based on Her Diary, 1785-1812.

While researching in the Maine State Archives in 1980, Ulrich uncovered Martha Ballard's diary, a matter-of-fact account of one woman's life in colonial New England. With the help of a 1982 Summer Stipends grant and 1985 Fellowship for University Teachers, Ulrich researched and wrote *A Midwife's Tale*. "The validation that the fellowship provides is very important," notes Ulrich. "It said that it was a good project." *A Midwife's Tale* won a Pulitzer Prize, the Bancroft Prize for History, and two of the American Historical Association's top awards.

In *A Midwife's Tale*, Ulrich supplemented Ballard's diary with other



Laurel Thatcher Ulrich



Natalie Zemon Davis



1994

- Baseball
- *Wade in the Water: African-American Music Traditions*
- *Tumult and Silence at Second Creek*
- "The Age of Rubens"

1995

- National Conversation on American Pluralism and Identity
- *Out of Ireland*
- *Harriet Beecher Stowe: A Life* wins Pulitzer

NATIONAL ENDOWMENT FOR THE HUMANITIES

LATTER-DAY

How 30 years ago critic Edmund Wilson waged war with the Modern Language Association

BY HAROLD CANNON

MOST OF US LIKE to think of ourselves as gentle souls who would not willingly harm anyone in word or deed. This self-delusion explains, perhaps, our admiration for the great curmudgeons of literature from Sam Johnson, the grand archetype, through Shaw, Chesterton, and Mencken to Edmund Wilson. We remember Wilson as at least a partial contemporary (his dates are 1895-1972), and we have been told repeatedly that he was "the last man of letters," as though we are all somehow guilty of the extinction of that valuable breed.

Wilson took his literature neat, without the dilution of translation, in Greek, Latin, French, Italian, Russian, and Hebrew, and so was able to write authoritatively on subjects ranging from communism in Russia to the newly discovered Dead Sea Scrolls. The fact that he was sometimes in the wrong with his published opinions does not detract from the grandeur and the breadth of his energetic enterprise. And he was always so splendidly enraged about other people's views that he is entertaining even in his wrong-headedness. Wilson in outright opposition is better reading than ten other critics echoing your own opinions.

Wilson's irritation with those who hindered or prevented the implementation of his plans is well illustrated by the enterprise known as "The American Pléiade," a project described by Wilson in a letter to Jason Epstein, then at Doubleday, in April of 1961:

"I am glad to hear that you are going to take up with the Bollingen foundation the possibility of bringing out in a complete and compact form the principal American classics. I have, as you know, been trying for years to interest some publisher in this project.... The

kind of thing I should like to see would follow the example of the *Editions de la Pléiade*, which have included almost the whole of the French classics in beautifully produced and admirably printed, thin-paper volumes, ranging from 800 to 1,500 pages.... Mondadori of Milan has been publishing the Italian classics in a similar format.... In England the Oxford Press has brought out the English poets and a certain amount of prose in cheap and well-edited volumes. Only the United States, at a time when the interest in our literature has never been so keen, has nothing at all similar.... Almost everything should be edited anew, as in the case of the Pléiade editions...."

Wilson saw this project as essentially a publishing venture which needed some initial subsidy to get it started. In his view, the publisher would select an editor for each volume to ensure the accuracy of the text. He did not see this part of the process as a major task, and his failure to realize how complex and time-consuming this work could be proved to be the stumbling block against which he stubbed his toe.

The Modern Language Association had already organized the editing stage by creating a subsidiary called the Center for Editions of American Authors (CEAA), which the National Endowment for the Humanities supported in 1967. The Endowment began funding scholarly editing projects, both new and ongoing, in English departments at universities around the country. By 1968 it became clear to Wilson that he would not soon be enjoying the magisterial volumes of the series he had envisioned, and he reacted with all the vigor of a scalded cat.

In a letter to the *New York Review of Books* that same year he referred to this kind of editing as "an academic racket that is coming between these writers and the public to which they ought to be accessible." He went on to say that he understood that his project had been "tabled" in favor of the MLA's, and that "more of these stupid academic editions" were being prepared.

In the following year the MLA published a pamphlet entitled *Professional*

CURMUDGEON



A silverpoint drawing of Edmund Wilson by George M. Biddle.

— National Portrait Gallery, Smithsonian Institution

Standards and American Editions: A Response to Edmund Wilson, and Wilson fired back with his own salvo, which he called, *The Fruits of the MLA*. For a while the controversy raged with gratifying fervor, but both sides were firmly entrenched at the outset, and there was never any real possibility of understanding or reconciliation between them. Wilson declared to Gordon Ray that he did not understand what was meant by the phrase "professional standards" as they were being applied to scholarly editing. He also made his position clear in a letter to Fredson Bowers in April of 1969 in which he said "it is far more important that the masterpieces

should be circulated in even a faulty text than not be available at all—which is the case now with so many of them." But the scholars did not want any more faulty texts; enough of these had been published already. They wanted accurate, authoritative texts that could then be reprinted in popular editions. That would take years, of course, but theirs was the side of patience, and Wilson was never remarkable for that virtue.

For many outside the arena this confrontation seemed inexplicable because it was generally agreed that both contenders were headed for the same destination. The need for accurate, popular editions of the principal

American authors did not promote disagreement anywhere. The quarrel was about how best to achieve accuracy, and how much accuracy was needed. Pride of ownership contributed to the acrimony evident in these skirmishes, and the fact that large sums of money were being invested in the MLA editing plan and not in the publication of Wilson's beloved popular editions did not pour any oil on these troubled waters.

I came late to this controversy when I took over the directorship of the Division of Research Programs at the NEH in the summer of 1976. The embers of the great argument flared up only occa-

At first
this seemed
as unlikely
a marriage as
that of Kate
and Petruchio.
The Endowment's
difficulties were
so many that it
was difficult to
establish priority
among them.

sionally, as if to prove that there was still some fire in the old ashes. The professional standards of the CEAA were high, and they became the criteria by which panelists generally reviewed applications to edit literary works. There were angry rejoinders from editors whose projects went unfunded because they did not subscribe to those standards. Within

my first few months I enjoyed some indignant interviews with these editors and responded to enough intemperate letters and phone calls to become familiar with the operating criteria. Wilson was no minority of one on this subject; there were many who were eager to produce inaccurate and idiosyncratic versions of American classics at a much faster rate of publication than any of the CEAA projects. But there seemed little point in funding work that would be greeted with predictably damaging criticism which, in turn, would lead to the necessity of doing the work over again at even greater expense.

Toward the end of the seventies, the Endowment was visited by a representative of the Ford Foundation who introduced a proposal which eventually evolved into the final resolution of this quarrel. We learned from our visitor that the Ford Foundation wished to invest a considerable sum of money in a publishing project that sounded very much like Wilson's dream. The Foundation wanted the NEH to match its investment, dollar for dollar, in library editions of American authors, and it wanted to name the series in honor of one of the Foundation's senior officers, who was about to retire. To explain how the publishing enterprise could be launched, the Foundation had secured the counsel of none other than Jason Epstein, now at Random House. And, to describe how much of classic American literature was unavailable in any form to classroom and scholar, the Ford Foundation had recruited Daniel Aaron, professor of American studies at Harvard.

At first this seemed as unlikely a marriage as that of Kate and Petruchio. The Endowment's difficulties were so many that it was difficult to establish priority among them: 1.) The NEH investment had been for more than a decade in the scholarly editions which Wilson detested. 2.) The agency could act only on a written proposal presented by a nonprofit organization for peer review. 3.) Even if such a proposal were to be written, there seemed to be no established funding category or program in which it could compete. 4.) And, finally, nobody could conceive of a way in which public funds could be used to memorialize an individual citizen, however worthy and distinguished that person might be.

Much of this probably sounded to the Ford team like a bureaucratic run-around, but there was no absence of enthusiasm for the project itself, particularly when it seemed likely that the series would, wherever possible, make use of the texts established by the NEH-funded scholarly editions. After all, there was an opportunity here for implementing what had always been one of the Endowment's ultimate goals with these texts: the publication of popular editions.

Then the idea of using the series in place of the traditional gold watch either disappeared or was replaced by a gold watch, and a nonprofit organization was established to prepare a proposal for publishing these volumes. NEH discovered that it had a funding category in its Division of Public Programs sufficiently flexible to entertain a proposal of this type, and the rest, as we are all fond of saying, was history. The earliest volumes in the series known to the public as the *Library of America* began appearing in the early eighties, and they are still coming out in the latter nineties.

The project was supported in its early years by both the Ford Foundation and the National Endowment for the Humanities. A typical volume exceeds a thousand pages, is printed on acid-free paper and handsomely bound in hard-cover cloth, slip-cased, with lettering and logo stamped in gold. These are gift books, heirlooms for future generations, and treasures for the present. They represent the highest standards in American publishing, and they are modestly priced. The volume of Mark Twain's *Mississippi Writings*, for example, contains four complete books and retails for about \$30.

But their quality as artifacts or bargains should not detract from their Wilsonic function: making the best of American literature available to the widest possible readership in the most convenient form. I think Wilson would have been pleased to see these fruits of the MLA come to this unexpected fruition. But I am equally sure that he would have considered the delay of twenty years indefensible, and that he would have devoted all the powers of his formidable pen to promulgating his opinions about who did and who did not deserve a place in this new pantheon.

This little history is replete with ironies. One is to be found in the scathing comment Wilson made on the Ohio State University project to edit the writings of Hawthorne. In 1968 he said, "What we get are, on the one hand, odd reprints of various works of these writers and, on the other, pedantic and expensive editions—such as the Ohio State edition of Hawthorne—published at long intervals, a volume at a time." A grim smile is therefore an appropriate reaction to the acknowledgment in the Hawthorne volume in the Library of America Series that the text used is that of "the Centenary Edition of the Works of Nathaniel Hawthorne. . . published by the Ohio State University Center for Textual Studies and the Ohio State University Press." And we may be forgiven a gentle chuckle when we notice the name of Fredson Bowers appearing in the list of editors employed at the Center.

To my knowledge, the NEH has never had a motto. Obviously, if it did, it would be in Latin (the sine qua non of languages for mottoes) and it would translate either as: "We use scholarship for the public good" or "It takes us longer, but we get it right in the end." A good Latinist would be able to combine these two thoughts and, at the same time, achieve that concision which is the desideratum of the motto. The best I can do with it for this trigesimal anniversary is *Diutius scientiis utimur ut denique populo proprie proficiamus*. But, it goes without saying, Wilson could have done it much better. And he would have considered the alliteration highly offensive. □

Harold Cannon directed the Endowment's divisions of education and research; at the time of his retirement, he headed the Office of Challenge Grants.

h y p e r t e x t

HAMLET



Courtesy of Hirshhorn Museum and Sculpture Garden

Shakespearean Equation: Measure for Measure, 1948, Man Ray

BY N. KATHERINE HAYLES

When literature takes shape in a computer,

a startlingly different aesthetic can emerge.

A

literature student shakes her head, perplexed. She does not understand a line from *Paradise Lost* on the computer screen. Noticing that some words appear in blue, she clicks a mouse, causing new text to appear with biographical information to provide context for the puzzling line. She nods and goes on reading in the library.

Nearby, another student is studying *Macbeth*. When he gets to the scene where Macbeth, on his way to murder Duncan sees a bloody knife hanging in the air, he wonders how different directors have staged the hallucination. The next instant he has before him video clips and stage histories to compare. Across the room a student specializing in contemporary literature is reading a text, creating a narrative, and constructing an interpretation—all at the same time.

What do these students have in common? They are working with a new kind of interface, where words become electronic and literature takes shape in a computer. Some think that these students and like-minded colleagues worldwide are participating in the most significant revolution in writing, reading, and interpreting texts since the invention of the printing press.

The changes that computer technologies are bringing about in literary studies are occurring in three distinct but related areas. First are electronic archives of print texts. At Project Gutenberg, for example, teachers at a small Jesuit college are encoding thousands of print texts into electronic format. Elsewhere others are compiling electronic archives of medieval manuscripts, which otherwise would have highly restricted access. For projects such as these, the transformative effects of computer technology are subtle, for the intent is to preserve the essential features of the print text while still taking advantage of digitization. Nevertheless, if the medium is the message (as Marshall McLuhan proclaimed), electronic texts are not merely more accessible or convenient than their print counterparts.

A second use of hypertext and CD-ROM technologies in texts such as *Paradise Lost* and *Macbeth* is to embed scholarly research materials into the same electronic environment as the primary text. This usage invites such questions as how is reading Shakespeare on CD-ROM different from reading a variorum print edition? Or how is Tennyson in hypertext different from Tennyson in a Norton Critical Edition?

A third area of literary studies affected by electronic textuality is interactive fiction. Here the transformative effects of computer technologies are indisputable, for in these texts one sees a quite different aesthetic at work. Charting the emergence of this aesthetic will illustrate the sea change that literary studies is undergoing.

Of the thousands of books published in the U.S. this year, only a handful will escape digitization during some phase of their existence. What difference does it make that the paperback I read in bed last night was once a string of electrical polarities on someone's hard drive? For the casual reader, probably none. In any case, the end product is a print text. But the situation changes when we consider the processes behind the product. Recently I made a last-minute trip to Kinko's to prepare transparencies for an out-of-town talk I was giving. One of the images I wanted to retrieve was on a CD-ROM. I downloaded the image from the CD-ROM into a graphics file. Then I used a desktop publishing program to edit the image, removing the screen border and tweaking the program so it gave greater resolution. When the image was finally printed, it appeared to be much the same as if I had photographed or photocopied it. The manipulation the image had undergone, however, made me acutely aware of the particular risks, demands, and rewards of the medium. In a flash of illumination, I understood why photographers so often use light as the subject of their compositions. Working in a chemical medium sensitive to light, they feel in their bones the centrality of light and express this realization in their pictures. Similarly, I felt in my synapses that patterns of electrical polarities were central to the image sliding out of the printer.

What difference does this knowledge make? Before the widespread use of microcomputers, realistic representation was achieved through perspectival painting, photography, and xerography.

Although each of these media is of course quite distinct, they share a common dependence on proportionality.

When an image is photocopied, it can be made smaller or larger, darker or lighter, but the shape remains the same. In

Of the thousands of books published in the U.S. this year, only a handful will escape digitization during some phase of their existence.

