

pub-lic (pŭb' lĭk) *adj.*
Abbr. pub 1. Of,
concerning, or af-
fecting the com-
munity or the
people: *the public*



Humanities

Uses of History in Public Policy

by RICHARD NEUSTADT

A conscious use of history to help shape public policy is rarely systematic in this country, but it happens. Or if it doesn't, there appears to be no overwhelming reason why it couldn't. Using history in public decision making now attracts some notice in professional schools that are concerned with education for business and public management. Historians also are understandably interested.

The history most used by government these days is likely to consist of scraps and tatters in a policy maker's head, put there by schooling, experience, reading, TV or other people's chance remarks—and usually held there by the quirks of memory.

Nowadays, the President of the United States invokes his recollections of Franklin Roosevelt's style, or sometimes Calvin Coolidge's, with every sign that these memories afford him talking-points as well as tactics. Thirty years ago his predecessor took us into the Korean War on the strength of an analogy between Stalin and Hitler. Twenty years ago another President's restraint during the Cuban missile crisis owed something to *The Guns of August*, which he had just read. Ten years ago, still another President was calmed about Vietnam with stories of the tortuous, deceptive extrication from Algeria accomplished a decade before by Charles de Gaulle.

Lesser figures than our presidents are equally responsive to the analogs inside their heads tripped off by fresh events. And foreign policy is not the only realm for this. The 1979 synthetic fuels program owed much to the fond memories of some Washington attorneys about rubber during World War II and stockpiling in the Korean War. The 1976 attempt at Swine Flu immunization sprang from horrid recollections in the minds of certain doctors about tales they had been told of Spanish Flu some sixty years before, along with eagerness to beat their own poor record on a lesser scourge in 1958.

A striking thing about such instances as these is that, so far as I can tell from contemporary accounts, the policy makers seem to have connected fresh events and handy analogs in a spontaneous flash of recognition, hardly troubling to consider differences or even to review the likenesses. Yet it is precisely in the details of comparison that an analogy can have its greatest use for policy—at least, to be precise, for policy *analysis*.

Analytically it is not very helpful to be told, say, that a trickle of advisers to El Salvador tips the United States down the same slippery slope

encountered in Vietnam. If the warning is well taken this will be because the details compare closely both in foreign and domestic terms: geographic, economic, military and political. But do they? And if not, do useful cautions lurk among the differences? These sorts of questions contribute to analysis. They make analogies rewarding. They are rarely asked.

Indeed in my experience, both first-hand and vicarious analogies seem scarcely to be analytic tools at all for policy making but rather serve to bolster advocacy or to comfort decision makers: battering rams or Linus's blankets, not sources of light. This seems a pity. Since analogies are pervasive and so frequently employed, it would be well to get more out of them.

That need not be a very esoteric thing to do. Had Harry Truman's people paused to ask themselves and him how closely North Korea's march across the South Korean border matched the actions he associated with the rise of Hitler, I think it almost certain that they and he would have resolved resulting doubts by intervening as they did. But their frame of mind in doing so might have been rather different than it was. If so they might have spared themselves a vast amount of trouble.

Recall what happened. Assigning blame to Stalin whom he sought to contain, not provoke, Truman initially termed his intervention a "police action," aimed to restore the border. But when North Korea was forced back across it while the Soviets watched passively, Truman and his advisers let their appetites rise with eating, and set out to conquer the North. This soon brought the Chinese into the war and the Americans fell back to their original objective. By then, however, it took more than two years to secure the border, and in the process Truman's party was thrown out of office.

At the outset Stalin was compared with Hitler, along with Mussolini and the Japanese; in short "the lessons of the Thirties" were applied. But if so who was Kim Il Sung, then (and now), the North Korean dictator? The nearest analog becomes not "Munich," "Austria," the "Rhineland," or "Manchuria"—all invoked by Truman in June 1950—but, improbable as it may seem, Francisco Franco!

In Spain, the Germans and Italians traded limited support for short-term advantages; the longer term was clouded by Franco's nationalism. The Soviets played the same game on the other side and took defeat in stride. The French and British played a mug's game but were spared the consequences, thanks to Franco.



good. 2. Maintained for or used by the people or community: *a public park.* 3. Participated in or attended by the people or community:



public worship. 4. Connected with or acting on behalf of the people, community, or government, rather . . .



In this issue . . .

- 1 Uses of History in Public Policy**
by Richard Neustadt
- 3 Public History**
Is there a Future in the Study of the Past?/ Ike's Other Presidency/A Joint Venture in Public History/State of the States: Chautauqua '81
- 9 A Historian . . . is a Historian . . . is a Historian**
by Marc Pachter
- 10 History in the Making**
by Marjorie Lightman
- 11 Grant Application Deadlines**
- 12 A Television Portrait of Edith Wharton**
- 14 Public Libraries**
Country School Legacy: Humanities on the Frontier/Humanities Projects in Libraries/Oklahoma Image/Vermont's Public Libraries are Booked Solid
- 18 The Humanities and the Federal Government**
by Geoffrey Marshall
- 22 Recent NEH Grant Awards**
- 25 Letters to the Editor**
- 26 Report to the President**
- 28 About the Authors**
- Editor's Notes**



FOR INFORMATION ABOUT
SUBSCRIPTIONS SEE PAGE 27

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Whichever of these roles one assigns to the Stalin of 1950, the lesson for the Washingtonians would seem to be: his stake is limited, keep ours limited, too.

Had our initial objective for Korea been imbedded in this sort of calculation, rather than in fears of World War III, it might have been explained as such, grasped, and firmly held; and limited success might not have tempted Truman to enlarge it. Instead, he could have had his troops restore the border and come home: three months from start to finish. This he could have done, provided the analogy propelling him to war had been interpreted by him and to the public in a fashion justifying such an outcome. My point is that it could have been but wasn't, indeed the analogy was not interpreted at all, merely pursued.

Analogies provide but one broad segment—there are others—of a whole array of uses (and misuses) for historical materials in American decision making. These are of the sort where people do it without thinking much about it. This category is matched by another where people rarely do what they readily could: for instance, orientation to the history of the issue before them, or for that matter to the history of the organization around them. Orientation in these terms appears to be about as usual as is the close comparison of analogs.

Our government is constituted in a way to make the *least* of institutional memory. Separated institutions sharing powers are combined with a weak party system and with transient or fractionated personnel. Higher officials turn over, careerists rotate or specialize or both, Congressmen resign or lose, campaigners go into the woodwork. Even if memories were better shared, there is little tradition of using them so. The past most people know is what they carry in their heads. When they reappear so does it, and not otherwise.

This goes hard with new administrations inheriting, as they are bound to do, most of the issues (and solutions) they will deal with. An illustration is the issue of theater nuclear forces (TNF) as manifested currently in tension between Washington and Bonn. The Reagan Administration has inherited and now pursues the scheme developed in the Carter years or double-targeting medium-range Soviet missiles aimed at Western Europe from emplacements in East Europe. These are adequately countered, and have been for years by strategic missiles emplaced on this side of the Atlantic. The proposal is to duplicate this coverage with brand-new, shorter-range weapons placed in Europe on the territories of our NATO allies. Why duplicate? To assuage allied concern that we might hesitate to fire weapons from our own soil against missiles aimed exclusively at Western Europe. Another reason, more immediate, is

something of our own to trade in a negotiation with the Russians for reduction of that medium-range force. Who first alleged allied concern? The German Chancellor four years ago. Who presses for negotiation? He does—among other NATO leaders—pressed himself by antinuclear sentiments in his own party. Probably he wishes he had never voiced his earlier concern and possibly he will be forced from office by our effort to respond.

Nearly twenty years ago another new American administration, Lyndon Johnson's, went to the brink of setting up another duplicatory force, the multilateral force (MLF), for the same purpose, aimed at calming German fears about American response to medium-range missiles newly targeted by Moscow against Western Europe. (Those were the first generation of such missiles; the current ones are their replacements.) At the last moment Johnson found out that the German leadership was covertly loath to proceed for reasons of internal politics set off by De Gaulle's opposition (as currently by Moscow's). The British were also opposed, but in Johnson's eyes the Germans were the objects of the exercise; if they were reluctant, even covertly, why should he pay the cost, political and otherwise, of duplication for their sake?