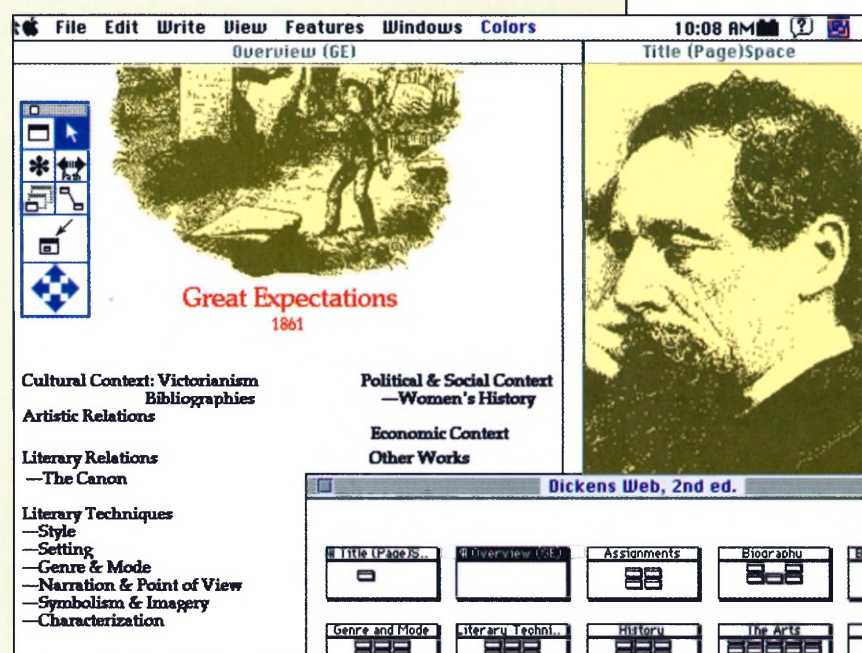
xerography, as in photography and perspectival painting, proportionality is conserved. By contrast, computer imaging works through digitization. The computer divides the screen into small units called pixels and assigns each an individual address. Each pixel can be manipulated independently of the others. As a result, images assume a fluidity inconceivable in a print medium. They can be rotated, viewed from different perspectives, or morphed into altogether different shapes. The image I retrieved for my transparency was from the *Macbeth* CD-ROM produced by my colleagues David Rodes and A. R. Braunmuller. It was a representation of an eighteenth-century drawing of David Garrick, the Shakespearean actor. Because the image was digitized, I could manipulate it in ways not possible in a medium based on proportionality. Feeling irreverent, I might turn the figure around to see Garrick's backside, stretch his neck (which appeared to me rather too short), burden or lighten him by twenty pounds, put Shakespeare's head on his body. This power of mutation, and the startlingly different relation it suggests between informational pattern and material instantiation, is an important way that an aesthetic based on digitization differs from one connected with print.

My colleague Richard Lanham has written about how the techniques made possible by digitization—changing scale, adding color, varying proportions, rotating spatial angles—bring new vitality to the text as image. Computer technology not only integrates text with image; it also makes us aware of text as image. Lanham highlights this aspect of electronic textuality by making a distinction between *looking through* and *looking at*. Accustomed to print, we think of ourselves as looking through the page to the reality the words evoke for us. When we look at the screen, however, we attend to it as a material reality in itself, operating in conjunction with its representational function. Part of a digital aesthetic is an increased emphasis on looking at as well as looking through. No wonder that the work of many contemporary writers expresses a radically altered vision of the relation of material substance to informational pattern. The cyborg mutations of Mark Layner's *My Cousin, My Gastroenterologist* and the dazzling combinatorial possibilities of Milorad Pavic's *Dictionary of the Khazars* are cases in point. They illustrate the conceptual and formal changes that occur when a digital aesthetic emerges. These works demonstrate that the digital medium is not a passive piece of technology but an active force transforming a wide range of cultural texts, including codex books.

Hypertext reveals other aspects of emerging digital aesthetics. The idea of hypertext was first proposed by Vannevar Bush in the 1940s. Bush

argued that human thought is primarily associational. He proposed a device, the Memex, which would mimic human thought by linking blocks of text by association, rather than by linear sequence. Although the Memex was never built, the idea came to fruition in computer hypertexts.

A hypertext is an electronic document in which textual units, or *lexia*, are connected with one another in multiple ways. Whereas a print text is bound (literally) into a linear sequence, a hypertext is constituted as a web through which one can navigate. The reader moves from one block of text



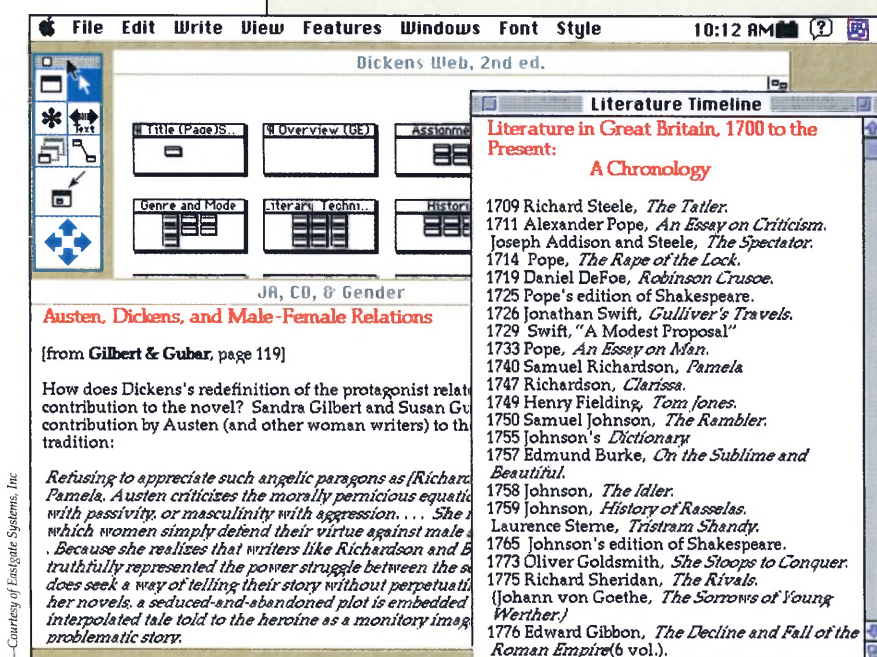
to another by clicking on interactive elements—an icon, a highlighted word or phrase, or a concealed “hot spot” found through trial and error. Like the “Choose Your Own Adventure” stories many of us read as children, a hypertext narrative presents manifold possibilities that are actualized in a given sequence through a reader's choices. The reader becomes not so much a consumer of the text as a collaborator who works with the author to bring the narrative into existence.

Last winter students in my graduate seminar explored electronic textuality. At the beginning of the term, many of them were properly skeptical about the new medium. What did it really change, they asked? Their skepticism remained more or less intact until they approached the end of the term, when they were required to construct their own hypertexts. As they wrestled with the software, puzzled over design problems, and meditated on connections between form and content, they began to move from judgments

The ideal situation, in my view, is a course that combines print books with hypertext media to ask questions about the transformations that occur when culture, technology, and literary signification interact.

based on print media to the beginnings of a new aesthetic. Their projects reflected a growing sophistication with the new medium.

One woman, an exchange student from Italy, was accustomed to cities such as Florence and Rome that had definite centers and boundaries. When she arrived in Los Angeles, she encountered an entirely different kind of urban geography. It struck her that L.A. was a hypertext city—decentralized, difficult to grasp in its totality, navigated as a series of pathways that the individual user selected in conjunction with choices laid out by urban planners and local usage. Her project involved transforming a diary that she had been keeping of her L.A. experiences into hypertext format, accompanied by commentary analyzing connections between the cultural and physical geography of the city.



Another student who had previously worked on the pornographic/philosophical texts of the Marquis de Sade saw connections between Sade's obsessive attention to body boundaries and the remapping of textual boundaries that hypertext

entails. Through lexias that rearranged Sade's texts and connected them with such critical texts as

Foucault's *Discipline and Punish*, he explored analogies between violation and transgression in Sade's work and the potentialities of hypertext as a medium of critical inquiry.

Yet another student took as the focus for his project the paragraph in the California Legal Code that defines forgery. The paragraph, a single gargantuan sentence, has a grammatical structure so complex that it would make Faulkner pale. The student showed how the sentence could be made intelligible by mapping it into a hypertext; connections between lexia constituted a decision tree determining whether a given case meets the criteria for forgery. He also included critical analyses of the idea of forgery in electronic media, where the distinction between an original and a copy is subverted by the primacy of informational pattern over material instantiation.

How does a canonized text, say Tennyson's *In Memoriam*, change when it is put into hypertext? George Landow, working with his students at Brown University, has created a series of pedagogical hypertexts that embed the primary text in a web connecting it to critical commentary, graphic material, and biographical information. Compared to a critical edition, these hypertext documents give a more decentralized sense of the primary text. With the *In Memoriam* hypertext, for example, links in the hypertext juxtapose related sections of the poem and at the same time connect them to critical commentary explaining the significance of the links. Such juxtapositions are the bread and butter of undergraduate literature teaching, but here the cognitive operations constituting these critical acts are enacted within the design of the technology itself. The design implies that a text is not an isolated object but a tissue of connections spreading out to a variety of cultural documents; that an author is not an individual genius scribbling in a garret, but one voice in a chorus of heteroglossia; that a reader is not a consumer of texts but an active participant in the creation of the text.

These implications lead us to a different kind of question. Precisely because the medium has such transformative power, ought not classic texts like *In Memoriam* be read as codex books, since that is the medium in which they were written? Are we not changing the work by changing the medium? And is it not especially important for first-time readers like undergraduates to encounter the text in the original medium? A similar argument has been made against colorizing black and white films; I think the point has merit. What it ignores, however, are the transformative effects of tech-

nology within the culture in general. To read a codex book in an era saturated by television, video games, computer networking and Internet flirtations is already to have a different experience than to read it when people traveled by foot, conversed in person, and undertook formal courtships by first asking the father's permission.

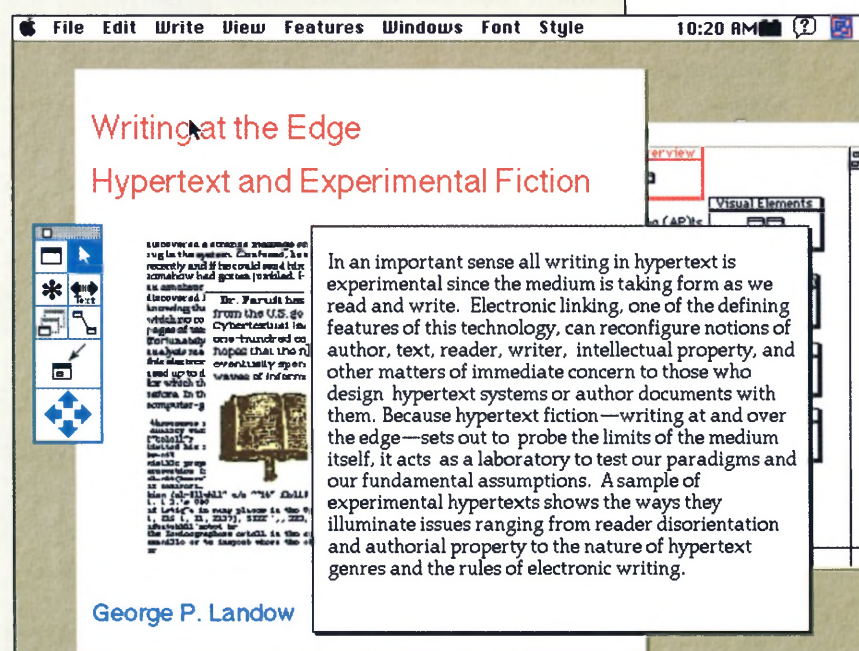
The ideal situation, in my view, is a course that combines print books with hypertext media to ask questions about the transformations that occur when culture, technology, and literary signification interact.

Nowhere are these transformations more visible than in interactive fiction. Michael Joyce's hypertext fiction, *Afternoon*, illustrates the pleasures and limitations of the form. At the beginning of the story Peter, the narrator, proclaims that he may have seen his son die that morning. On his way to work he comes upon the scene of an accident just in time to see a car that looks suspiciously like his former wife's being towed away. He reads what happened from the tire marks and realizes that someone has been injured seriously or killed here. Afraid of what he might learn, he tries to determine what happened by indirection. First he calls his son's school, but the headmistress answers evasively because he is not the custodial parent. Then he tries the hospital but, unwilling to talk with anyone directly, he connects to the automatic voice mail, again getting an indeterminate answer. As the text unfolds through the reader's choices, the accident scene becomes a metaphor for webbed connections that are seldom decisive because they are constantly modified by other pathways, other interpretive possibilities.

Teaching this fiction, I quickly discovered that the seemingly banal question, "What text did you read for today?" was nontrivial. Virtually everyone in the class had read a different text, either because they did not discover all the lexia, or because they read the lexia in different sequences. In one lexia, for example, Peter's psychoanalyst is speaking to her husband, and it appears from their conversation that Peter himself was driving the car that caused the collision. In this reading, Peter knows all too well what happened and is repressing the knowledge because it is too painful for him to acknowledge. The exit from this lexia leads back to the screen describing the accident, making this interpretation equally possible. Students who encounter the accident scene through this lexia will have a very different interpretation of the text than those who do not. Faced with radical indeterminacy, not only did we have to come up with different answers to the usual questions one wants to ask about texts; we also had to invent

new questions. A new aesthetic, we learned, necessitates a new pedagogy.

The twelve participants in my NEH Summer Seminar on "Literature in Transition" include people whose professional lives have been



transformed by electronic textuality. The librarian has seen far-reaching changes as libraries incorporate electronic texts into their holdings and move onto the Internet, with its fabulous and overwhelming resources; the composition specialist knows firsthand about the use of computers to teach writing, one of the fastest growing areas of computer-assisted instruction; the Shakespearian has ideas about how performance and text come together in CD-ROMs; the postmodern theorists are interested in the relation between textuality, information technologies, and culture; the poet sees in electronic textuality a new potential for combining voice with text. The possibilities are exhilarating and sometimes scary. Whatever satisfactions and frustrations we encounter, whatever conclusions we come to, I can say one thing with confidence: It won't be boring. □

N. Katherine Hayles is professor of English at the University of California-Los Angeles.

The University of California-Los Angeles received \$90,535 from the Division of Fellowships and Seminars to support the 1995 summer seminar, "Literature in Transition: The Impact of Information Technology," which Hayles directed.

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CLASSICS MAY BE THE OLDEST OF the humanities, but it has been quick to recognize the value of computing as a tool in text-based research. This unexpected affinity of the old for the new has deep roots in the nature of the discipline itself.

Classicists, who study Greek and Latin texts on stone, clay, papyri, vellum, and only lately, on paper, have been at home with the concept of multi-media for a long time. Working with these various materials makes one aware of the distinct advantages that each one contributed to the creation, distribution, and preservation of text. Stone gave durability to writing and increased public access to legal and legislative documents. Clay tablets, which could be easily erased and reused, were more practical for maintaining business records, while flexible and portable papyrus was suited for much longer continuous texts like poetry and literary prose. Vellum added strength to flexibility, and its popular presentation in the form of a codex was more convenient to use than the old papyrus book rolls. Paper's low cost increased the accessibility of texts, and its relative fragility was more than offset by the increased numbers of copies that could be made with the help of a printing press.

Nothing seems more natural to a classicist than the advent of new technologies for text. The important question is what advantages do they offer over the older ones? The answer is not hard to find: precise and

rapid recording of vast quantities of text, speedy searching, perfect reproduction, instantaneous distribution, and endless opportunities for emendation. Most importantly, electronic media offer the means of preserving the contents of valuable older texts now on fragile and decaying media such as books printed on high acid paper.

It should be no surprise, then, that classics as a field never suffered seriously from a Luddite backlash of anti-computerists, but moved early and wholeheartedly into the electronic age. By the end of the 1960s the American

Philological Association already had a standing Committee on Computer Activities and a newsletter, (then *Calculi*, now, *Computers and the Classics*), devoted to computer-assisted research. An informal effort also began at that time to collect electronic texts donated by individual scholars, but it failed to meet the needs of the field.

What we needed, at the most basic level, were comprehensive databases of machine-readable texts and related research tools that were absolutely accurate, highly standardized, and designed with attention to scholarly needs. Organizational talent was not lacking, but finances

were a major obstacle. It was here that enlightened support from the National Endowment for the Humanities made a decisive difference. Without the participation of the NEH, none of the projects described below would have been possible, and classics would not be poised, as it is now, to lead the humanities into the next millennium.



The Attic Red Figured Krater depicting the murder of Agamemnon highlights the art treasures now accessible online.

Museum of Fine Arts, Boston

FROM PYPYRUS TO PIXELS FOR A NEW GENERATION

BY DEE L. CLAYMAN

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SERIAL #

THE DATABASES OF ANCIENT TEXT AND PRIMARY RESEARCH TOOLS.

The *Thesaurus Linguae Graecae* (TLG), the most mature of the classical databases, was begun in 1972 at the University of California, Irvine. Its original goal of computerizing the entire extant corpus of ancient Greek literature has been achieved. Holdings include 71,236,000 words of Greek text, beginning with Homer (eighth century B.C.) to A.D. 600, as well as scholia and works relating to lexicography and historiography as late as the fifteenth century. The TLG's *Canon of Greek Authors and Texts*, begun originally as a catalog for database management, has become an indispensable research tool in its own right.

The TLG files have been widely distributed to libraries, academic departments, and individuals all over the world on a CD-ROM containing about 80 percent of the total database. Disks of Greek documentary papyri and inscriptions, and Latin literary texts through A.D. 200, prepared by the Packard Humanities Institute (PHI) and PHI projects at Duke, Cornell, Ohio State, Michigan, and the Institute for Advanced Study at Princeton, are available in the same format, greatly simplifying the problem of retrieval.

The TLG has already had a profound effect on classical studies. On a basic level, it has dramatically increased access to scarce resources. Greek scholars who are not within easy reach of major research libraries now have on their desks all of the basic texts they need. This has been particularly important in eastern Europe, Asia, and Africa where books and the funds to acquire them are hard to find. In terms of basic research, the TLG has set new standards. Word searches, which are the very heart of lexical and literary interpretation, used to take years and can now be done across the entire corpus in minutes, even seconds, without fear that any instance will be missed. As a result, a search on the TLG is now considered the necessary first step of any word study, and graduate students are trained accordingly. Finally, TLG texts are the raw material for a variety of quantitative studies of metrics, syntax, and literary style that are altogether inconceivable without it.

No set of research tools is complete without an authoritative bibliography, and the NEH has addressed this need by supporting the *Database of Classical Bibliography* (DCB), a computerization of the venerable *Année Philologique*, the international bibliography of record for classical studies since 1927. The DCB, a project of the American Philological Association housed at the Graduate

School and University Center of the City University of New York, began operations in 1989. Since then it has edited more than 200,000 bibliographical entries from thirteen volumes of the source. Multilingual retrieval software is now under development for its first CD-ROM, which is due to appear shortly. Annual updates will keep the information as current as possible and continually add to the retrospective bibliography. Once that is complete, other bibliographi-

cal sources will be tapped in related fields such as numismatics, papyrology, epigraphy, and ancient medicine.

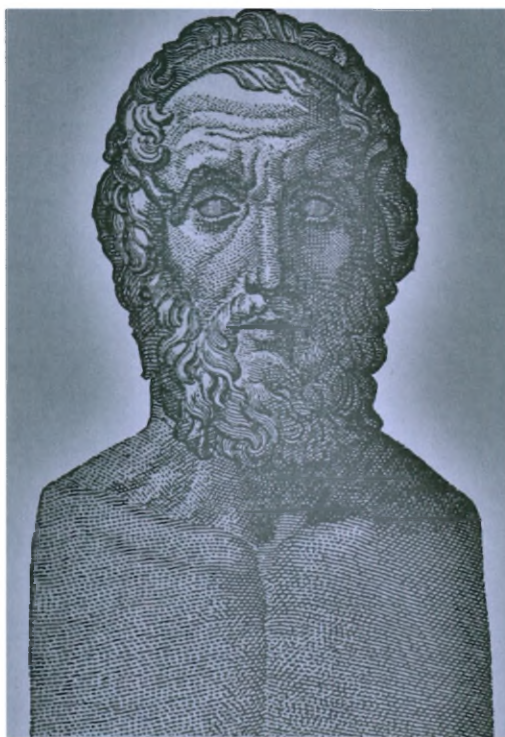
Since *L'Année Philologique* is extant in sixty-two printed volumes that have never been cumulated and have no subject indexes, the DCB database, with a dozen searchable indexes and automatic cross-referencing, will dramatically accelerate the speed, efficiency, and accuracy of research. With the DCB it will be possible to quickly find bibliography for a study of Freud's impact on classical criticism, to locate every article on women in Greek religion, or to produce a list of everything written in English on Callimachus and Virgil in the last decade.

Another essential research tool is a machine-readable dictionary. The *Online Lexicon for Classical Greek* (OLCG), is a new project of the NEH just now getting under way at Tufts University.

This will be a diverse and flexible database of the ancient Greek language based on the ninth edition of the Liddell Scott Jones *Greek Lexicon*, published in 1941 and still the standard in the field. It will contain 150,000 dictionary entries illustrated by 750,000 text citations and supplemented by specialized lexica and commentaries on major authors such as Homer, Sophocles, Pindar, and Thucydides. Plans include the maintenance of a public copy of the OLCG at a gopher site on the Internet, so the entire international community of scholars can participate in its perpetual updating.

An online lexicon offers many possibilities for searching that are now impossible. With a dictionary in the form of a book, one can only look up key words, but the OLCG will permit scholars, for the first time, to search the definitions, moving backwards from English to Greek, to ask, for example, what Greek words are defined by "virtue"? A search of the citations for a specific passage will produce a virtual commentary on the difficulties of each of its constituent words. Finally, searching the lexicon with a morphological analyzer, will allow one to find all the disparate forms of irregular verbs.

A computerized version of the *Thesaurus Linguae Latinae*, the definitive Latin lexicon, under development in Munich for a



Word searches,
which are the very
heart of lexical and
literary interpretation,
used to take years
and can now be done
across the entire
corpus in minutes,
even seconds, without
fear that any instance
will be missed.

century and supported by the NEH with an annual fellowship for an American scholar, is in the early planning stages at the University of California, Irvine.

DATABASES WITHOUT PRINTED SOURCES.

Converting existing texts and research tools into searchable databases preserves and enhances the treasure of traditional scholarship, but the new technology also creates an opportunity, not to be missed, to gather and disseminate information that has never before been properly cataloged.

Among the most important of the projects in this category is the NEH-sponsored *Lexicon Iconographicum Mythologiae Classicae*. LIMC is an international project with headquarters in Basel, organized in 1971 to create an exhaustive and authoritative pictorial dictionary of classical mythology (ca. 800 B.C.-A.D. 400). It will publish the last of its eight projected volumes next year. The *US-LIMC* was established with NEH assistance at Rutgers University in 1973 to provide the project with photographs and descriptions of classical antiquities in American museums. To organize this collection of complex material, the *US-LIMC* has assembled a database of 12,200 objects, ranging from textiles and vases to earrings and architectural sculpture, each with one or more scenes showing mythological figures. The database includes information about the raw material from which the object was made, its provenance, creator, date, and location, as well as detailed analyses of the scenes themselves and the figures, flora, fauna, and other items they depict. This material is organized in more than 82,000 database records densely cross-referenced and indexed, making it an unusually sophisticated tool for creative scholarship.

In 1997 the *US-LIMC* will be made available on CD-ROM as a comprehensive resource for the fields of art history, archaeology, mythology, and classics. In this format, it substantially extends the kinds of scholarly questions that can be answered from the printed volumes alone. One can use it to find all depictions of women on Roman vases from the first and second centuries A.D. in Sicily. One can find all scenes from the fourth century that show men dancing, or all objects held by Apollo in ritual contexts.

The Humanitas project at the University of South Carolina, another NEH-sponsored research tool, has gathered and organized biographical information on more than 30,000 individuals from late antiquity (A.D. 260-640) living in the Mediterranean area. Its sources include literary texts, inscriptions, and hagiography. Information is organized in sixty-eight database fields such as nationality, place of birth, religion, sex, cause of death, and education. One can use the database to look up individuals by name, or by category. For example, one can find all fourth-century wealthy Italians who were executed, or all sainted females who migrated to northern Italy. A treasure of information on society in late antiquity, it will provide baseline statistics and details for comparative studies of many kinds.

Texts in Greek
and English
translation are
linked to
maps, images
of ancient art,
and an online
encyclopedia.

New information can also be mixed with ancient text, as illustrated by the multimedia *Perseus* project, now at Tufts University, where texts in Greek and English translation are linked to maps, images of ancient art, and an online encyclopedia of ancient studies. *Perseus* was originally conceived as a teaching tool, and though it functions that way, the addition of many more texts and images scheduled for the second release will confirm its role as an innovative scholarly resource for research at every level.

SCHOLARLY COMMUNICATION.

In addition to using these essential databases, classicists use computers for scholarly communication. One popular mechanism for sharing ideas is the listserver, which allows an editor to broadcast messages over the internet to and from subscribers who share common interests. At this moment there are more than a dozen listservers dedicated to serious discussion of classical antiquity. These include general lists for classics and archaeology, and more specialized groups for ancient history, medieval texts, rhetoric, Greco-Roman philosophy, papyrology, the Bronze Age, mythology, late antiquity, Indo-European studies, first century Judaism and Christianity, and Latin and Greek lexicography.

Two important classical journals are now available in electronic format, the *Bryn Mawr Classical Review* (BMCR), edited at the University of Pennsylvania and Bryn Mawr College, and *Electronic Antiquity*, from the University of Tasmania. Both of these imitate their print equivalents in format and contents. They circulate information much faster than traditional classical journals, but the information itself is not different in nature. Their level of acceptance in the field has been very high (quotes from *BMCR* frequently appear on book jackets) and it seems likely that all new serial publications in classics will be in electronic form.

ISSUES FOR THE FUTURE.

The development of so many electronic research tools in classics raises several important issues. First, thought must be given to how these databases can be used together. At present, each is a stand-alone resource, but this is not an ideal situation. A scholar who wants to study the concept of justice in fifth-century Athens ought to be able to collect the relevant Greek terms by searching the definitions in the *OLCG*, find the citations containing those words in the *TLG*, and access the relevant bibliography from the *DCB*. The three aspects of this search could be undertaken as separate actions, using the three CD-ROMs, without leaving one's desk, but it would be far more productive and interesting to access all the relevant databases through a single user's interface, so the output at each step could be used to determine the direction of the next. Ideally, the interface would also have available a comprehensive, multilingual thesaurus of classical studies to enhance the process by providing synonyms for the search terms and suggesting additional related rubrics. The creation of such an interface would be a major scholarly undertaking in its own right.

We also need to think about how these electronic scholarly resources will be maintained and updated. It is the nature of databases never to be complete. Unlike a book that must be printed in order to be useful, and once printed, cannot be changed without producing a new edition, a database is easily altered, and therefore under development forever. The *TLG* is virtually complete, but new editions of Greek texts are published each year, superseding, in many cases, the ones that are already included. New classical bibliography is produced at the rate of more than 16,000 entries per year, and the classical collections of American museums have not stopped growing. Preserving the value of our databases by updating them constantly is a high priority for the future.

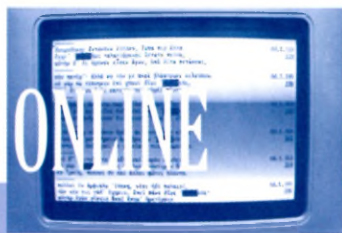
Finally, thought must be given to the creation of new databases. Classicists revealed their most cherished values by the order in which they converted their scholarly resources into machine-readable form. First the texts (*TLG* and *PHI*), followed by the record of scholarship (*DCB*), and then the most important lexica (*OLCG* and *TLL*). By universal agreement, these are the essentials of the philological

enterprise. But the bare essentials are only the beginning. Libraries are filled with books and journals that contain the substance of centuries of scholarship, going as far back as the classical world itself. It will be a long time, if ever, before all of it can be converted, so great care must be taken in establishing priorities among them. The rarest and most fragile materials deserve precedence, but so do the books and journals that are most often consulted. Who will choose among them? And how will the effort be organized and paid for? These questions need thoughtful answers if the humanities are to survive beyond the age of paper. □

Dee L. Clayman is professor of classics at the Graduate School and University Center of the City University of New York.

The CUNY Research Foundation/Graduate School and University received \$795,319 from the Reference Materials program of the Division of Research Programs to support the conversion and editing of volumes of L'Année Philologique to a database that will be distributed on CD-ROM.