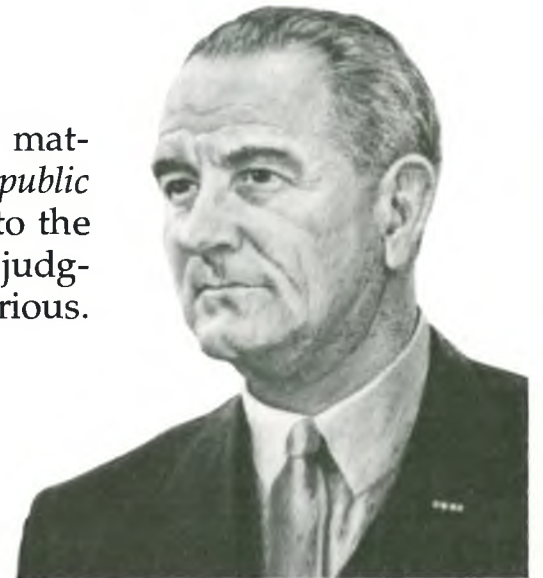
There are many differences between MLF and TNF. Technically and operationally these run to the latter's advantage which reassured Carter's people, I am told, insofar as they reviewed the Johnson record. But the underlying continuity may have escaped notice at the time and evidently does so still. As Johnson is said to have shouted, "If the British don't like it and De Gaulle's against it and the *Germans* don't want it, the hell with it."

History's potential use for policy analysis is by no means confined to such particulars as my examples show. History, more generally, can be what it has always been for those mixed up with policy, a source of insight, empathy, perspective, on the human condition including their own. This presumes that they know something of the wider past, encompassing the traditional reference-points of half a century ago in liberal arts education. Alas, for able younger people, highly educated by contemporary standards, that is an unreliable presumption. A number of professional schools ask themselves what can be done by way of training for particulars and also remedies for general lack of knowledge, at least stimulants to students to go fill gaps on their own.

Nobody has patented solutions but across the country significant experiments are under way. Those who share in educating policy participants are bound to try what can be done with history and for it. Historical experience suggests why.



... than private matters or interests; *public office*. 5. Open to the knowledge or judgment of all; notorious.



Presidential portraits: The National Portrait Gallery, Smithsonian Institution. Photograph on page 1: Michael Evans, the White House.

Is there a future in the study of the past?

Is the academic historian a luxury item we can no longer afford? A recent *Wall Street Journal* editorial advised students against "investing" in a history Ph.D. unless one wishes to learn history "for history's sake."

Or is the academic historian a kind of snail darter? Joan Hoff Wilson, executive secretary of the Organization of American Historians, warned in an address delivered at that association's 1980 annual meeting that historians are an endangered species and quoted an American Council on Education predicting that "... statistically speaking there will be zero job openings in academe between 1983 and 1989."

The National Research Council reported that of the estimated 75,000 Ph.D.'s (in all fields) who will be on the job market in the 1980s, 60,000 will seek employment outside the university.

Wilson pointed out that B.A.'s in history dropped 53 percent between 1972 and 1979 and that at the present rate of decline, "... we would graduate the last undergraduate history majors in the prophetic year of 1984."

But with wolves howling at the very door of the academy, the history profession is beginning to respond. One response is the creation of public history as a course of study.

To the layman the term may be confusing, since logic would assume that like American or English history, it is a history of something. Even those in the field are far from agreement over just what a public historian is. Some accept the all-inclusive definition of any historian who works outside the university and would include C. Vann Woodward, Barbara Tuchman, Lewis Mumford, Gary Wills, and Jane Jacobs. Others limit the use of the term to those who advise in public policy formulation or to those who bring historical method to commercial endeavors.

History has been claimed as the "exclusive province" of the academic historian for only about 100 years. Until the turn of the century, the American Historical Association was largely composed of "amateur" historians like President Teddy Roosevelt, who also served as the president of AHA. No distinction was made between the academic and public historian.

In 1976, the University of California, Santa Barbara, began the first public history program. The core of the original program was to train M.A. and Ph.D. candidates in the fundamentals of research conducted outside the university. Students were taught techniques of team research, of problem-oriented research, and of doing research "on time." The norm for most traditionally trained historians is to take as long as seems necessary, "until all the evidence is in," but corporation, government agencies or research organizations need results by deadlines.

In addition to conventional American history courses in historic preservation, urban, economic, cultural and political history, the pro-

The original papers of American engineer and architect, Henry Latrobe, are being edited under the aegis of the Maryland Historical Society.

gram requires seminars in the effects of public policy at the community level, in federal intergovernmental relations and land use planning, in quantitative history and computer applications, and a six-month paid internship.

Now, with support from a second NEH grant, Director G. Wesley Johnson wants to expand the program to include undergraduates.

Harvard's "Uses of History Project," also operating with a grant from NEH, takes a very different approach. The project has developed and is now refining a curriculum which deals solely with historical methodology in public policy analysis and formation and is based on the case method used at the Kennedy School of Government and the Harvard Business School.

The resulting case materials in public policy, and syllabi and teaching materials for their use, are now being adapted and tested in eleven institutions—among them, Carnegie-Mellon's School of Urban and Public Affairs, Berkeley's School of Public Policy, Chapel Hill's Graduate School of Business, and the Rand Graduate Institute. Specific course problems include how the history of social security illuminates the question of trust-fund financing, what knowledge of Marxist-Leninist doctrine can and

cannot contribute to an understanding of Soviet positions on SALT, and how analogies from previous decades have persistently influenced U.S. foreign policy.

At New York University, the Archival Management and Historical Editing Training Program, begun with an NEH grant, is designed to prepare graduates for non-teaching careers in history—as archivists, historical society administrators, and historical editors. The program combines advanced training in history with special archival and historical editing training and leads to a history M.A. and a state-authorized certificate in archival management.

Although the pioneers in public history disclaim any selfish interest in "recycling" historians or preserving the university for the status quo, some historians, public and otherwise, remain unconvinced.

David Clary, a former chief historian for the U.S. Forest Service who has started his own consulting firm, wrote in the Spring 1981 *American Archivist*: "Despite the proliferation of 'public history' programs, I cannot agree that the academic historians have as a group acknowledged or corrected the errors that caused their own job crisis. Careers in historic preser-



vation, museum services, archival management, and the like are real things requiring real determination and preparation. Yet, the major programs in those three subjects at leading universities operate utterly without participation from the history departments—some of which have ‘public history’ programs that presume to qualify their students in those very areas. . . . the isolation of academics in ‘public history’ programs tends to match their general isolation from the rest of the university and the world.”

Clary has reason to be pugnacious. Until very recently, that is until the “job crisis,” public or “amateur” or “alternative” historians, as curators, archivists, and governmental and local historians were labeled, could not hold office in the major professional associations, the American Historical Association or the Organization of American Historians, and were rarely asked to review books in scholarly journals.

Joan Hoff Wilson and others see in the public history movement the potential for elitism, manifested, for example, in the campaign to certify public historians.

But “public” historian David Trask, director of the Department of the Army’s Center for Military History, believes that even though “. . . public history is on the rise and academic history is in a temporary depression, the real common purpose should be to enter into historical activity in a fruitful, cooperative effort.”

To its proponents, public history is the first sign of life in a devastated landscape. It is seen as a new form of life since public history was largely created without the participation of the extant community of government historians, archivists and preservationists who have been practicing public history all along. What is new is the value placed on the marketability of history and historians. The possibility exists that this will become so seductive to the profession that pure scholarship will once again become relegated to the gentleman scholar, bringing the field back around full circle to the nineteenth century, when it was rare to find a full-fledged historian living by teaching in a university.

—Karen Salisbury

Ms. Salisbury is a Washington editor and writer.

“Creating a New Curriculum in Public History”/G. Wesley Johnson/University of California, Santa Barbara/\$259,749/1981–84/“Archival Management and Historical Editing Training Program”/Carl E. Prince/NYU/\$148,341/1978–81/Higher Education-Individual Institutions/“Uses of History”/Ernest R. May/Harvard U./\$738,253/1980–83/Higher Education-Regional and National



St. Mary's City

An archaeologist makes measured drawings of seventeenth-century St. Mary's City, Maryland.



U.S. Army

“I do not believe that knowledge and understanding can simply be scattered around carelessly like the winds scatter the dust from parched fields,” the man from Abilene, Kansas, wrote to the publisher of *Encyclopedia Britannica*.

Dwight Eisenhower said in 1949 that a university should not be a “mere center for thought. . . an almost monastic-type of institution.” Instead, he said “there must be a great and guiding purpose” of “making sure the world can profit from the whole enterprise.”

These written reflections, discovered recently by Johns Hopkins University researchers, present a rare and heretofore unseen glimpse into the no-nonsense philosophy that guided Eisenhower’s other presidency—the one at Columbia University from 1948 to 1950.

The Hopkins researchers unearthed the Eisenhower letter during an ongoing NEH-supported quest to publish key personal papers of Eisenhower from the start of World War II until he left the White House.

And though Hopkins project director Louis Galambos says two volumes dealing with Eisenhower’s Columbia years, to be published late next year, will contain few “startling surprises,” he believes they will shed new light on Eisenhower’s tenure and possibly help explain his later success as a political candidate.

When Eisenhower left the active military in 1948 after thirty-eight years of continuous service, Galambos says, he looked forward to a position that might be less strenuous than those he held previously as army chief of staff and supreme commander of Allied forces in Europe.

Columbia University was not the small-town liberal arts college Eisenhower had once dreamed of directing, but the general still believed the post might give him a chance to relax and broaden his perspectives.

Contemporary observers generally concluded that Eisenhower relaxed all too frequent-

ly during his stint at Columbia. Eisenhower, himself, with his typical self-effacing public humor, once claimed his “largest contribution” to Columbia had been persuading football coach Lou Little not to desert the school for Yale.

But researcher Galambos says nearly 1,200 documents from the 1948–1950 period show that Eisenhower was “much more involved in university affairs than people assumed.”

While deliberately cultivating the image of an easygoing Midwesterner, Eisenhower brought considerable energy and self-discipline to the busy Columbia campus, which he called a “microcosm of the intellectual world, even as Abilene had been of small-town America.”

Favoring a decentralized structure, Eisenhower sought to remove himself from routine administrative decisions and focus his attention on larger issues like the university’s role in society and its financial situation. To this end, he worked hard to bolster ties with school alumni and the business community through speaking engagements and other programs.

One noteworthy program begun near the end of his tenure with help from industry leaders was the so-called American Assembly. The assembly brought together key figures from business, government and academia to discuss critical national and international affairs. Eisenhower believed that these parleys and their published proceedings would help Columbia contribute more to society while routinely involving assembly leaders in university affairs.

Galambos notes that Eisenhower—who persistently denied harboring political aspirations—also used his Columbia years to establish close personal ties with political and financial leaders who later would play a central role in his political campaigns. There is no evidence that the retired warrior contemplated any timetable for seeking the White House, but Galambos says it was no accident that

Ike's Other Presidency



Columbia University

Eisenhower cultivated these leaders.

"He was very ambitious and highly organized," Galambos says, "a man to whom few things happened by accident."

This notion of Eisenhower as an active, ambitious man is a recurring theme in the papers edited by the Hopkins researchers. "When Ike left the presidency," Milton Eisenhower recalls of his famous brother, "most people thought of him as the passive chairman of the board. They thought other people like (Secretary of State John Foster) Dulles made the decisions, and that Ike never read" anything except Westerns.

Dwight Eisenhower's son John agrees his father was "frequently portrayed as inarticulate and unintelligent"—a depiction both Milton and John believe is inaccurate.

Whatever the reasons for Eisenhower's public image, novelist Gore Vidal almost certainly held a minority view in 1969 when he described the recently deceased former president as a "fascinating man" and a "political genius." In the 1969 interview Vidal called Eisenhower a "highly intelligent, cold-blooded careerist who was determined—much like a Stendhal hero—to rise to the top, and did."

Though many would dispute the "cold-blooded" epithet, public perception of Eisenhower has changed markedly in the last half-dozen years, and views like Vidal's are becoming more prevalent.

There are several explanations for this so-called Eisenhower revival, including perceptive recent biographies and the general wave of nostalgia for the 1950s. But Milton Eisenhower believes the revival also is due at least in part to the Hopkins project, begun during Milton's long tenure as president of that university.

The Papers of Dwight David Eisenhower (1941–1961), which will include at least twenty-two volumes by the project's targeted 1992 completion date, originated in 1963 when Milton

Eisenhower introduced his brother to members of the history department who were anxious to publish the ex-president's personal papers. The former president gave his assent, and a handful of researchers assembled to begin surveying documents from the Eisenhower Library in Abilene, the National Archives in Washington and remote locations in Europe.

Obtaining early correspondence was a herculean task, since, as Milton Eisenhower notes, "Ike didn't even have a secretary until 1943." Winnowing the general's later papers may have entailed even more problems, however, since as supreme commander of allied forces in Europe, Eisenhower signed or initialed tens of thousands of directives. The project directors also had to fight to declassify many wartime documents, and struggled to decipher handwritten correspondence to top military leaders.

The researchers ultimately adopted a rigorous selection process, designed to produce "volumes complete enough to present a detailed record of Eisenhower's thoughts and action, and not so voluminous to make them cumbersome to use," according to Alfred Chandler, the initial project director. As a result, the Eisenhower Papers omit all trivia, concentrating instead on documents that Eisenhower himself wrote, dictated or directly prepared.

The researchers excluded incoming correspondence as well as personal missives to Mamie Eisenhower. Various letters to friends and private citizens were included less for their substantive importance than for what they revealed about Eisenhower the man—robust and confident, with a keen intellect and a self-deprecating sense of humor.

"You threw Mamie into a tailspin," Eisenhower began one letter to son John in 1947, after the latter had wired the family to send him the traditional military engagement ring. After chatting in typical-parent style about fishing

and the prospects for his son's return from Europe, the general concluded in a characteristic deadpan: "you might try giving my warm regards to your new girlfriend (incidentally, her name would be an interesting news item)."

The first five volumes, tracing Eisenhower's meteoric rise to military prominence from 1941 to 1945, were published in 1970 to widespread critical acclaim.

"Irresistible," is how liberal economist and author John Kenneth Galbraith described the contents, which he found "firmly and unpretentiously literate. . . they leave no doubt, whatever the myth, that he was in charge."

The volumes' annotations, another reviewer observed, "are full enough to explain the letters, yet unobtrusive and never prolix. They are models of good editing."

The same editing principles were applied to a second set of volumes published in 1979 covering Eisenhower's service as army chief of staff until 1948. These letters express Eisenhower's dark frustration at being continually thwarted by bureaucratic infighting at the Pentagon. Eisenhower's correspondence from that period also cast doubt on published reports that he sought to divorce his wife and marry his wartime driver Kay Summersby.

"Part of my trouble is that I just plain miss my family," Eisenhower said in a letter requesting that Mamie be allowed to join him.

But the papers also show a lighter side of Eisenhower, including his "absolutely confidential" recipes for vegetable soup and sauerkraut, plus an analysis of the tactics of his bridge partners, including Averell Harriman.

—Francis J. O'Donnell

Mr. O'Donnell is a Washington writer.

"Papers of Dwight David Eisenhower" / Louis P. Galambos / Johns Hopkins University, Baltimore, MD / \$10,000 OR; \$130,715 FM / 1979–81 / \$171,117 offer FM / 1981–84 / Research Editions



LaGuardia Community College in Queens, New York, has tapped a rich vein of community history. Pictures unearthed by Queens residents are, from top to bottom: The first circus in Queens, 1888; a family backyard scene, 1909; Elizabeth Augente, Queen of the Queensborough Bridge, c. 1909; and a family picnic, 1935.



A Joint Venture in Public History

It was a lively Wednesday evening crowd at the Steinway Reformed Church in Queens, New York, where the Astoria Historical Society was meeting with Richard K. Lieberman, a social historian from LaGuardia Community College in Queens.

"We're here to share what we know with you," explained Lieberman, head of a LaGuardia-based, NEH-funded project on community history, "and to elicit information from you as well." The information would come from the collective memories of forty history buffs attending the discussion, one of a series of evening programs helping to construct a history of Queens. Tonight's discussion was on housing.

"We used to have a lot of empty lots where we played ball when I was a boy," recalled the president of the historical society, a man in his early forties. "It was an Italian neighborhood. The people came from the same town in Italy, everybody spoke a Calabrese dialect, and they kept the same feast days from the old country. . . ."

He was interrupted by one woman: "We had our own feast over on 106th Street"—and by another: "We were afraid to go over *there*. . . ."

"Would you believe that cows used to walk on Ditmars Boulevard?" One elderly woman remembered crossing a farm to get to P.S. 84. What kind of crops grew in Queens, Lieberman asked, inviting a rush of responses.

"There was the Wilson farm, that's where the mayonnaise people started—Hellman's, it was their recipe."

"The Italians grew tomatoes in their gardens. And we had the broccoli king, the one who married Gloria Vanderbilt, that was before she got into jeans."