NEH PROJECTS ONLINE



AMERICAN AND FRENCH RESEARCH ON THE TREASURY OF THE FRENCH LANGUAGE
<http://tuna.uchicago.edu/ARTFL.html>

THE ARCHAEOLOGICAL INVESTIGATION OF TIN PRODUCTION: PREHISTORIC METALLURGY IN SOUTH CENTRAL TURKEY
<http://www-oi.uchicago.edu/OI/PROJ/GOL/Goltepe.html>

CENTER FOR ELECTRONIC TEXTS IN THE HUMANITIES
<http://cethmac.princeton.edu/CETH/herc.html>

THE DANTE DATABASE PROJECT
<gopher://gopher.Dartmouth.edu:70/1/AnonFTP/pub/Dante>

EXCAVATION AND SURVEY AT COPTOS AND THE EASTERN DESERT OF EGYPT: INVESTIGATIONS OF THE RELATION BETWEEN THE MEDITERRANEAN AND RED SEA
<http://rome.classics.lsa.umich.edu/projects/coptos/desert.html>

EXCAVATIONS AT HALAI IN EAST LOKRIS, GREECE
<http://128.253.68.14/chelp.htm>

RÉPERTOIRE INTERNATIONAL DES SOURCES MUSICALES
<http://www.rism.harvard.edu/RISM>

LEPTI MINUS PROJECT: SURVEY AND EXCAVATION OF A NORTH AFRICAN PORT CITY
<http://rome.classics.lsa.umich.edu/projects/lepti/lepti.html>

LEXICON FOR CLASSICAL GREEK AS PART OF THE PERSEUS PROJECT
<http://www.perseus.tufts.edu>

MT. ATHOS MANUSCRIPTS CATALOG
<http://www.bates.edu/~rallison>

POMPEII FORUM PROJECT: URBAN HISTORY AND DESIGN
<http://jefferson.village.virginia.edu/pompeii/page-1.html>

THE PYLOS REGIONAL ARCHAEOLOGICAL PROJECT (PRAP)
<http://classics.lsa.umich.edu/PRAP.html>

SCHOLARS PRESS
<http://scholar.cc.emory.edu/welcome.html>

SYRO-ANATOLIAN STATE FORMATION: EXCAVATIONS AT TITRISH HOYUK
<ftp://oi.uchicago.edu/pub/papers/Titrish.ascii.txt>

TEXT ENCODING INITIATIVE GUIDELINES
<http://www.lib.Virginia.EDU/etext/ETC.html>

THESAURUS LINGUAE GRAECAE
<gopher://tlg.cwis.uci.edu:7011/1>

THESAURUS MUSICARUM LATINARUM
<gopher://iubvm.ucs.indiana.edu:70/00/tml/intro.text>

TUFTS UNIVERSITY LIBRARY
<http://library.tufts.edu>

UNION COLLEGE
<http://www.union.edu/computing/CompNLib.html>

UNIVERSITY OF CALIFORNIA, BERKELEY
<gopher://infolib.lib.berkeley.edu:70/1>

TRACKING THE MISSING BIOLOGIST

BY DOUGLAS MORGENSTERN
AND JANET H. MURRAY

A multimedia

adventure

concocted by MIT

takes Spanish-

language learners

into the heart

of Bogotá





YOU ARE A FOREIGN CORRESPONDENT IN SOUTH AMERICA,

and you find yourself walking through a small plaza in Santafé de Bogotá, capital of Colombia. You must depend on whatever Spanish you know to obtain a story for your editor. You must find something compelling to write about, and you must write it in Spanish.

As you pass the rows of shoeshine stands, you head toward a shop window, where a small crowd is gathering to watch a sporting event on a television set that is on display. You look through the glass, and the television screen fills your field of vision. A brief commercial (swimming pool, hotel, the daunting name "Fusagasugá") is followed by a news report. A bespectacled announcer speaks clearly but rapidly: A world-renowned Colombian microbiologist, who was to participate in a major scientific conference, has mysteriously disappeared. Obviously, you have stumbled upon material for your story...but what is your next step?

In real life, the odds for your success in this journalistic mission would not be favorable. The obstacles of language and an unfamiliar culture might be overwhelming. Fortunately, you are engaged in a computer-based multimedia adventure, the simulated immersion environment provided by *No recuerdo*, an NEH-sponsored project in development at the Massachusetts Institute of Technology. Far from being left on your own in this unfamiliar world, you have at your disposal an array of tools designed to enhance your cultural understanding and facilitate your task. The news reporter, who is indeed the same fellow on the air nightly in Colombia, speaks at his normal rapid speed, but with the click of a computer mouse, you can stop his speech at any instant and repeat any segment. You can have access to a transcription of key words and vocabulary glosses and look up cultural information in an electronic archive. With a click on a fax icon, you compose your report and send it to your editor, and at the sound of the fax bell you will receive the editor's corrections and suggestions.

Nevertheless, there are abundant challenges in this simulated environment. Your decisions will have consequences on several levels. You will have to consult maps, decide which neighborhoods to explore, and what to "say" to people you meet in the video segments. Most dramatically, when you finally interview the missing microbiologist, your strategic choices will involve you in the story. No longer only a spectator, you will help determine the outcome of the interactive narrative.

Involvement and challenge are concepts fundamental to the design of *No recuerdo*. Multimedia, with its combination of text, graphics, audio, and video, offers the potential of a powerful immersion environment in which to learn and practice a foreign language. The challenge resides in adapting this new medium to provide the learner with meaningful interactions that wed culture and language. This elusive goal is central to all foreign language education. Short of sending students to the "target" culture, it is the educator's constant challenge to offer the variety and intensity of the authentic environment without overwhelming the student.

The traditional language lab can augment the classroom by offering exposure to many native speakers on tape or video. But we are just beginning to exploit the power of interactive multimedia, which offers the promise of an unprecedented density of native speech made comprehensible by computer-based comprehension aids. *No recuerdo*, while not at all intended to supplant teacher-student interaction, is intended to demonstrate the effectiveness of simulated immersion as a basis for designing materials to be used in the newly emerging electronic language labs.

With simulated immersion, language and culture are present in audio, textual, and visual images, and because these images can be manipulated by the learner, the level of difficulty ceases to be a major problem. Most foreign language learners are overwhelmed when confronted with authentic aural language. Unfamiliar vocabulary, difficult linguistic structures, rapid and seemingly unclear pronunciation all conspire to make listening comprehension a formidable task. Traditional materials attempt to resolve this problem by simplifying linguistic elements and reducing the pace of speech, but students who learn with these materials experience shock, bewilderment, or discouragement when they try to deal with the foreign language in real situations.

Instead of resorting to simplified language and culture, *No recuerdo* confronts the learner with spontaneous native speech and culturally appropriate behavior. Completely authentic language is used in documentary segments that include interviews with people on the street, and in the commercials recorded from Colombian television. Even the fictional portion of *No recuerdo* was not produced using a memorized teaching-oriented script. Instead native speakers portraying the fictional characters improvised their lines, using their own language to express the content of each scene. As a result, syntax, choice of lexicon, rate of speech, and conversational behavior are free of artificial limits. Learners are exposed to speech similar to what they would encounter on a visit to a Spanish-speaking country.

The language learner uses multimedia and computer-based manipulative tools to acquire confidence in confronting the challenge of such demanding natural speech. In particular, the structured conversational exchanges that form the basis of the story are designed to encourage effective and culturally appropriate discourse, such as requesting clarification, moving between formal and familiar modes of address, and knowing when to use indirect means of exchanging information. This last strategy is especially important, because native English speakers from the U.S. may unintentionally offend or annoy Spanish speakers by being too blunt in asking questions and by going directly to the point in a conversation. In the *No recuerdo* interviews, learners are given the goal of finding out the truth about the scientist's adventures. However, they are discouraged from acting like interrogators and rewarded when they draw out their interlocutors by echoing phrases and following up on cues and hints in a polite manner.

No recuerdo is being developed at the Laboratory for Advanced Technology in the Humanities (LATH) at MIT, which specializes in taking electronic technologies at the edge of innovation and domesticating them for the uses of human-

ists. LATH language learning projects are based on learner-centered tasks, within an electronic environment that acts like a microworld or simulation. Simulations, electronic and live-action, are especially valuable in language learning, because learners are not only given goals, but they are empowered to make decisions on how to achieve their objectives. Their decisions affect the outcome of the simulation. In a classroom simulation, learners are participants who interact with one another in a cooperative or competitive spirit. In a multimedia simulation, interaction occurs with spaces (exploration of a street or a restaurant) and with representations of people. The most powerful representations exist in the form of full-motion video with audio, but audio, text, still frames or photos, graphics or some combination of these modes can also create the illusion of a human interlocutor.

No recuerdo is structured as a simulation with the main task of reporting on and perhaps changing the course of an ongoing adventure story, and with many subtasks that focus principally on the gathering of information. It is ambitious in several of its formal elements. *No recuerdo* combines narrative with documentary elements, in order to maximize motivation and authenticity; it gives the learner a well-defined part in the story, similar to role-playing games; and makes wide use of writing, as well as listening and reading comprehension. It is also innovative in its use of conversational structure to move the narrative forward. *No recuerdo* follows the tradition of Latin American "magical realism" by incorporating fantasy elements into the story, and makes use of the cinematic conventions of video and audio flashbacks to enrich the story-telling.

The story line begins with the announcement on television of the disappearance of Gonzalo Restrepo, a noted microbiologist who was to participate in a scientific conference in Bogotá.



Title screen from

No recuerdo

("I don't remember"),

a multimedia narrative

offering simulated

immersion in a

Spanish-speaking

environment.

The story is set

in Columbia with

Mexican elements,

as indicated by

the Aztec eagle

and serpent.



A real Colombian newscaster reports the fictional story of Gonzalo's disappearance. Students can play the video with the subtitles in Spanish, retrieve underlined glossed items, and replay by phrase or scene as they desire. The icons on the left enable the students to gain access to a simulated Fax machine, an Archive of cultural information and model reports, a Diary of the events in the story as the students experience them, and a Map of the city for navigating from place to place.

Students deepen their knowledge of Colombia while awaiting further developments. Suddenly, after several weeks, news reports announce that Gonzalo has been found emerging from an automobile accident, apparently suffering from amnesia. The student reporter first observes Gonzalo interacting with Venezuelan colleagues who try unsuccessfully to jog his memory. The reporter then engages in a series of interviews with Gonzalo in an effort to help him reconstruct events leading up to his accident. These interviews focus on general topics, such as weather, studies, travel, food, sports, and music, in order to put Gonzalo at ease and avoid the impression of direct interrogation, which would offend the sensibilities of most Spanish speakers. The polite efforts pay off as the small talk triggers memories or flashbacks. Eventually the reporter discovers that Gonzalo, through his years of study and experimentation with recombinant genetics in Europe, the U.S., and his current laboratory in Mexico, had developed a microorganism that could eliminate physical pain without dependence on drugs, but his experiment went awry: The highly contagious microbe he developed can cause amnesia.

Various branches of the story become available to students, depending on their decisions during the simulated conversation. A romance branch leads Gonzalo to remember his first love, then his life with his Mexican wife, and finally his connection with Elena, a Colombian woman who admires his work, follows him, and sets up what seems to be a chance meeting. An adventure path favoring Gonzalo's version of events shows video flashbacks of Elena as a spellbinding villain with designs on the experimental microbe he created. We see Elena participate in his kidnapping, threaten him, then repent and join him in a frantic automobile escape from her fellow abductors. When the reporter visits and interviews Elena on this path of the story, she is mendacious and distant.

A contrary path, favoring Elena's view of her relationship with Gonzalo, allows the reporter to establish rapport with her. She freely shares her music and her recollections of travels to the Amazon, indigenous ruins, and other regions of Colombia, and she offers revelations of her family life, interests, and political activism. In Elena's version of the story, no kidnapping occurred and Gonzalo simply tired of her and abandoned her. Secondary characters give testimony that reinforces one or the other of these competing versions of the story.

Student behavior is tracked throughout the interviews and determines access to diverse endings. In one ending we accompany Gonzalo to the location where he had earlier hidden the genetic material and observe his relief at recovering it untouched. In a completely contrary ending, the disorientation and strange behavior of people on the street suggest that contagious

amnesia—a memory plague resulting from Gonzalo's experiment—has already spread throughout the city.

The role of the journalist allows the learner to inhabit both a fictional and an authentic universe from the very beginning. Twelve simulated *paseos* (walking tours) permit contact with various kinds of neighborhoods and brief interviews with Colombians of diverse social classes, including school children, college students, and truck drivers. The reporter's editor also reinforces the fictional dimension. Students choose one of four editors, each of whom offers different journalistic experience and perspectives, and also reveals personality quirks that could help or hinder reporters as they cope with their mission. The reporters compose and send fax reports and then receive feedback from their editors, based on selected content elements; the tone of these messages of satisfaction, encouragement or disapproval corresponds to the personalities of each editor. Access to an archive of model reports and additional cultural material, written by native speakers of various Latin American countries, helps students with their journalistic tasks.

Like all LATH projects *No recuerdo* is the result of a multidisciplinary creative collaboration. Three program designers bring expertise in such areas as teaching and learning Spanish, the use of classroom simulations, software design that makes the story interactive, and electronic narrative design. Creation of a key program element, such as the simulated conversations with Gonzalo, Elena, and people on the street, entails the collaboration of all three designers. Software tools allow the creative writer to create the complex multithreaded conversation without having to

Students play the role of reporters and communicate with their editors through faxes like this one.

The faxes are arranged in templates which direct the students' observations and structure their composition process.



No recuerdo is being developed
at MIT's Laboratory for Advanced
Technology in the Humanities (LATH),

directed by Janet H. Murray.

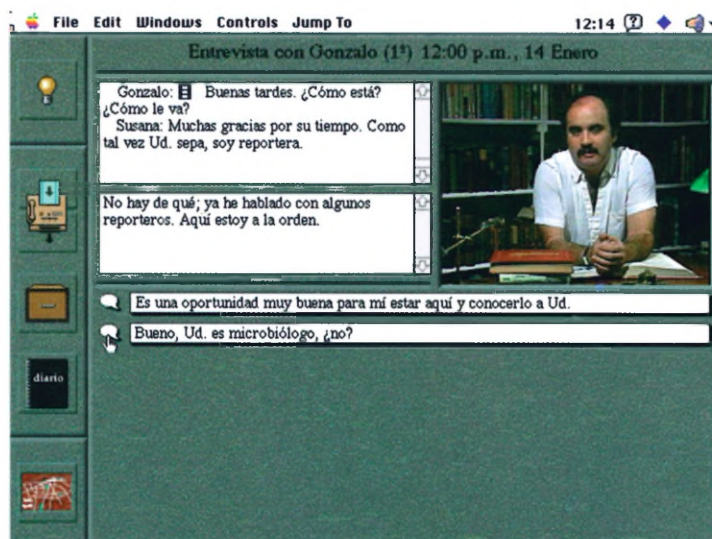
As codesigner of the project, Murray
specializes in electronic narrative.

The pedagogical designer and video
producer is Douglas Morgenstern,
senior lecturer in Spanish, foreign
languages and literatures at MIT.

Ana Beatriz Chiquito of the
University of Bergen, Norway,
and the Center for Advanced
Computing Initiatives at MIT
and María González-Aguilar,
lecturer in Spanish at MIT, are
design consultants and authors.

Sue Felshin of LATH, is a co-designer
and principal programmer.

The project has received support
from Annenberg/CPB Project
and the Consortium for
Language Teaching and Learning.



learn programming. Several native experts contributed to the cultural information. As a result of consultations with our NEH advisers, our cultural archives now include material from additional Spanish-speaking areas, as well as essays on Latin American journalism and on science by authentic professionals.