Steering the conversation around from ethnicity and agriculture, Lieberman pointed out the variety of housing in twentieth-century Queens, from the Steinway mansion where the piano magnates formerly lived in Victorian splendor, to the rows on rows of "railroad flats" with their dark inner rooms. Queens also had at least one house built entirely of stones from those empty lots.

Referring to the maps, photographs and other documents distributed by the La Guardia project leaders, Lieberman described the transformation of Queens from a summer retreat for New Yorkers in the eighteenth century to an urban center today. The take-home booklet (or "learning package") also contained materials and questions linking events in Queens with broader themes in history and the humanities.

The meeting ended with a slide presentation by a historian on various local housing developments and their come-hither promotions: ". . . closest land to midtown . . . the only place where you can get the BMT and the IRT (subways) on the same nickel"

The discussion sessions, held in several Queens neighborhoods, helped the project achieve this same kind of two-way exchange. Seminar leaders give the people in the community a broad picture of the evolution of their neighborhoods; the residents, in turn, tell scholars about the details of specific incidents and give them letters, journals, photographs, and memorabilia—the raw materials of history.

Queens, as Lieberman explained another day in his office at LaGuardia Community College, although now the most populous of New York's

five boroughs, is a neglected stepchild in terms of scholarship. The most recent history of the borough was published in 1872. And the field of community history, which focuses on the everyday life of the people as preserved in memories and attics, as distinct from the record of great events as contained in public archives, is virtually virgin territory.

"Our goal," the historian continued, "is to locate and preserve untapped sources of local history materials."

"So far, the project has unearthed very rich materials about movements of population in the late nineteenth century, and about the impact of the opening of the Queensborough Bridge in 1909, which in turn relates to the whole subject of urbanization."

Collaborating with Richard Lieberman on the project is Janet Lieberman (no relation), an educational psychologist and expert on the process of reaching and involving the out-of-school population in the study of history.

The LaGuardia project, she explained, is organized around five subject areas—transportation, work, housing, leisure, and the family—with photo exhibits on each subject followed up by seminars in community centers, hospitals, churches, factories. One exhibit was mounted in an off-track betting parlor; another appeared in a subway station. The exhibits, seminars and learning packages as well are designed to catch people as they are, where they are, however long their attention span, from two minutes to two hours. Special programs are available for the handicapped.

Most of La Guardia Community College's 6,000 work-study students live in the area, Janet Lieberman continued, forming the basis for an extensive network. At the end of the thirteen-month grant, the number of active new community historians was estimated at 1,000, with a larger pool of 10,000 recipients of a Queens historical calendar, a popular spinoff of the project. Plans for a new edition of the calendar call for the distribution of 10,000 more.

The community history office at La Guardia receives some thirty-five calls and seventy letters a week, following through with oral history interviews and duplication of relevant new documents. The materials of the exhibits and learning packages undergo a constant process of revision to incorporate the fruits of this community feedback. Both hard-working project leaders frequently receive calls at home at night from people who found a picture or an old deed or had an idea . . .

The LaGuardia community history project could be imitated anywhere, according to Richard Lieberman. Originally adapted from an English model, it has already spawned a similar project in Cleveland. British experts in the field were invited last summer to a seminar at LaGuardia, where they described the beginnings of an international network of experience and expertise.

"There's no secret to doing a community history," Lieberman said, "as long as you're willing to work 70 hours a week." (Joking about his local network of "informants," he said of the crown worn by the 1909 queen of the Queensborough Bridge—"give me two weeks and I'll find it for you.")

Eventually, the project leader plans to incorporate some of the new findings into a social history of Queens. "We have taught a lot of people, turned a lot of people on to history," Richard Lieberman concluded. "A book would bring this all back to the academic community."

—Carol Dunlap

Ms. Dunlap is a New York writer.

"A Public History Program in Queens County, New York City"/Richard K. Lieberman/Research Foundation of CUNY/\$127,442/1979-81/Program Development

STATE OF THE STATES:



If our pioneer ancestors were alive today, what would they be doing?

Josephine "Chicago Joe" Hensley, first woman to own a "hurdy-gurdy house" in Montana, would probably be selling real estate. Granville G. Bennett, Associate Supreme Court Justice of the Territory of Dakota and U.S. Congressman, would be a professor of legal ethics. And A.T. Packard, editor of the *Badlands Cow Boy*, would be doing public relations for Exxon.

At least these are the speculations of six humanities scholars who have brought these and three other nineteenth-century characters (frontier homemaker Julia Bright, Crow Indian medicine woman Pretty Shield, and buffalo hunter Levi Davis) back to life through a unique program in the Northern Plains that combines elements of the old-time Chautauqua and the public television program "Meeting of Minds."

This past summer Mountain Plains Chautauqua '81 toured twelve cities and towns, three in each of four states—North and South Dakota, Montana, and Wyoming. In each town the blue and white, 500-seat Chautauqua tent was pitched for one week, and became the setting for a first-hand account of life on the frontier.

Each evening one of the six scholars—Clay Jenkinson, doctoral student in classical and English literature at Oxford University; Linda Pease, educational consultant on Indian history and member of the Crow Indian Tribe; William Fleming, Dickinson State College professor of philosophy; Virginia Scharff, program director of the University of Wyoming's women's center with graduate degrees in journalism and histo-

ry; Sheila Sundquist Peel, student and teacher of theater and history at University of Wyoming; and Dave Miller, Black Hills State College professor of history—mounted the small stage to portray a real-life figure from frontier history. Based on extensive research, the scholar/actor recounted the details of nineteenth-century life on the Northern Plains and presented the character's viewpoint on society, religion, politics, Indians, and other issues.

The audience, which overflowed the Chautauqua tent in towns like Aberdeen, South Dakota, was given the opportunity to fulfill a primordial desire—the desire to consult with previous generations. "What would Thomas Jefferson or Teddy Roosevelt think of American government today?" we like to wonder or "What opportunities would J.P. Morgan find in the 1980s?" At the Mountain Plains Chautauqua, audiences not only posed such questions; they got thoughtful, informed answers.

Their questions treated significant local and national issues, difficult philosophical and moral problems, and the realities of frontier life and history. The responses of the scholars, in both their assumed and professional roles, provided a humanities perspective on all of these areas—a perspective that was as welcome in Madison, LaMoure, or Douglas, or any of the small towns in the Northern Plains as it would have been in a more populous center of learning.

The six scholars served as "humanists-in-residence" for the full week of the Chautauqua visit, offering their expertise to community groups and individuals at formal training ses-

pitched in 1932.

Mountain Plains Chautauqua '81 grew out of a program developed in North Dakota under the sponsorship of the North Dakota Humanities Council. In 1980, on its sixth summer tour, the North Dakota Chautauqua was invited to perform in Wyoming. During that visit the idea for a regional Chautauqua was spawned. Funding for Chautauqua '81 was provided by the Montana, Wyoming, South Dakota and North Dakota state humanities councils, the twelve host communities, and private donors, as well as the NEH. Humanities councils in other states, such as Oregon, are also using the Chautauqua model as a vehicle for their programs.

The original Chautauqua began in 1874 at Lake Chautauqua, New York, as a summer training program for Sunday school teachers. The program soon expanded to include a more secular curriculum and spread to sites across the country. By 1880 one hundred thousand people were attending the summer cultural programs and by 1890 there were more than two hundred permanent independent Chautauquas operating in the United States. After merging with its older cousin the Lyceum, Chautauqua took to the road and by 1910 twenty-two separate Chautauqua tent circuits had been established. In 1926 Chautauqua began to decline in popularity, largely because of competition from radio and the movies. The last tent for an old-time Chautauqua was

sions and informal workshops on subjects ranging from oral history techniques to editing local literature to the Lewis and Clark expedition. The Chautauquans also found themselves consulting on street corners, after hours in the local bar, and wherever else the townspeople could corner them with their questions.

On the final night of a Chautauqua week all six scholars came together in character to participate in a forum moderated by A.T. Packard, the newspaperman. It was here that they reflected on the roles they might play in today's society. Those reflections dramatized the contrasting values of two eras. Chicago Joe explained that women had no opportunities in business in 1881, that she was a madam by necessity but a land speculator by passion. In 1981, that passion could have been her profession; she could have been a real estate broker.

The Chautauqua forums also provided time (rarely enough) for audience discussions that often turned into hot debates on controversial issues, the tough problems on the minds of people in the region and the nation—energy, preservation of wilderness areas, Indian rights, women's rights, justice in America.