MIT students are also active partners in the design, helping us to identify and elaborate on the most successful arts of our design. Some of them particularly enjoy the documentary material. As one of them remarked, "It was almost as if we were seeing everything firsthand in the countries we were visiting." They also liked the variety of locations—from modern shopping malls to plazas dating from the colonial period. Others are more involved in the story line. They enjoy the fact that the program is "sort of like a jigsaw puzzle." All of them appreciate the immediacy of the presentation, the sense of being in Bogotá, and the thrill of being able to understand the authentic Spanish of the characters. One student summed up our language learning goals for the program when she reported: "At first it was a little difficult to understand, but it was rewarding to be able to figure it out. . . . I could see the words and get the gist, then the entire meaning." And another captured the overall intent of the program as a surrogate experience when she commented, "I enjoyed seeing all different aspects of the Colombian culture. . . . going through restaurants and the plazas. You're actually walking through in the video. . . . and combined with the story, it gave us a lot of practice in listening to Spanish and trying to understand what was going on. It's really interesting because you get to walk through—it's not as if people are telling you about it." □

Massachusetts Institute of Technology received \$143,000 from the Foreign Language Education Program of the Division of Education Programs to create an interactive videodisk for learning Spanish and Hispanic culture.

At the heart of
the story is a series
of conversations
with the amnesiac
Dr. Gonzalo Restrepo.
The student chooses
from a menu of
possible responses,
and the conversation
is transcribed
as it occurs.

Why Keats Matters

BY LAURA RANDALL

A BICENTENNIAL CONFERENCE

During the summer of 1953, the poet Philip Levine found himself alone in a wood-paneled room in Harvard's Houghton Library with several poems by John Keats, their original oversized pages heavy and browned with age. It was a sweltering afternoon, and Levine's only company was a librarian, a few buzzing flies, and the words of a man who is considered one of the greatest English poets of all time.

In September, the Nobel laureate returns to Houghton Library, this time as a participant in the first major research conference devoted exclusively to the nineteenth-century

English poet. Sponsored by the Keats-Shelley Association of America with NEH support, the three-day conference on September 7-9 marks the 200th anniversary of Keats's birth. It will bring together Keats scholars, along with high school teachers, graduate students, and poets whose work Keats has touched in some way.

One of the goals of the conference is to enrich everyone's understanding of why John Keats's poetry still matters after two hundred years, says

John Keats, July 1819, from a pencil drawing by Charles Brown.

Ronald Sharp, codirector of the conference and the John Crowe Ransom professor of English at Kenyon College in Ohio. One session, for instance, will tackle the ways succeeding generations of critics have interpreted and evaluated Keats's work, while another gathering will have high school teachers and university scholars discussing the day-to-day influence of poetry in classrooms across the country. Still others will focus on the role of Keats's poetry on contemporary artists and on society's conception of poetry today.

Unlike many of his nineteenth-century Romanticist counterparts—such as Wordsworth, Coleridge, and Shelley—

Keats has not been the sole subject of even small scholarly gatherings. In 1992, the Keats-Shelley Association, a New York-based nonprofit corporation devoted to promoting the works of nineteenth-century Romantic poets, held a successful bicentennial conference on Percy Bysshe Shelley, which was also supported by NEH. Not long after, the association decided it was time to honor the memory and legacy of another poetic genius from England.

Sharp and his codirector, Robert Ryan, a professor of English at Rutgers University, devoted two and a half years and a great deal of care to planning the conference. They offered stipends to high school teachers and graduate students writing dissertations on Keats. In their selection of Keats scholars, Sharp and Ryan also attempted to represent a wide range of critical and poetic viewpoints.

"The idea was to bring into the discussion three constituencies that don't often spend time together," says Sharp. "What we want to do is provide the best people and the best combinations of people and let the fireworks emerge from that."

Among those attending the conference as panelists or speakers are Walter Jackson Bate, professor of English at Harvard and author of a Pulitzer Prize-winning biography of Keats; George Steiner, professor of English and comparative literature at the University of Geneva and the author of dozens of books of literary criticism; Robert Hass, the recently appointed Poet Laureate of the United States; Helen Vendler, professor of English at Harvard and a poetry critic; and Derek Wolcott, Nobel Prize-winning poet and professor of English at Boston University. Delivering the keynote address is Jack Stillinger, author of a definitive study of the texts of Keats's poems and a director of the Keats-Shelley Association.

Among the high school teachers attending the conference is Brenda Walker of Orlando, Florida, who organized a highly successful drive to raise much-needed funds for Keats's house in Hampton, England. Walker and her students created John Keats coloring books and T-shirts and sold them throughout the school and the community.

Harvard's Houghton Library is home to the largest collection of Keats manuscripts and early printed editions in the world. Two library exhibitions will illuminate Keats's life and work. "John Keats and the Exaltation of Genius" will display letters, portraits, and original manuscripts. "John Keats: Bright Star" will showcase the drawings of Irish artist Ross Wilson, who combined images of Keats's face with excerpts from his manuscripts. □

Laura Randall is a writer based in Washington, D. C.

The Keats-Shelley Association of America received \$36,700 from the conferences program of the Division of Research Programs to support the John Keats Bicentennial Conference, September 7-9, 1995.

Calendar

SEPTEMBER ♦ OCTOBER

BY STEVEN SNODGRASS



—Photo by L. Sanders, Milwaukee Art Museum

This painting by Hector Hyppolite, a third-generation Vodou priest, is part of "Sacred Arts of Haitian Vodou," opening October 22 at the UCLA Fowler Museum of Cultural History. When enslaved Africans arrived in the New World and encountered European traditions, including Roman Catholicism, they transformed their beliefs and rituals to create Vodou—the predominant faith of Haiti.



—Photo by Jeffrey Grosscup, Science Museum of Minnesota

Revered as divine messengers and celebrated as symbols of majesty and political power, raptors have served as symbols in art, folklore, literature, and religions for thousands of years. "Hunters of the Sky," a national traveling exhibition produced by the Science Museum of Minnesota and the Raptor Center, looks at birds of prey from humanistic and scientific perspectives.

Decorative arts, historic photographs, artifacts, graphics, and audio-visual displays tell the story of the people and architecture of Newport, Rhode Island, at the Museum of Newport History. Settled 12,000 years ago by Native Americans, the Newport area was home to the Goddard-Townsend furniture makers of early America and the resort of Gilded Age artists, writers, and architects.

—Painting by Fred Pansing, Newport Historical Society



ENDOWMENT EXHIBITIONS

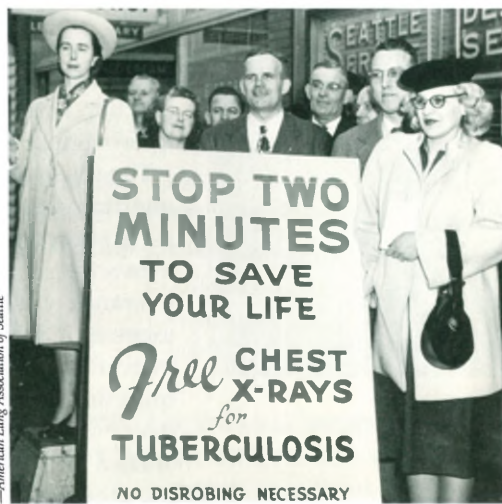


—Painting by Glen Warren, Mississippi Educational Television

When Richard Wright was asked why he wrote *Black Boy*, the story of his Jim Crow South childhood, he said, "I wanted to lend, give my tongue, to voiceless Negro boys." The author of *Uncle Tom's Children* and *Native Son*, Wright was one of America's most important writers and used his work to advocate human rights. *Richard Wright—Black Boy*, a production of Mississippi Educational Television and the BBC, chronicles his life and airs in September on PBS.



—Photo by Tim Hunter, Edison Institute, Henry Ford Museum & Greenfield Village



—American Lung Association of Seattle

By the 1960s, the use of antibiotics in the United States had virtually eliminated tuberculosis—the leading cause of death among nineteenth-century Americans and a national obsession from the 1880s to the 1950s—but with ten million Americans carrying the TB bacterium, the disease is back. *The People's Plague: Tuberculosis in America*, airing in October on PBS, documents the attitudes toward and fight against this epidemic.

In Search of our NATIONAL IDENTITY

by Nicole L. Ashby



National Conversation initiatives get under way this fall in Colorado, Louisiana, South Dakota, and the District of Columbia.

In Colorado, "Conversations 2000" will begin October 3 in Colorado Springs with a town meeting led by Clay Jenkinson, who portrays Thomas Jefferson. Jenkinson, in character, will lead a discussion on Jeffersonian ideals of American identity, community, family, land, and the American dream. Text-based conversations exploring the project's five themes will be conducted. Readings include "Men on the Moon" by Simon Ortiz, "Butcher Bird" by Wallace Stegner, "The Loudest Voice" by Grace Paley, and "Mending Wall" by Robert Frost. After the initial meeting and five seminars, the groups will combine for a closing town meeting in November. One group will be taped, along with interviews of participants, to create short radio segments for the basis of a statewide call-in radio conversation. The program plans to tour five Colorado communities through next year and reach every Colorado community by the year 2000. The Colorado Endowment for the Humanities received both a NEH Exemplary Award and National Conversation initiative grant to fund this project.

The Louisiana Endowment for the Humanities has funded two National Conversation ini-

tiatives. "Explorations of American Identity: E Pluribus Unum?" will be the topic for a six-week reading program beginning September 26 at the Louisiana State University in Shreveport. Bill Pederson, a professor in the university's history and social sciences department, will direct discussions of classic fiction and non-fiction exploring various facets of American identity. The reading list includes: on ideology, St. John de Crèvecoeur's "What Is an American"; on frontier, Willa Cather's "Eric Hermannson's Soul"; on race and religion, Nathaniel Hawthorne's "The Gentle Boy," Abraham Lincoln's Gettysburg Address, Frederick

Douglass's "The Meaning of July Fourth," and Maya Angelou's "Champion of the World"; on immigration, Tato Laviera's "American," Arthur Schlesinger, Jr.'s "Toward a Diverse Diversity," and William J. Bennett's "Immigration: Making Americans"; on gender and profession, Ellen Glasgow's "The Professional Instinct" and Rebecca Harding Davis's "Life in the Iron Mills"; and on region, Alexander Hamilton's Federalist Paper No. 9 and William Faulkner's "A Rose for Emily."

The Alexandria Museum of Art will hold a public discussion on "Tolerance and America's Creative Community" September 14 in conjunction with its fourteenth annual international art competition.

The museum will address the question: Can our ideal be an America of shared values and commitments that nonetheless retains tolerance of the right to freedom of expression in the artistic and commercial community? In 1992, the museum was involved in a dispute over one of the works in its eleventh annual competition. Mark Tullos, the museum's director, says he

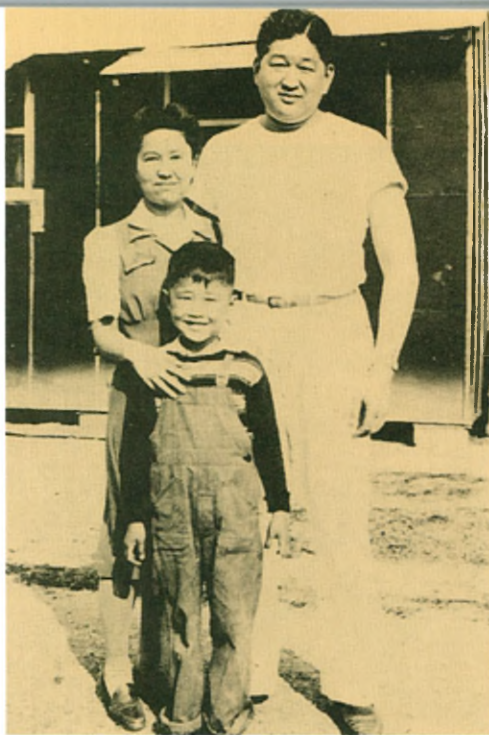


Clay Jenkinson as Thomas Jefferson.

Courtesy of Nevada Humanities Committee

hopes the discussion will address attitudes toward art and involve a multicultural audience in its ongoing programs. Barry Hankins, a history professor at Louisiana College, will present a historical overview of how America over the last one hundred years has shifted from a homogenous society to a diverse and pluralistic one. The discussion will be moderated by Rabbi Arnold Task of the Congregation Gemiluth Chas-socim. The Alexandria Museum of Art will sponsor the program at the Bolton Chapel of the Emmanuel Baptist Church and a reception afterwards at the museum.

In South Dakota, "Celebrating Diversity: American Pluralism in a Global Society" will be the subject of a conference October 6-7, the first jointly sponsored conference by the state humanities and arts councils. Scholars, artists, students, and the public are invited to the University of South Dakota in Vermillion, where they will hear 1994 American Book Award winner Lawson Fusao Inada of Southern Oregon State College discuss his "Legends from Camp" on Japanese internment camps during World War II and Roxanne Dunbar Ortiz of California State University discuss indigenous peoples and their quest for self-determination. On the conference's first day, forums include "The Zapatista Rebellion and the U.S. Border Crisis," "Reconciliation Through the Arts and Humanities," and "Public Funding vs. Privatization—The Dilemma of the NEA, NEH, PBS, and IMS." The second day's forums include "American Indian Sovereignty and Indigenous Rights Worldwide,"



Author Lawson Fusao Inada (center) with his parents in 1943 in the Jerome Internment Camp in Arkansas.

—Courtesy of Lawson Fusao Inada

"Connecting the Diversity of Universities and Communities," and "Understanding Overt and Covert Censorship." Accompanying the program are performances by the Mixed Blood Theatre Company, the South Dakota Steel Drum Band, and the Alan Hare Traditional Indian Drum Group. A session on the future of the arts and humanities concludes the conference.

The nation's capital will host an "International Classroom Project" beginning in September, which will bring international scholars from local universities into more than thirty public secondary schools to teach students about diverse cultures. The "cultural consultants" will show family photographs and videos, dress students in traditional costume, and teach indigenous songs, displaying the fabric of ethnic groups living here and abroad. Along with the presentations, the project offers

students programs on international and foreign service careers and after-school tutoring. Sponsored by the Meridian International Center, the "International Classroom Project" will result in a lending library of "culture boxes"—hands-on educational materials on regions in Africa, Asia, Eastern Europe, and the Caribbean—which will be available to schools. The yearlong project has plans for 130 presentations at local schools. Among them are Ballou Senior High, H.D. Woodson Senior High, Jefferson Junior High, and Lincoln Multicultural Junior High. The D.C. Community Humanities Council is funding further projects for "Restoring Community: Conversations on Multicultural Washington, D.C. and American Pluralism and Identity" as part of its local effort for the National Conversation. □

State • by • State

Compiled by
Nicole L. Ashby

COLORADO—American pluralism and identity will be the focus as the "Conversations 2000" project begins this October in Colorado Springs. See article above for details.

Another major event, the 1995 Literary Chautauqua Tent, will take center stage October 13 and 14 at the third annual Rocky

Mountain Book Festival in Denver. The presentation features scholars portraying James Joyce, Gertrude Stein, F. Scott Fitzgerald, Anne Sexton, Geoffrey Chaucer, and Jack London. Programs will include panel discussions on a variety of literary topics and a fundraising luncheon featuring Robert Massie,

Pulitzer Prize-winning author of *Peter the Great*. Held at Currigan Hall, the book festival attracts 40,000 people each year.