Clay Jenkinson, alias A.T. Packard, suggests the intensity of the discussions resulted

from a strong sense of frustration in the West and a need to talk out the problems which offer no simple answers. He feels the Chautauqua characters were a perfect sounding board because they "experienced" some of the same frustrations in the nineteenth-century problem of the "frontier crunch," the end of the age of cheap land and the promise of unlimited growth. The Chautauqua characters also offered the audiences pride in their own heritage. Women responded to behind-the-scenes suffragette Julia Bright's life story because it demonstrated that their own lives had importance. Pretty Shield received standing ovations from Indian and white audiences alike because of the great dignity of her views.

The discussions took on a very personal significance as well. Husbands and wives left the Chautauqua arguing into the night about women's rights. In Wolf Point, Montana, a woman, whose husband had recently been shot to death when he answered the front door, challenged William Fleming, alias Judge Bennett, to explain how the legal system would bring her the satisfaction of revenge. Fleming responded by discussing the meaning of justice and the role of the legal system in our society. He drew applause from farmers and miners and

oil rig workers when he asserted the need for more legal ethics courses in law schools so that judges and lawyers could better understand their moral and professional responsibilities.

Audience response was so strong to Chautauqua '81 that it developed its own set of "groupies." People couldn't get enough of it. One man trailed the troupe for two months in his pickup truck. A group drove 150 miles just to hear Fleming's Judge Bennett deliberate the conflicting demands of law. In Saratoga, Wyoming (where the tent blew down in an 80 m.p.h. wind), a Presbyterian minister's wife told her family they would have to fend for themselves during Chautauqua. She filled the refrigerator with cold cuts and "religiously" attended all thirty workshops and evening sessions.

What is surprising to the newcomer to Chautauqua, says Ev Albers, executive director of the North Dakota Humanities Council, is the level of interest in the humanities of people in out-of-the-way communities and the depth of their questions to the scholars. Albers says his experience with Chautauqua has taught him "never to underestimate the audience and their thirst for learning about the past and its significance for the present."

—John Lippincott
Mr. Lippincott is an Endowment staff member.

The Bad Lands Cow Boy.

Page 8

VOLUME 1, NUMBER 4.

LITTLE MISSOURI, MEDORA P. O., DAK., FEBRUARY 28, 1884.

PRICE \$2.00 PER YEAR.

BAD LANDS COW BOY,
BY A. T. PACKARD.

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Reading Advertisements payable quarterly.
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for the cattle interests of Dakota. Beside these reasons the Northern Pacific Refrigerator Car Co. furnishes a ready market for many cattle right at home. Any one of these facts would be sufficient to bring the headquarters here, but the four present an array of arguments that is unanswerable. Beyond all these facts no other place has made active efforts to be the headquarters. All seem naturally to look here as the best place. This meeting could easily organize as a Bad Lands association, pass all the legislation required, and then resolve itself into a preliminary meeting to issue a call for a Territorial convention to be held here on March 27, for instance. This will give sufficient time before the general roundup to let every one interested know of the project and also to pass any motions they may wish to have acted upon by the Montana association, which meets soon after. Many Montana, Wyoming and Colorado cattle men would undoubtedly join the association, and, then, what is to prevent this place becoming, in the course of time, the cattle center of the whole Northwest, with a huge association having its headquarters here. Both the above plans are reasonable and feasible. A very little effort will secure the first and time will be sure to bring the last.

THE COW BOY merely places these facts before the attention of the cattle men. It is for your and our own interests to take vigorous action upon them. Don't let this opportunity go by, but strike while the iron is hot and the prize is ours.

We wish to say a word or two in reference to the Bad Lands as a sheep country. The report of the death of many of Marquis de Mores' sheep has been widely published and heralded abroad as an evidence of the unfitness of the Bad Lands for sheep raising. Let us examine the facts. The Marquis came here last May and in the fall, judging this to be a good

been almost compelled to go to Southern Dakota. We have never heard the right idea expressed better than by our general Register at Bismarck, Mr. Rea. He says: "If I was running this thing I would conduct it like a church festival. Nothing to get in and five dollars to get out."

"The Deadwood merchants are determined to make the Northern Pacific route a freight route, as quite a number of them are ordering their stocks from the East via Dickinson. There is, however, an opinion among them that Dickinson will not long remain the point of transfer of goods from the cars to wagons, as Little Missouri station is much nearer the hills."

The above clipping from an article published in the Black Hills Journal gives a very good idea of the opinion of Deadwood merchants in respect to the relative merits of the Dickinson and Medora routes.

It is very seldom that an appointment is greeted with less opposition than was that of Judge Palmer to the vacancy on the bench caused by the death of Judge Kidder. There seems to be no doubt as to the eminent qualifications of Judge Palmer, but some of our exchanges would rather have had a Dakota man.

Black Leg.

We hear of a few cases of black leg among calves on the range, though no one range reports more than half a dozen cases. Without going into a scientific discussion of the disease, or indulging in any big words, we want to say to ranchmen that there is very little trouble in getting rid of the plague. After the disease once takes hold of an animal it is all the same as a curfew, for it works rapidly. But the moment one of your calves dies with it, round all of the balance up and give them a sharp run for two or three miles and back, driving fast enough to get up an active circulation of the blood. Keep this up for a week and you will have no more black leg. No losses will occur from the time you commence this process. Should the disease break out again weeks later, repeat and keep it up until grass comes. It is sometimes difficult to get the calves together, but it

ON THE RANGE.

A total of 1,450 live cattle, 216 live sheep, 10,566 quarters of dressed beef, 2,125 carcasses of mutton and 50 dressed pigs were exported from New York last week.—(Stockman.)

The numerous inquiries for good stock ranches by men who are looking for locations in the new West would indicate an active business in all kinds of stock the coming season.—(Boomerang.)

There is a perfect unanimity of opinion among all our exchanges relative to the condition of stock on the range. The report comes from all sides that cattle have never been in better condition at this season of the year.

Several subscribers ask for a remedy to keep lice off cattle. One ounce of crude carbolic acid mixed in one quart of water and applied warm is recommended as a sure cure. It also possesses healing properties.—(Colorado Farmer.)

Stock in this section is wintering splendidly, and we hear of no losses in the immediate neighborhood. We learn, however, that parties on the Upper Powder have lost considerably, the loss occurring entirely among herds that have recently been brought from the East.—(Loveland Leader.)

The River Falls Cattle Company, whose range is on Powder river, will make a heavy shipment of stock cattle to this

SPORTING NOTES.

Poor weather has again interfered with the New Orleans races.

Andre Christol and Bixamon will wrestle soon in New Orleans for \$2,500 a side. Ten New Yorkers and ten Philadelphians will shoot a match soon for \$1,000 a side.

The Milwaukee craters received an ovation upon their return from their victory in Montreal.

Fourteen hundred robins were killed with sticks by a party of Baton Rouge pot-hunters recently.

Louise Arnalinde, the champion female bicyclist, recently made a mile in 3 minutes and 12 seconds at San Francisco.

Five thousand dollars will be offered as a purse for double teams at the next meeting of the Cleveland Driving Association.

Seventy-five thousand dollars was recently paid by an Edinburgh fish dealer for the exclusive privilege of fishing in a Scotch stream for one year.

The Syracuse pool tournament closed with Fry first, Malone second, Sutton third. Fry and Malone will undoubtedly play for the championship for \$1,000 a side.

The three-legged race record was broken at Toronto, Feb. 16, by J. Warwick and J. Wright. They reduced the record from 10½ seconds to 9 1-5 in a 75-yard



farmer must sell fat steers at \$5.50 per hundred pounds.—(N. W. L. S. Journal.)

We received a call last week from a young Mexican residing at Monclova, Miguel Arguandegui, who is interested in ranching in the state of Coahuila. He

comes.

"No, sir; sit right down; sit right down," said the other making room for him.

Soon the two old farmers were in conversation.



Photographs courtesy of the National Portrait Gallery, Smithsonian Institution.

Yale University Archives



David Levine drawing, Time Collection.

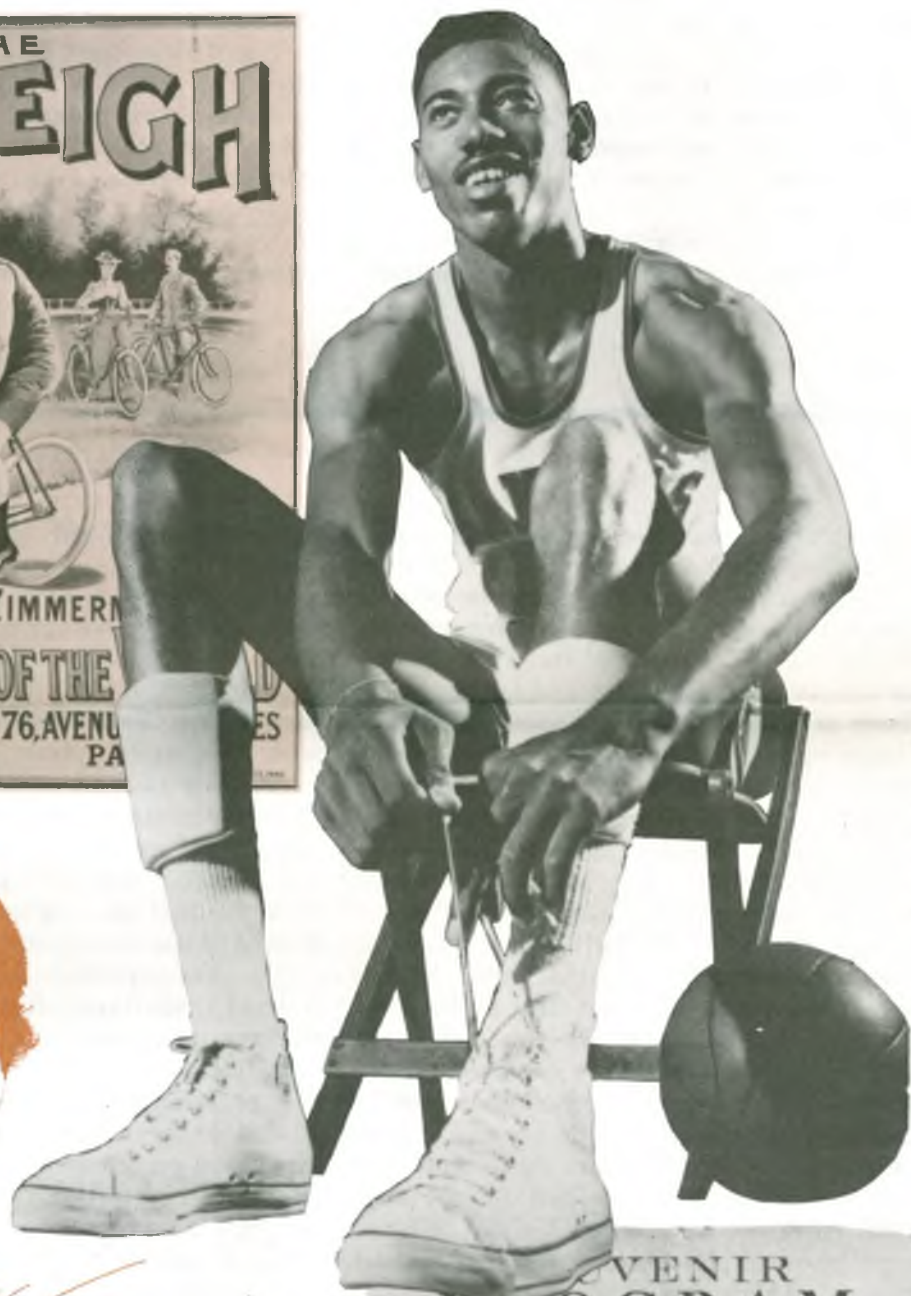


Nicholas Murray

A historian . . . is a historian . . . is a historian



Lorne Shields cycling collection, Toronto.



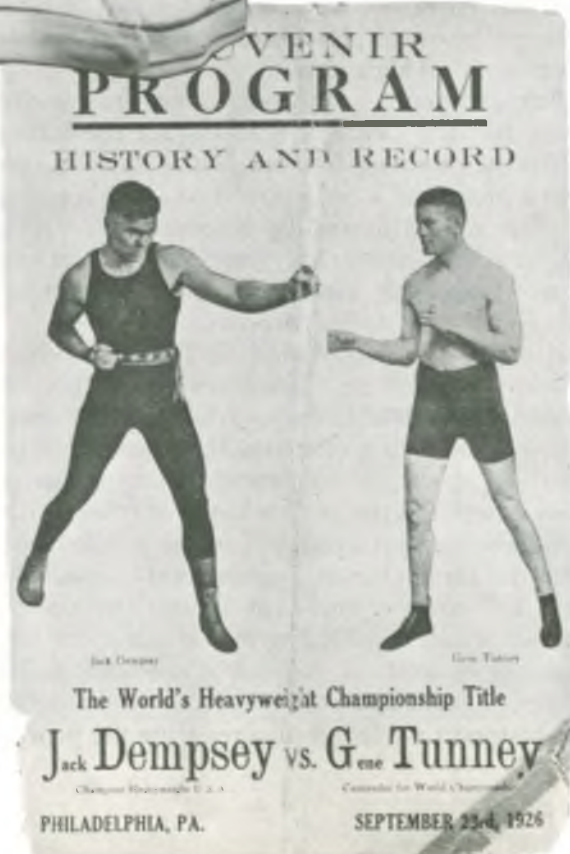
Richard Clarkson



The Yale football team of 1879; William Frank Buckley, Jr.; Babe Ruth, c. 1927; poster from a cycling competition; Frances Perkins, first woman cabinet officer, c. 1933; Mikhail N. Baryshnikov, 1975; program from the 1926 Dempsey-Tunney fight; Wilt Chamberlain at a quiet moment, 1956.



Barron Storey painting, Time Collection



Recently we historians outside the academy have been defined and linked by that condition alone as "public historians." The phrase suggests to me a lower order—not a historian proper but one slightly improper or at least implausible, like a female preacher in Dr. Johnson's London. Other disciplines have not found it necessary to herd their non-academics in this way. There are no "public economists," as a breed apart from their academic brethren, or "public political scientists," "public physicists," or "public art historians." Presumably this is because, unlike traditional historians, these other scholar-communities do not fear that the application or extension of their discipline outside the university compromises its intentions or diminishes its force.

Insofar as public history has come to be defined in a positive way, as something more than exile, it has been through an assertion of its practical role, its usefulness in the workaday world. If the academic has a muse, the public historian has a task—the government or private sector project which shapes his or her research. In the inaugural issue of *The Public Historian* (Fall, 1978), Robert Kelley propounded as "the public history ideal—that the historical method is uniquely valuable in problem solving and policy making." So directed, this new breed of historian moves closer to the applied social scientists and qualifies history's principal identification with the humanities.

By Kelley's standard, the museum, outside the academy though it is, is not truly a domain of public history. My role and that of my colleagues at the National Portrait Gallery of the Smithsonian Institution cannot even remotely be described as practical. We solve no problems, we facilitate no public or commercial projects. If we are loosely called public historians it is because our profession does not yet know what to do with us or what to make of us. Yet our concerns, our philosophical underpinnings, are similar to those which sustain traditional historical inquiry. We accept on faith the preeminent value of the historical perspective as a civilizing element in our culture. We make our bed not with the applied social sciences but with the arts and the humanities. We promise not results but insights.

Clearly there are circumstances unique to the museum historian. Our discipline is as much visual as verbal. We must rely heavily in our reconstruction, our transmission of the past on objects, whether artifacts or works in the fine and decorative arts. In this respect we are not merely to the side but I believe in advance of the word-bound academic. Human experience is as much a phenomenon of what is seen and touched as what is thought.

At the Portrait Gallery we put a human face on the abstractions of history. We recall, for ex-

ample, the look of Thomas Jefferson in youth and old age, the monumental physical presence of General Washington, the Jacksonian scruffiness of Zachary Taylor. We are concerned with the concrete historical context of scenes caught by artists against which significant events have been played, of preeminent personalities described in their physical attitude and expression by the portraitists, of objects crafted, owned, and used. These we consider not decorative footnotes, of the sort crowded into photo-spreads in the middle of history texts, but documents of significant record whose relationship to the verbal record must be explored.

It would be melodramatic to speak of ours as a revolutionary attitude toward the investigation of history but it is certainly an expansive one. We despise no method, whether the use of exhibition, lecture, film, music, or drama, which, if it is honest in its intention and accurate in its premises, can illuminate the past. The National Portrait Gallery, concerned as it is with all the ways that notable figures in our national history can rejoin the company of Americans, has not only presented a schedule of exhibitions focused on American personalities, but has sponsored symposia in which biographers have discussed their art of the evocation of

character, and has inaugurated a series of dramatic programs in which actors recreate historical personalities through their own words.