CONNECTICUT—Mystic Seaport will hold a conference on "Race, Ethnicity and Power in Maritime America" September 14-17. Topics

include: sailors and rivermen in slavery and freedom; racial and national identity in the maritime world; labor struggles in the nineteenth and twentieth centuries; American Indians; the U.S. Navy; the role of the ship *Amistad* in the slave trade; and the character of maritime communities. The



The crew of Charles W. Morgan, preparing for a hunt of sea elephants in 1916, illustrates the diversity of "Race, Ethnicity and Power in Maritime America."

Courtesy of Mystic Seaport Museum

conference, which is also sponsored by the Connecticut Afro-American Historical Society and the New England Association of American Studies, is open to the public.

Continuing the focus on ethnic diversity, a teacher summer institute, "Brass Valley Traditions: Using Community Resources to Teach About Ethnic Diversity," will be held September 23 at the Mattatuck Museum in Waterbury.

The Connecticut League of Historical Societies will sponsor a workshop, "Museum Mysteries: Mission and Public Programming," September 23 at the Connecticut Historical Society in Hartford.

Trinity College will host a conference, "Denied the Right: The 75th Anniversary of Women's Suffrage," on October 7. Duke University history professor Anne Firor Scott will be the keynote speaker.

DISTRICT OF COLUMBIA—"International Classroom Project," a National Conversation initiative, begins in September at local public schools. See page 42.

Two "City Lights" programs will continue at a public housing community this fall. "Books for Kids," which is establishing a children's library at the Barry Farms complex, will continue its lunchtime and after-school programs, providing mothers and children with time to strengthen literacy, family communication, and parenting skills. The teen program at Barry Farms, "Readin', Writin' and Rappin'," will continue on September 7 with a "Back to School Summer Wrap Up" in sharing journals, photographs, and story boards, and will conclude with a celebration at the Anacostia Museum in October.

FLORIDA—Dramatizations of women's experiences in the Vietnam War will continue at community and civic centers, V.A. hospitals, and military bases throughout the state. "Peace of Our Hearts," based on the oral histories of women in the war, will tour Miami, Gainesville, Pensacola, Orlando, Jacksonville, and St. Augustine this fall. The play is performed by the Off-Street Players, a group of actors from Tallahassee.

HAWAII—The statewide tour of "Into the Marketplace: Twentieth Century Working Women in Hawaii" continues with a video showing September 16 at the Kailua-Kona Public Library.

The Center for Chinese Studies at the University of Hawaii will sponsor a series called "Legacy: A Profile of Hawaii's Chinese Community" beginning October 21.

The "Humanity Above Nation: Manjiro and Hecco in America" exhibition continues at the Japanese Cultural Center of Hawaii in Honolulu, exploring early Japanese-American contact and relations.

INDIANA—"Wordstruck," a city-wide program of literary projects in Indianapolis, will begin its three-day series October 12. Produced by the Indiana Humanities Council, the program seeks to showcase the city's cultural resources and highlight the state's authors, in addition to celebrating and encouraging literacy skills. To help kick off the program, authors will present programs

at various sites and will visit public and private schools. Wordstruck Cafe will host book readings and live entertainment, and a book drive will gather new and used books to donate to school libraries.

In an effort to increase knowledge of Mexico—its history, culture, literature, and politics—communities across Indiana are conducting programs centered on the



Courtesy of Cindy Pearson and Pearl Harbor Public Works Division

Linda Miller reads to her grandson as part of D.C.'s "Books for Kids."



Photo by Clifford Russell/Greggstate

theme, "Mexico in the 20th Century: North American Contrasts":

In Fort Wayne, The World Trade Association will hold a dinner September 7 featuring Dr. Mario Riestra of the Economic Development Office in Pueblo, Mexico; and the First Presbyterian Art Gallery will host a reception on Mexican Independence Day, September 16, for the "Contrastes de Mexico" exhibition, featuring seventy-one photos highlighting the country's ethnic and ecological beauty.

Northwest Indiana will have a series of public forums and traveling exhibitions through September focusing on Mexican culture. Immigration will be the theme for a forum in Valparaiso; trade will be the focus in Merrillville; and women's issues in Calumet. The exhibitions will be on display at Valparaiso University, Indiana University Northwest, Indiana Vocational Technical State College, Purdue University, and Calumet.

Terre Haute will sponsor an "ethnic festival" at Fairbanks Park September 23-24.

KENTUCKY—The philosophies, lifestyles, and cultural diversity of modern marriage will be the focus of an exhibition, "The Marriage Project," September 4 to 27 at the Carnegie Art Center in Covington.

Another exhibition, "The Art of the Book," will open September 8, examining books published in the last fifty years, and commemorating the date in 1946 when Victor Hammer established his press in Kentucky.

Opening September 10, Horse Cave Theatre will present Robert Penn Warren's "All the King's Men." Accompanying the performances will be a series of panel discussions.

LOUISIANA—Two National Conversation initiatives, "Explorations of American Identity: E Pluribus Unum?" and "Tolerance and America's Creative Community," will begin in September. See page 42.

In other activities, a series of lectures and seminars on African-American history will be open to high school stu-

dents, eleventh grade and up, and to the general public, on Thursdays in September and October at the West Baton Rouge Parish Library in Port Allen. Donald Devore, assistant professor of history at Louisiana State University in Baton Rouge, will present eight seminars, among them: "West African Society from 1000 to 1600"; "Blacks in Antebellum America"; "Civil War and Reconstruction"; "African-American Women"; "The Harlem Renaissance"; and "The Civil Rights Movement."

An exhibition, "Preserving a Time Capsule: The Machine Shop Office of a Southern Lumber Company," will open in September at the Southern Forest Heritage Museum in Long Leaf. The exhibition will re-create the office of the machine shop foreman of the Crowell Long Leaf Lumber Company, which closed in 1969; it will also present an oral history by Vic M. Walker, a plant foreman.

Two ongoing programs that promote literacy continue this fall at libraries across the state: "Prime Time Family Reading Time," a series of weekly storytelling and book discussion events for children, and RELIC (Readings in Literature and Culture), a series of adult reading and discussion programs.

MARYLAND—Prince George's County will sponsor a lecture series and exhibition focusing on "Blue upon Gray: Maryland and the Civil War." Lectures/discussions will be held September 13 and 27 and October 25 at Rennie Forum, Prince George's Community College; September 21 at Harmony Hall Regional Center, Fort Washington; and October 18 at Montpelier Cultural Arts Center in Laurel. Tours of

Antietam and Harpers Ferry will be conducted September 30 through October 1; on October 28, a tour will retrace "The Flight of John Wilkes Booth." The exhibition will be on display September 27 at Prince George's Community College. Among the topics are Maryland's slave society, women in the war, key military actions, and local politics.

"Voice & Visions," another event hosted in Prince George's County, will examine the lives and works of selected American poets through a series of videos and discussions: September 14-October 19 at Harmony Hall, Oxon Hill; September 21-October 26 at Camp Springs Senior Center; and beginning October 23 at Shaare Tikvah Temple, Temple Hills.

The city of Baltimore will host four events this fall: "Interpreting African-American History and Culture: The Derrick Beard Exhibition and Its Maryland Counterparts," which includes a four-part course on African-American material culture, a collector's forum, a symposium, and African-American Heritage Day, which opens September 22 at the Maryland Historical Society;

"In the Vise: The Baltimore & Ohio Railroad," an exhibition opening September 28 at the B&O Railroad Museum, includes lectures, a gallery guide, and a lesson plan for visiting schoolchildren;

"PreConcert Seminars—Choral Music: Historical & Contemporary Cultural Influence" opens October 29 at the Basilica of the Assumption, with performances of compositions by Handel, Bach, Haydn, and Mozart, following seminars that examine their works; and

"Unearthing an Urban Landscape: The Carroll-Caton Garden," an ongoing exhibition, displays a collection from more

Women firefighters doing "men's work" in Hawaii during World War II.



than twenty thousand artifacts uncovered at the Carroll Mansion. A public symposium at a later date will discuss the new research through archaeology, urban history, and documentation of the Carroll papers.

Other area events include the following: "The Patapsco Female Institute: A Nineteenth Century Historical-Archaeological Garden Park," a program interpreting the history of the Greek-revival school through lectures by scholars and pre-visitation kits for schools groups, begins with the institute's grand opening September 9 in Ellicott City;

"After Victory: Conference on Post-World War II Transitional Changes in the U.S., 1945-1950" at Frostburg State University September 21-23 features humanities scholars, veterans, and policy shapers;

"St. Maries City, circa 1685," an exhibition and seminar on Maryland's first capital, opens October 7 in St. Mary's City;

"The Language of Art in Traditional African Life," opens October 20 at Frostburg State University on the art collection of Dr. Warren Robbins, founder of the National Museum of African Art, and includes two days of lectures; and

"A Symposium in Biography" October 29 at Howard Community College features David Levering Lewis, Pulitzer Prize biographer of W.E.B. Du Bois, and Francine du Plessix Gray, biographer of Louise Colet.

MISSISSIPPI—The life and works of Richard Wright will be the focus of a two-hour national teleconference in September on Mississippi Educational Television, featuring leading scholars and writers. The conference is in conjunction with the national PBS broadcast of Mississippi



Photo by Rick Reinhard

Biographer David Levering Lewis will speak at a Maryland symposium.

ETV's "Richard Wright: Black Boy" on Labor Day. Participating scholars include Arnold Rampersad, Joyce Ann Joyce, Kenneth Kinnamon, Jerry Ward, and Jolee Hussey. Southern culture will be the focus of five other programs this fall:

An exhibition and symposium sponsored by the Woodville Civic Club, "Jewish Life in Wilkinson County, 1820-1920," explores the once vital but now vanished Jewish community. The exhibition opens September 3, and the symposium is October 19.

October 4-6 in Oxford, "Childhood in Southern History: The Porter L. Fortune, Jr. History Symposium, 1995" examines such issues as slave children, children and disease; sexuality and the law; children and religion; and children in recent southern literature. The symposium is sponsored by the Center for the Study of Southern Culture at the University of Mississippi.

October 5-7 in Hattiesburg, "The War That Drove Old Dixie Down? World War II and the American South" features specialists in the American South and a panel of black African American World War II veterans. The question in the title represents the opposing views. Topics include: "Writing on the Home Front: More Gender Wars?"; "Southern Women in a World at War"; "The South, Congressional Politics, and the National Interest During World War II"; "Racial Militancy and World War II"; "Jim Crow's Warriors: Conversations with Black GIs"; "World War II and the Metamorphosis of Southern Education"; and "Remembering Hattiesburg: Growing Up Black in Wartime Hattiesburg."

October 12-14 in Columbus, "The Eudora Welty Writers' Conference/A Southern Trinity: Politics, Family, and Religion" features Dennis Covington, Vicki Covington, Betty Carter, Hodding Carter III, and Hodding

Carter IV. Writers and scholars will examine the influences of politics, family, and religion on their works and works of other Southern writers.

October 23-24 in Starkville, "Presidential Forum on Turning Points in History/The Holocaust: Perpetrators, Victims, and Bystanders" focuses on the actions of different groups involved in or affected by the extermination: "German Reserve Police Officers and Mass Shootings in Poland"; "German Banks and the Holocaust"; and "The Fate of Two Jewish Families." Christopher R. Browning, Peter Hayes, and Deborah Dwork are the scholars in attendance.

MONTANA—The Historical Museum at Fort Missoula will sponsor a yearlong exhibition, "1945: Missoula Remembers," opening October 1. Photographs, newspaper clippings, ration books, posters, weapons, uniforms, homefront and peacetime clothing, and a recreated 1945 parlor will be featured. Programs scheduled in conjunction with the exhibition include lectures, panel discussions, film screenings, and television documentaries aired by the local cable station.

NEW JERSEY—As part of Humanities Festival Week October 21-28, Governor Christine Todd Whitman will serve as honorary chair for the Council's Annual Celebration Dinner October 21. The week will be filled with storytelling programs and a variety of humanities projects, beginning with the Council's introduction of its new three-year special initiative, "Telling Our Stories," and concluding with the presentation of book collections to two New Jersey libraries. The project will examine stories as vehicles of cultural meaning.

RHODE ISLAND—"A State of Hope: Irish Immigration to Rhode Island during the Potato Famine" will feature dramatic performances based on letters written by thousands of emigrants to their families in Ireland. The program begins October 11 and runs through November, commemorating the 150th anniversary of the onset of the Irish potato famine when thousands came to labor in Rhode Island's textile mills. A collection of essays will be on display at eight libraries.

SOUTH DAKOTA—A conference on "Celebrating Diversity: American Pluralism in a Global Society" will begin in October. See page 42 for details.

In other activities, the following speaker's bureau presentations are scheduled this fall:

September 10 at Brookings Public Library, "King Arthur: History of the Legend," presented by research scholar Jay Ruud, accompanies the American Library Association's traveling exhibition, "The Many Realms of King Arthur";

September 18-19 at Oak Lake, Native American writers James Welch and Elizabeth Cook-Lynn offer mentoring to younger writers as part of "Storytelling—Oak Lake Writers";

On September 21 at Mount Marty College in Yankton, poet David Allan Evans shares his craft of fashioning words to describe athletic skills and events in poetry for "The Sporting Spirit";

October 9-13 in Brookings, historian Sally Roesch Wagner encourages high school students to explore South Dakota's pioneer women and their contributions for "Pioneer Residency"; and

October 26 at Mount Marty College, Sociologist Orlando

Goering examines group solidarity in Japan's thousand-year-old culture in comparison to the individualistic nature of today's society in the United States in "Japan & America."