We are expansive, too, in our choice of themes—as willing, for example, to give our attention to “Champions of American Sport,” the subject of our latest exhibition, or to the remarkable icons of pop celebrity in the post-war period, the portraits commissioned for the cover of *Time* magazine, as to vivid examinations of traditional themes in our political, military, and intellectual history. We aspire, above all, to communicate a sense of the national experience to as diverse an audience as we can attract. Whatever our choice of themes or approaches, we are advocates and even evangelists of the historical imagination.

Perhaps then there is a sense in which we who practice history in the museum can be said to be public historians. It may in fact be the only way that the phrase has more than a quibbler’s validity. Whether or not the historian works within or outside the academy, whether or not he finds practical application for the historical method seems rather less important than his sense of audience.

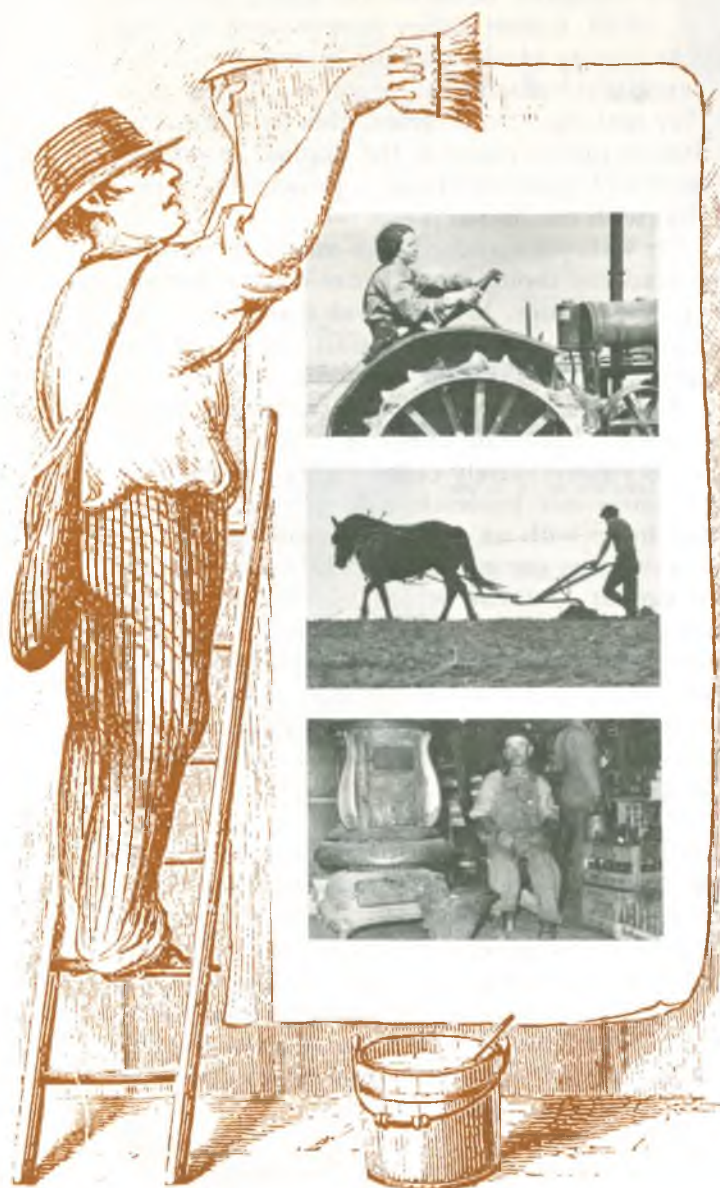
Public history is awkwardly defined as a field, but it may serve to describe an attitude.

Central to the public historian, so understood, is the question of the goals of history. Those academics or non-academics who actively participate in the public culture seek through imaginative use of style and method to infuse the historical perspective into our society’s values.

Historians must speak to each other certainly, and often with a specialized vocabulary and esoteric agenda of concerns, but not only to each other. The twentieth-century tradition of specialization has made too many of our colleagues suspicious of the popular, unwilling or unable to share the benefits of their research. Yet a historian of the narrative power of Barbara Tuchman can choose as her subject the forgotten fourteenth century and fascinate the general reader. She might indeed be counted a public historian as would George Bancroft and even Theodore Roosevelt in the nineteenth century, and Samuel Eliot Morison and Bruce Catton as well as biographers Edmund Morris and Jean Strouse in our own. These writers share a concern for vivid imagery with the exhibition-oriented museum historian and the conviction that history has a very wide public in the United States. If we are to be singled out from our colleagues as “public historians,” it should be because of this concern and that conviction.

—Marc Pachter

History in the making



The possibilities of public history are bounded only by the limits of imagination. Therein lies its excitement as an advance into the untried. Resting on a justification whose familiar rhetoric belies the seriousness of its intent, public history seeks to explain ideas and to convey the pleasure of exploring them in forms familiar to the large numbers of people for whom monographs or journal articles are esoteric exercises. The challenge that is an inherent part of the adventure is to do history in ways at once widely appealing and intellectually honest: to create a film or an exhibit seen by millions around a core of ideas respected by scholarly peers.

One result of the freedom that public history enjoys as the result of being new and incompletely formed is that it is experimental in nature. Indeed, the short history of public history is littered with expensive experiments whose scarcely saving grace is an honesty of attempt. For example, public historians have embraced the media with a gusto exceeded only by their naiveté. After all, how difficult could it be to arrange photographs prettily and write short captions for a slide show?

But experience, however disastrous its results, has the virtue of teaching for the future. Historians trained as wordsmiths have learned that a picture of a tractor next to a picture of an ox does not automatically communicate a revolution in farm technology; nor does a short caption significantly contribute to understanding this complex historical process.

If experience has tamed an initial hubris, it has also opened new questions about the very pursuit of public history. What is a scholar’s role in the making of a film about events in the past? Is it simply to provide information on hoop skirts and the proper kinds of rifles for the period being portrayed; or can the scholar work with the filmmaker to create a joint vision? This new self-consciousness of limitations on the part of scholars, allied with the quest for new expressions of ideas, has led to seminars on the nature of collaboration which not only define the historian’s role but also redefine the process

of filmmaking by virtue of the historian’s inclusion.

Filmmaking is not alone. Small historical societies belong to another tradition usually outside the experience of historians trained by the academy. Indeed, most have long regarded historical societies disdainfully, as antiquarian centers with little to contribute to serious scholarship except the raw material of their collections. With the same hubris which characterized the embrace of media, academy-trained historians assumed that their very presence in a historical society would enhance its programs, to the clear delight of the society and the public served.

Experience proved less simple. Academy-trained historians often lacked the skills of working in a community setting and of asking such questions as how much an exhibit would cost or how the funds could be raised? They tended to be unsympathetic about objects of great local pride having a dubious historical ancestry, and were taken aback by the banker or the plumber who sat on the Board as peers.

The experience of public historians over the past decade can be likened to peeling an onion. Each layer is thin and opaque, seemingly the last before an ever elusive core. So too each experience in public history has led to another layer of experience, the second only consequent to the first. Programs which have funded historians to work in local historical societies have been followed by seminars which define the new work environments and identify the necessary new skills. No doubt these programs will again be superseded as more experience is gained.

It is the acquisition of new experiences altering assumptions that lends the pursuit of public history a perennial fascination in its search for that elusive core. It is also a pursuit whose process changes the pursuer. Public historians sense that the self-conscious examination of experience and the future character of their work rests on still-to-be-gained adventures in learning.

—Marjorie Lightman

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December 1, 1981
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March 1982
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January 6, 1982

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Nearest Grant Application Deadlines





Edith Wharton, 1910. She "was everything that was right and proper, but the young hawk looked out of her eyes." Photograph: *A Feast of Words: The Triumph of Edith Wharton* by Cynthia Griffin Wolff (1977).

A Television Portrait of Edith Wharton

When Kathleen Widdoes appears as Edith Wharton in an NEH-funded public television series dramatizing the life and work of one of America's greatest women of letters, she will be playing two roles inextricably bound in one character: the fiercely correct, stately woman of society and the rebellious, cunning artist. Wharton, an acquaintance once said, "was everything that was right and proper, but the young hawk looked out of her eyes."

The series, scheduled for national broadcast on November 2, 9, and 16 on PBS, will include ninety-minute adaptations of two of Wharton's sixteen novels, and a dramatization of her life. *The House of Mirth*, a largely autobiographical work and Wharton's first major novel, will star Geraldine Chaplin and William Atherton; *Sum-*

mer, a much later novella and more generally acknowledged as a masterpiece, will star Diane Lane as Charity Royall and John Cullum as her guardian.