VIRGINIA—The Virginia Center for the Humanities in Charlottesville features resident scholars who address a variety of subjects concerning Virginia's history in conversation sessions open to the public. The following four topics will be discussed this fall:

September 19, "The Priestly Tribe: The Supreme Court's Image in the American Mind" by Barbara Perry, associate professor of government at Sweet Briar College;

October 10, "Virginia and the Panic of 1819" by Clyde Haulman, professor of economics at the College of William and Mary;

October 17, "From Africans to Creoles: The Social and Cultural Life of Barbados Slaves, 1627-1834" by Jerome Handler, professor of Black American studies at Southern Illinois University; and

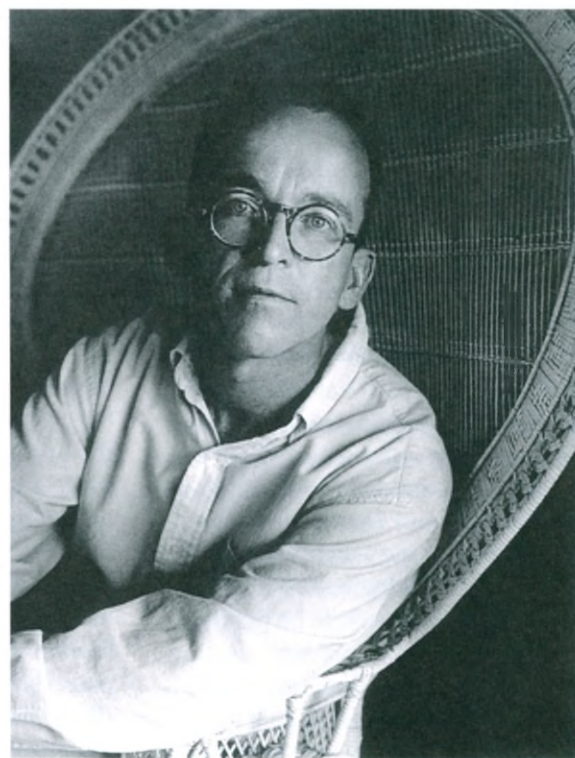
October 31, "Free People of Color in Postbellum Prince William County, Virginia" by independent scholar Rita Koman.

VERMONT—Continuing its 1995 campaign for literacy and in celebration of poetry, the Council will sponsor two autumn conferences. "Poetry: American Voices," along with the readings of Walt Whitman's works, will feature lectures by three award-winning poets: Robert Pack, former director of Middlebury College's Bread Loaf Writers Conference, will give the keynote address, "Poetic Identity and Anonymity"; Mark Doty will discuss "Saying What You See: Poetry, Awe, and Moral Life"; and Marilyn

Nelson Waniek will discuss "Say What? Reflections in a Black Mirror." The conference takes place at the Lake Morey Inn in Fairlee. Registration deadline is October 13.

"Poetry, Putting Your Life on the Line," the Council's seventh annual humanities conference in Randolph, will feature poet

World War II, "A Year in the Life of Wenatchee: 1945" will explore the challenges of mobilization and the changes brought about in the small north central community of Wenatchee by the war's pressures. The exhibition opens September 30 at the North Central Washington Museum.



Vermont poet Mark Doty.

David Budbill leading creative activity in "The Poetry of the Blues." The program is keyed to adult literary students and will have available a collection of poems created by students over the summer.

WASHINGTON—"Twenty Years After the Fall of Saigon" will conclude September 17 at the Wing Luke Asian Museum in Seattle. Based on oral histories, the exhibition marks the twentieth anniversary of the fall of Saigon and the beginnings of the Vietnamese American community in Washington state.

Commemorating the fiftieth anniversary of the end of

The role of the Hanford Nuclear Reservation in eastern Washington will be addressed in an exhibition, "Yes, In My Back Yard?" opening October 4 at the Cheney Cowles Museum in Spokane. The exhibition looks at the reservation from three perspectives: that of Hanford employees, neighborhood farmers, and local Indian tribes.

Ongoing: "The Hops Craze: Western Washington's First Big Business" at the Snoqualmie Valley Historical Museum focuses on the short-lived rise and fall of the hops business, and the cultivation of hops plants as a cash crop for the brewing industry between 1870 and 1905. □

RECOVERING CREOLE

"There are two reasons that Louisiana Creole is being lost," explains linguist Albert Valdman. "One is that Creole was the most stigmatized language in Louisiana—more than French or Cajun French—because it was associated with slavery. The other reason is it is so close to French it was absorbed by the socially higher language."

Valdman, Rudy Professor of French and Italian and Linguistics at Indiana University, is heading a group of linguists who are helping to recover Louisiana Creole through interviews with native speakers throughout Louisiana's remote parishes. An NEH research grant of \$140,000 is supporting the research to produce a dictionary of present-day Louisiana Creole.

"Our task is to document what is left of the language," says Valdman. "We do the interviewing in Creole, and our main focus is on vocabulary." The team estimates that field interviews have yielded about 75 percent of the remaining language's dictionary.

According to Valdman, the origins of Louisiana Creole remain to be determined—whether the language was formed wholly in Louisiana or based primarily on French Creoles that developed earlier in the West Indies, especially present-day Haiti.

"One view on the development of French Creoles is that they developed from attempts on the part of African

slaves to acquire French. Of course, they were not taught in schools and the French heard was not standardized," explains Valdman. It is estimated that in the seventeenth century, when this language developed, only one-third of French nationals were actually fluent in French. Accordingly, the colonists passed on a form of French to the slaves that was not uniform.

Valdman hopes that his group's work will offer validity to the language and help spark a renaissance of Louisiana Creole such as has begun in recent years for Cajun French.

He believes the dictionary will give the Creole communities, essential collaborators for the dictionary, a tool to teach and rediscover the richness of the language. "But whether or not Creole survives is up to those communities who possess the language."

PERUVIAN HONOR

Christopher B. Donnan, UCLA professor of anthropology and director of the Fowler Museum of Cultural History, received an award from the Peru-

vian government in part for his work in organizing the NEH-supported exhibition "Royal Tombs of Sipán."

Peru's President Alberto Fujimori bestowed the *Orden al Mérito por Servicios Distinguidos, Gran Cruz* on Donnan. It is the highest Peruvian honor possible for a foreigner.

Donnan's twenty-five years of archaeological research into the ancient Peruvian culture of the Moche culminated last year with the exhibition. "Royal Tombs" featured treasures found in Moche burial chambers in a pyramid near the village of Sipán in north coastal Peru. The exhibition traveled to Los Angeles, Houston, New York, Detroit, and Washington, D.C., before being placed permanently at the Bruning Archaeological Museum in Lambayeque, Peru, in the valley where the treasures were found.

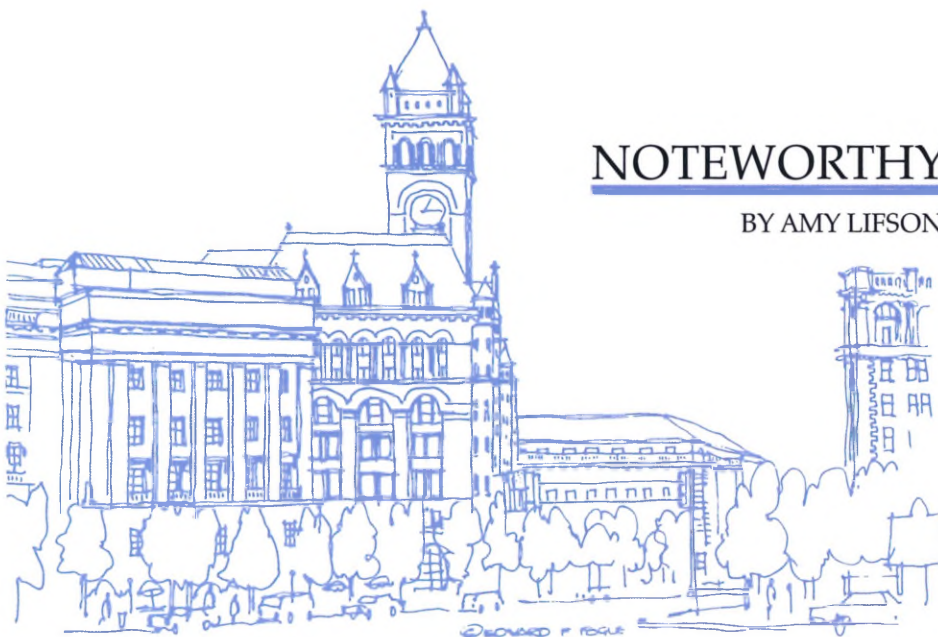
"Without the financial support of NEH, this exhibition would not have been possible," Donnan said. "But beyond issues of finances, the agency played an integral part in shaping the project so that it would be particularly educational and stimulating for Americans of all ages to enjoy."

WHO'S ON THE WEB?

The NEH, that's who. Information about Endowment programs, applying for grants, application deadlines, current projects, and events around the country can be found on the World Wide Web at <http://www.neh.fed.us>. □

NOTEWORTHY

BY AMY LIFSON



Moche mask as it was found in Sipán.

—Courtesy of the Fowler Museum of Cultural History



The oldest portrait of Augustine from the Lateran in Rome, as taken from O'Donnell's homepage.

Courtesy of James O'Donnell

Continued from page 7

did lose track of time. And in this space, there is a virtual upstairs and a virtual Coke machine. My point is that in a virtual space with these kinds of visual cues suggesting an ordinary, non-virtual environment, people have clues for how to behave. It's an example of modeling new behavior on the old behavior, of creating a reassuring environment in which you think you know what's going on in order to do something which looks in one sense familiar, and in another sense is novel and dynamic.

HACKNEY: But does the nature of the discourse change because it is in this different form?

O'DONNELL: It certainly begins to. I've just had a beautiful example of that in another class. I was attending a meeting in Chicago, so I prevailed upon my host to make sure there was a live telephone connection. I had my

laptop computer, and at 1:30 on Thursday afternoon, we all—all the people who would normally have met in a real classroom—were sitting at computers, and we logged in. The discussion was lively, and by pre-arrangement, I made it look as though I had accidentally disconnected about a half an hour into the seminar. A student of mine, a graduate student back at Penn, was lurking and at that moment he logged back in under my name and just said something like, "Oops, sorry, got disconnected. Go on, don't worry about me." He then had instructions. If somebody asked him a question, he would say things like, "Well, that's a very good point. What do you think about that?" and occasionally would say, "Yes, and Erica, you haven't said much lately. What do you think about that?" and would simply be there to facilitate the discussion.

That evening I got on e-mail with the fellow back at Penn and said, "How did it go?" He said, "Well, right after you left, the discussion really took off." And I said, "I'm not sure how I feel about that, but I think that is an instructive piece of information."

I told the students about it the next week, and we had a lively and interesting discussion of the implications of this kind of thing. What struck me as useful was to find out just what it is you need a professor for and what it takes to stimulate discussion in that kind of environment. By and large, it's different people who are differently articulate in both settings. If our job as teachers is to reach as many students as we can and find ways to help them become articulate, if this is a medium in which somebody who's shy face to face can begin to find a voice, then, by golly, that's a benefit and it's something that I think we should take advantage of.

HACKNEY: One of the things that one sees right away is the advantages and also maybe some of the dangers of this medium, just like fax machines and answering machines: It destroys the need for or obviates the need for simultaneity. You and the others don't need to be in the same place at the same time. But it also, therefore, lengthens the time over which an adequate conversation can take place, since people in the discussion are reacting and responding to each other and they're not together at the same time.

O'DONNELL: Let's speak of democratization for a moment. Remember, simultaneity is expensive. Every year, when you set the tuition for the university, that's really a price people pay for simultaneity, for being in the same place at the same time.

HACKNEY: That's right.

O'DONNELL: As we start to look at audiences who are not geographically or economically privileged, or at people who can't get to the place at the right time, if you can bring it to them when and where they are, then you are in fact carrying education out to places where it hasn't been able to get to before. There hasn't been a graduate seminar on Boethius in Pocatello, Idaho, in a long time, I'm pretty sure, but we delivered one there. And I think that's a good thing.

"I'm not a techie by any means. I'm a working scholar and teacher who has found in these new tools the most exciting possibilities to enhance teaching that have come along in my twenty years in front of the classroom."



When I started the Boethius course, I was thinking of the secondary school Latin teacher in America, a hard-working person who is out there often quite far from serious academic resources, who needs advanced courses in order to get a master's degree or just for salary standards or whatever, who's probably taken all the courses the education department at the local college has to offer. That person can become a better teacher and be invigorated if he or she has access to material that is ordinarily hard to get to.

HACKNEY: That's right.

O'DONNELL: Even in the Philadelphia area, where there are many secondary school Latin teachers, it is very hard for them to get advanced work past a bachelor's degree without taking a semester off to go and enroll full-time somewhere. It's shocking. And it plays against our best interest as professors of classics, their best interest as Latin teachers, and the interest of their students.

HACKNEY: That's a clear gain. I would think the worrywarts—the analogs to the people in the fifteenth century and sixteenth century who feared the heresy being caused by the book—would in the twenty-first cen-

tury fear that the university itself would be obsolescent. You don't need to be on the campus. You can have a distributed university more efficiently. I think if you pushed that, it makes you think very carefully about what the function of the teacher is, and, indeed, what the function of the university is. I suspect we'll discover that it is not just the interaction between a teacher and a student that characterizes the university, but the existence of a face-to-face community with an ethos that supports learning. That may be hard to re-create in a distributed environment.

O'DONNELL: Absolutely. I think that is the value that universities have to rediscover and emphasize in order to convince society of their worth. If universities only exist to download information, we're rapidly getting to a point where you could find cheaper, faster ways to download.

HACKNEY: Exactly.

O'DONNELL: I think, in fact, the larger universities have more of a problem. This may sound paradoxical, but I see it as a piece with this. I'm moving onto campus next year to Van Pelt College House. The master there, Al Filreis of the English department, and I want to

find out how you can take this dormitory with 160 or so students and half a dozen faculty and turn it into a living/learning community that is more powerful and richer because of its connections to the world outside, but that still places a large value on what you do right there face to face. I've said for some time that, on balance, I'm inclined to bet for the next twenty-five years on the small liberal arts college more than on the great research universities, because those are places where the faculty already has the habituation of functioning as mentors who know how to point to the universe, helping students find their way in a large, complex world of information. That's, I think, the skill that we have that carries over best. We're rapidly coming into a world in which there will be so much information that all of us will feel swamped by it. The job of education will be to pull you up out of the swamp, stand you up, dust you off, and give you a sense of how you can hold your own in that environment.

HACKNEY: Yes, and become a critical consumer of knowledge.

O'DONNELL: Absolutely. I would say the other anxiety that it's reasonable for universities to have is the undermining of the authorizing feature of university

I WOULD THINK THE WORRYWARTS—THE ANALOGS TO THE PEOPLE IN THE FIFTEENTH CENTURY AND SIXTEENTH CENTURY WHO FEARED THE HERESY BEING CAUSED BY THE BOOK—WOULD IN THE TWENTY-FIRST CENTURY FEAR THAT THE UNIVERSITY ITSELF WOULD BE OBSOLESCE.

—HACKNEY

New Tools for Teaching

by James J. O'Donnell, University of Pennsylvania



This page leads to others that introduce, describe, and occasionally new Internet-based resources for teaching that are already available and in the main immediately ready to use. If you know anything at all about using a WWW program (like the one you are using to read this page), then you can work through this successfully. See a highlighted link, click on the link! Find the "back" button (on top of the screen probably) to back out of things when you're done enough, but you'll find plenty of links to make it easy to get around. If you see something you want to save, and your address supports a "bookmark" feature, click it and come back to it later. And what if you get lost in cyberspace? Explore these pages!

The further you go in this particular exploration, the more you will find reference to resources that apply to the city and students at the University of Pennsylvania, where this page originates. But at least 95% of what is described here is in fact possible study on any campus that has access to the Internet—the more students who have Internet access, the easier these things get. Consider your local guru for the necessary adaptation. [Explore the web!](#) [What's new on the web?](#) You may have an [Internet site](#) on campus.

Who is this talking, please?

This page and the linked pages are requested by [James O'Donnell](#), chair of the University of Pennsylvania. I am not a teacher by any means. I'm a working scholar and teacher who has found in these new tools the most exciting possibilities to enhance teaching that have come along in my twenty years as first of the classroom. That's the perspective here—to help to take our students' "day job" and do it better, improve morale among faculty and students, and begin the transformation of our universities into the future they will need to take in the information age. [The Internet as a teaching tool](#), and [What's new on the web?](#) and there's a [small encyclopedia](#) encouraging people to use these pages, but when asked I usually point people to have a look at a marvelous new book by UCLA English Professor Dick Laufer, *The Electronic Word* (University of Chicago Press, 1990)—there's a [copy of the book](#) available to read, and I have myself written an [essay on the web](#). It's an excellent theoretical study of what happens in the written word when it comes to become the medium. When I'm asked for practical examples of what can be done, I point to the work of Philip [Barlow](#), [Computer](#) over the last year or so, where a true revolution in pedagogy, fueled by technology but not driven by it or limited to it, is well under way. Charlie McMahon at Penn's Engineering school has [the story](#) of his experiences with this kind of teaching.

So what can we offer you? And who are you?

[Better Communication with Students](#)

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life that comes with degrees and credentials and the professors. We already are a society full of experts, a fair number of whom are mongers of humbug.

We have done, I believe, a poor job of projecting the critical climate of discourse beyond the university campus in the worlds that already exist of radio and television, for example. I was watching a Senate hearing on CNN with militia proponents having their say, and was struck by the insularity of kinds of discourse that are never subjected to searching scrutiny and, for want of a better word, dialogue. We have talk shows, but those talk shows aren't very platonic. Nobody ever confused Oprah Winfrey with Plato.

HACKNEY: Right.

O'DONNELL: Nobody ever should. There is a value that we, as academic communities, have to impart to that kind of discussion. The flood of discourse that will now ensue in five hundred channels of TV, among millions of people on the Internet, is a new challenge. One form that challenge will take is the further establishment of self-appointed experts on one subject or another. The quality of that public discourse is, I think, a matter of serious concern to us all as citizens. I see it as a desperate necessity for the society that we protect ourselves—not so much ourselves, but rather the critical climate of discourse—so that good ideas can come out of lots of people rubbing their ideas up against each other in a disciplined and vigorous way to see what's best, what's too risky, what's most valid.

This is the oldest surviving portrait of Augustine, from the *Liberian* in Rome in the sixth century.

dilige et quidvis fac

Texts and Translations

[List of Augustine's Works](#)

[English Translations of Augustine's Works](#)

Augustine's de *Trinitate* in Latin and in English, courtesy of James MacBeath.

Augustine's *de Trinitate* in Latin, provided by the *Thomae Aquinatis Latinarum* project of Indiana University, Thomas M. Barrett director.

Research materials and essays

[Augustine's Confessions: a bibliography of modern scholarly work](#) (to accompany JOD's 1992 commentary)

[Bibliography JOD](#)

[Power by participation in the on-line seminar](#)

[List of all comments posted to the seminar, August 1994 and 1995](#)

[Three Reviews and a Response](#) from *Augustine Studies* 23 (1994) 203-36 these include commentaries on JOD's commentary on the *Confessions*, with JOD's reply.

[Augustine's influence on the Rule of Benedict](#)

Images etc.

[From the Netherlands: *Augustine* by *On of God*](#)

Contemporary Influences of Augustine

In his album "Ten Thousand Years of Time" (in real life, Ombra Scurry) included a track called "My Augustine is Hell," it contains at least one genuine echo of Augustine and neither of Oswald Neale Hopkiss, and it has a certain, well, panache.

Other ancient materials of interest

[De Civitate Dei](#), translated by Stephen M. Kears. There is much debate about just how much Plotinus Augustine read, and he certainly never read it in Greek or in English, but it is clear that Plotinus' work is an important influence on Augustine's thought.

[A bibliography of ancient and early Christian sources](#), which includes English translations of various ancient texts, for example, Augustine, early church, and the like, very useful for teaching purposes.

Cassiodorus



Flavius Magnus Aurelius Cassiodorus Illyricus, born c. 480, d. c. 565, was by turns statesman and monk, leaving behind a substantial and varied body of literary work. The standard treatment of his life and work is [Cassiodorus: A Study](#) (Berkeley: University of California Press, 1979). The full text is now available on the web. The most important publications by far since 1979 was the *Acta della commissione di studi su Flavius Magnus Aurelius Cassiodorus* (Cassiodorus dequibus 19-24 settembre 1983), edited by S. Leaman (Scrinium Monasterii Reichenbergensis, 1986).

The image here is from the *Codex Amiatinus*, created in Britain in the eighth century but probably imitating a large Bible produced at Cassiodorus' Vivianum monastery on the Italian Sea two hundred years earlier. This portrait especially depicts the scribe Eusebius, who, according to the Jewish people after the Babylonian captivity, lost the arrangement of books on the bookshelves and stole books on their spines when they were sent to Egypt in the deportation of Jews of ancient times from Cassiodorus' own library through his work the *Institutiones*. Accordingly, many scholars take this image to be a thinly veiled portrait of the aged Cassiodorus himself.



In the original manuscript of Cassiodorus' *Institutiones*, there were illustrations, not all of which are preserved in later versions. From an eighth-century Beza manuscript, click on the thumbnail to see a larger version of the last representation of Cassiodorus' monastery at Vivianum. Hence the fish in the river at the bottom of the image.

See also the associated page for [JOD's](#)

Courtesy of James O'Donnell

the educational structure in society. I think social structures can find themselves simply swamped and lost if they don't see themselves as part of the wider social change and say, "All right. How do we responsibly use this to achieve the goals that we have?" We can do our traditional job better. The other side of it is that, if we don't take active responsibility, we can find ourselves suddenly obsolescent and irrelevant.

HACKNEY: So the teacher as monologist, as one might say, is an endangered species. And, indeed, the conception of knowledge or texts having authors may be endangered. Or is that more speculative?

O'DONNELL: When we think of the traditional book that a young professor writes in order to get tenure, it's very much an exercise in self-presentation. It's an exercise in taking a complex body of material and adding some distinct line of interpretation to what has gone before. It's the monologist saying, "Here I am. This is me, this is what I have to say, and this is true."

In real life, we all know that truth is not that readily accessible sometimes, and that it often does not lend itself to being reduced to a single formula that all can give their assent to. But there has been relatively little premium placed in our academic system on coming out and saying, "Well, this subject is extremely complicated. Here are nine different ways in which it can possibly be treated, and we should keep all of those in mind, and I don't especially have any one of them to

recommend to you, thank you very much." That's not a recipe for success.

I have hopes that this is the point to return to where we started, that we can create not a library that's not a collection of independent monologues, but, rather, something that takes the library one stage forward—toward being a place where dialogue continues to take place, where the discussion is ongoing.

There's a model for this in something called the Human Genome Project, which is this project to map the whole body of the human gene pool. The end product is not a whole series of scholarly journal articles. There may eventually be books that are spun off it, in the interim, it is a large and growing database. There is a central authority which decides whether your contribution measures up, and when it does, it's fitted into the larger whole as a single piece of a coherent and growing body of information. You can use what's in there today, but it also grows and continues to grow and gets better as the project goes forward. And when it's finished, it's a collective product. It's clearly a better thing than would have been the case if there were six thousand different articles in four hundred different journals spread over fifteen years.

HACKNEY: That's a project that is a marvel of unplanned teamwork. But it has a beginning and an end. There is a map of the genome that one can imagine that people are filling in. If you think of, let us say, doing a commentary on Boethius, there is no logical end to that.

O'DONNELL: Nor any reason there should be.

HACKNEY: So that's likely to be a text that is never fixed.

O'DONNELL: That's right. The challenge there is to find ways to manage a dialogue so that the newcomer who wants to read Boethius comes to something that's organized and accessible, and on the other hand, the specialist has a place in which what he or she has to say is received and validated

and argued with. I have Web pages on Boethius and Augustine which are meant to be places where you can come and get good quality information and also to be the homes of continuing seminars and discussions.

HACKNEY: Now, everything we have been talking about so far assumes that the communication is being conducted in print, in language, but clearly, there is sound and visual material as well. Does the revolution change when you start mixing in visual and sound elements to the knowledge?

O'DONNELL: It certainly will. I think it's a harder question for our culture as a whole, how we will manage a knowledge base that doesn't consist primarily of the written word, and the written word as an index to everything else.

There are fascinating studies going on of people trying to figure out how to organize image libraries without having to reduce everything you know about the image to words. Traditionally, that's what we have to do.

The most venturesome person I've heard in this regard was the rector of the Hong Kong University of Science and Technology, Chia-Wei Woo, who ventured to say that, "language itself may turn out five hundred years from now to be a short-lived artifact in the history of human culture." Language is a way of putting surrogates on experience, substitutes for experience. Can we imagine knowledge manipulation that wouldn't need language? Well, I can't, frankly, but I can at least see that as a hypothesis. When does the picture, when does the visual thing itself, begin to be a primary text and begin to be the thing you go to over the written text?

I wonder whether, two hundred years from now, American children going to school won't have a whole different structure of American history divided roughly before and after 1950. John F. Kennedy, Richard Nixon, Ronald Reagan will be presidents they

know a lot more about than Abraham Lincoln and George Washington because they'll be able to see pictures and hear sounds. And just as there's a line now way back between prehistory and history—where "unwriting" leaves off and writing takes up—so, too, two hundred, five hundred years from now, the mid-twentieth century could look like another boundary between primitive prehistory and the real history which you can experience and see and feel and taste and touch. That boggles the imagination.

Somewhere there will still be, I think, a primary role for the person who can mediate information to other people. We've lived for a long time in a world in which information is scarce. That time has in many respects ended. We're already, all of us, swamped by too much information about all of the subjects we want to know about. There may very well come a point in which the information itself is not what we place a value on, but, rather, the service of filtering our way through to the information that we actually need. Within the university structure itself, it could very well be the librarians who would win out over the professors because the librarians are the ones who already have been, as a profession, finding, filtering, organizing, structuring, and helping people get at information directly. That may turn out to be the skill that we need the most.

HACKNEY: I take it that's the direction in which you see the teacher or the idea of the teacher going.

O'DONNELL: In the world of information distribution, authors, publishers, librarians, teachers, and readers all have an important part to play in our economy. As I said, I would bet on the librarians to be a strong force. I'm afraid I'm not betting on the publishers, and teachers seem to be a wild card somewhere in between. But any one of those forces could turn out to be the one that creates the environment, creates the software, creates whatever it

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takes to become the indispensable mediator in a new environment. And any one of those elements could turn out to be the one that renders itself completely obsolete and disappears.

HACKNEY: This goes back to knowing what business you're in. But isn't there an argument for teachers, and maybe others as well, not only being in the business of mediating information, but in adding value to it, that is, shaping and creating new knowledge and tailoring that knowledge to particular uses and to particular people?

O'DONNELL: I think that's our strong point. That's what we can do if we are good enough at knowing how to do it. But even if we continue to do that, remember the relative rank and prestige of the participants in the information food chain can also change. Can we imagine an environment in which secondary school teacher prestige goes up or university professor prestige goes down? Can you imagine a time when the tenured university librarians are the powerful people and the professors are seen as the service workers distributing information on a 9-to-5 basis to students who come in and out and ask some questions?

HACKNEY: That's an anti-university, I would say.

O'DONNELL: Well, that would only happen if the professor had lost the sense of how to be the one who provides the real value.

HACKNEY: Clearly right. I was fascinated with what you have had to say about the virtual library. That dream of instant and universal access for everybody to all knowledge is 1500 years old or thereabouts, as old as the library itself. Is there an analogous dream in the area of teaching? Even if there is an ideal that can never be achieved, is there some notion in the human mind about the perfect university?

O'DONNELL: Well, let me go back to Plato, but not just to Plato. Notice in

our conventional Western intellectual tradition we've created a category of sages of the old order. When we're being broadly comparative, we think about Socrates and Buddha and Confucius and Jesus as comparable in some respect in their different cultures. We pay respects to the differences, but nevertheless, you recognize that they belong to a set. What strikes me about all of them is that they are figures whose reputation depends upon the written word to have their teachings disseminated to the world, but at the same time, are teachers who did not themselves write. They were the last generation of the oral sage, surrounded, usually, by young men whom they shaped and guided by their oral teachings and left behind a movement that replicated itself.

I'm not sure that we know exactly what it is we're idolizing in that cultural group; but something of the authentic experience of face-to-face encounter between youth and age, between wisdom and—what's the counter, chutzpah?—between tradition and innovation. The American university is a model of that, of course, as every university president knows.

HACKNEY: That's right, yes.

O'DONNELL: When we criticize our existing university structures, it's because they become faceless and routinized and bureaucratized.

HACKNEY: Exactly.

O'DONNELL: But when we do that, I think we are cherishing something about human contact and personal relationship that is finally democratic in one sense and is finally elitist in another, in the sense that there is always in that kind of model a certain competition, a certain jostling for both personal and intellectual position in order to find your place in the world as a person who knows things and has a part to play in wider human life.

The caution I would make is that when I talk about changes that are

coming and dramatic transformation of these institutions, some part of you needs to be cautious about what a zealot I sound like. At the same moment some other part of you needs to be cautious about just how conservative I'm being, just how much I'm using deeply implanted ideas to imagine my way twenty-five years down my career track. Don't assume we have solved the problem of imagining what it is we're coming towards. The most we have done is imagine the farmer looking at the horseless carriage and thinking he can get back and forth to town quickly.

Marshall McLuhan's old point was that when you invent the motion picture, the first thing you think of to do is put on a play and take pictures of people putting on a play. It takes a lot longer before it begins to dawn on you that there are things you can do with motion picture technology that you couldn't do in a single theater with a single batch of sets and actors. You begin to exploit the technology in its own right.

There's a long life of that ahead of us, that at this point we can't possibly imagine. All we can do is try to imagine ourselves forward as vigorously as we can, hang on to what principles we think we hold to, hang onto them fiercely, and think about how these innovations, viewed as tools, can help us forward. Try to create responsible social structures, and then hang on for the ride. It could be bumpy, but we don't have much choice and, all things considered, it could be exciting. It should be exciting.

HACKNEY: Well, I want to thank you very much for this. It's been fascinating.

James J. O'Donnell is professor of classical studies and director of the Center for the Computer Analysis of Texts at the University of Pennsylvania. He is the author of Cassiodorus and the editor of Boethius: Consolatio Philosophiae and the three-volume Augustine Confessions. □

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