The biographical segment illustrates a device Wharton used many times, a metaphor contemplating a person in terms of a house, its rooms representing different levels of intimacy and different types of experience. The story moves through the rooms at The Mount, Wharton's famous mansion in Lenox, Massachusetts, and recounts in flashback the literary and personal events that brought her in 1923 to a last brief return from expatriation in Paris to become the first woman to receive an honorary degree from Yale. Based to a great extent on the Pulitzer Prize-winning *Edith Wharton, A Biogra-*

phy by R.W.B. Lewis (Harper and Row, 1975), the dramatization will show the gradual emergence of the artist, who eventually superseded the society figure that so long held her captive.

Producer Jack Willis of Cinelit Productions first considered a series about Edith Wharton while talking with Lewis at the time he was doing research for Wharton's biography. Willis perceived that Wharton's struggle against her environment was the same struggle in which many women are currently engaged. "Her world," according to another of her biographers, Cynthia Griffin Wolff, "was one of inherited wealth and ease, . . . a society that did not encourage men to work and that positively discouraged women from any occupation save having babies and being a good hostess." (*A Feast of Words, The Triumph of Edith Wharton*, Oxford University Press, 1977.) Women today who are still pressured into domesticity and forbidden to discover, let alone assert, independent identities find Wharton painfully precise in the emotional substructure she creates in books and stories.

But Willis states emphatically that the series on Wharton addresses more than those issues that concern the contemporary women's movement. "I hope that we can show the audience a person who was a product of her times, but who managed in spite of that to find personal and artistic fulfillment," he said. Hers is the story of any artist, any person, who once caught in an environment eventually triumphs over it. Wharton must have found it delicious that her triumph over her society was partly worked through a devastating satire of its hypocrisies.

Set against turn-of-the-century New York society, the television biography will show, as so much of Wharton's fiction does in excruciating detail, the fashionable elite of *la belle époque* when the Vanderbilts and Astors and their equally wealthy contemporaries lived and entertained in stiffly decorated New York brownstones during the "season" and in the immense, sumptuous "cottages" they built in Newport during the summer. With Teddy Roosevelt in the White House and the horrors of World War I in the unforeseeable future, these rich and gregarious folk devoted themselves to increasing the comfort and glamour of their narrow world. The grandeur was short-lived, its end foreshadowed by the tragedy that occurred shortly after a lavishly appointed cruise ship called the *Titanic* left Europe on a voyage home.

The principal characters in the biography are those men with whom Wharton was intimate, each a kind of instrument in her escape from the convention proscribing serious writing by a woman of her social stature. There is first the cheerful and endearing Teddy, the incompatible husband whom Wharton divorced after his pathetic decline in the shadow of her literary and financial successes ended in embarrassingly sordid affairs and neurasthenia. Lewis writes that Wharton came to regard him in her last years "with forlorn tenderness."

Three other men contribute to the shape of Wharton's character and career: the great Henry James, an adored and adoring friend and candid critic of Wharton's work; Morton Fullerton, a protégé of James with a vigorous sexual history whose liaison with Wharton, begun when she was forty-five, was her introduction to sexual passion; Walter Berry, her earliest literary adviser and friend of fifty years, a man who had been in her words "all that one being can be to another, in love, in friendship, in understanding" and next to whom she arranged to be buried.



The Mount, Wharton's Massachusetts mansion, is used as a metaphor in the television series.

Though Wharton herself is an intriguing character—insecure despite her extreme intelligence, wealth, and talent—Willis found difficulties in translating the literary and social history into drama. The problems encountered are, he says, always attendant on attempts to dramatize biography. Action is the stuff of drama. But the internal struggles—moral crises, artistic dilemmas—that forge a life are rarely expressed through historical event. Filmmakers “must be very clever to help the audience make inferences without being able to use action.”

To compensate for the lack of dramatic interest in the actual history, script writer Steve Lawson has placed bits of Wharton's fiction among pieces of her life. The resulting collage gives a clearer sight of the passions and fears and motives of Wharton's personality and a better understanding of the nature of her contributions to American literature.

The two contributions adapted for the series are representative of the early and middle periods of Wharton's career and also of the duality of forces in her character. Wharton's own conflict between a need to do more than fill the pauses in polite conversation and a desire to live in elegant comfort surrounded by admiring companions is the machine that moves Lily Bart in *The House of Mirth*, a novel about the meanness beneath the elegance of the society that Wharton despised for its narrowness yet admired for its order.

Summer, which Wharton named as one of the five favorites among her own works, calling it a “hot *Ethan*” (*Ethan Frome*, by the way, surely Wharton's most famous book, is not on this list of favorites), abandons New York for the countryside of New England. In the shadow of a primal force represented in the book by “the Mountain,” the action explores sexual passion. Written nine years after Wharton's affair with Fullerton, the book has been called the most erotic of Wharton's fiction, and, in its portrayal of the adolescent heroine entering adulthood through sexual initiation and illegitimate pregnancy, it is a fine example of Wharton's profound understanding of human affairs.

Lewis writes that after its publication “. . . a portion of the American literary press continued to bewail the fact . . . that one of the country's most highly regarded writers (and a well-bred woman at that) persistently delved into subjects that gave offense to the genteel.” But in her own comment about the book to Bernard Berenson, Wharton said, “It is a subject I have carried with me for a long time.” Her fiction provided the “young hawk” within her a place to fly.

—Linda Blanken

Ms. Blanken is the managing editor of *Humanities*.

“Edith Wharton Television Series”/Jack Willis/Cinelit, Inc, NYC/\$1,450,000/1978–81/Media Humanities Projects

Television Viewers, Out of the Closet!

It comes as a surprise to those of us who limit our television watching to a judicious few hours a week; or who relish saying, “The only things I watch are specials and the movies.” But the truth is television viewing is no longer considered hazardous to your literacy.

In fact, television stimulates reading according to some people who should know and care—the American Library Association (ALA), the American Booksellers Association (ABA), the Library of Congress.

“We think that there is a complementarity rather than a dichotomy between television and books,” said Carol Nemeyer, the president of the American Library Association and the Associate Librarian for National Programs at the Library of Congress. “And there is evidence that this is true.”

A 1978 consumer research study on reading and book purchasing conducted by the Book Industry Study Group indicated that people who watch television read more than people who do not. Shortly after the study was published, the Center for the Book at the Library of Congress and CBS began the “Read More About It” project, intended, according to Nemeyer, “to capitalize on the immediate stimulation” of a television program “to encourage the reading habit.” To do this, the project shows thirty-second spots following a CBS program providing viewers with a reading list of books dealing with the program's topic.

Victoria Stanley, the assistant executive director of the ABA, concurs that television programs are incentives to read, saying that book sales do increase after television dramatizations or on-the-air interviews with authors. One has only to recall the mountains of paperback *Shōguns* that appeared on grocery store shelves when the series was broad-

cast to see that the publishing industry has recognized the video connection.

Libraries, too, are watching the network calendars. The *Get Ready Sheet*, published by librarians in up-state New York, is devoted to giving librarians advance notice of television programming that could send people to their libraries after books. Trade publications such as the ALA *Booklist* and the ABA *NewsWire* also carry information previewing television schedules. Advance notice of the programs gives librarians a chance to request extra copies of related books from their jobbers, if there are funds, or to set up promotional displays.

The ALA also publishes *Openers*, a newsletter for library patrons which discusses upcoming programs and television personalities and unabashedly advocates reading about them. In the spring 1981 issue, an article about the NEH-sponsored series on Edith Wharton's life and works to be broadcast next month mentions Wharton's better-known books and also her biography written by R.W.B. Lewis.

Recognizing that much of spring television programming focuses on baseball, the editors also ran a feature on baseball books. Activities that the ALA suggested to get people to read the books are typical of the ways that libraries promote reading through television: a baseball film festival showing *The Pride of the Yankees* and *Bang the Drum Slowly*, appearances by baseball professionals, and re-enactments of “hot stove league” meetings, early 1900s gatherings around potbellied stoves to discuss the sport.

“Let *TV Guide* become your reader's guide,” advises *Openers*. It may fly in the face of conventional wisdom but people seem to be taking the advice.



Edith Wharton in the early 1920s. She was the first woman to receive an honorary degree from Yale.

Country School Legacy: Humanities on the Frontier

Jimmy Van Duesen pulled out a gun and laid it across the desk of the teacher who had been driven out of the one-room school in Washington County, Nebraska.

"Boys, I'm here for business—to teach," he said.

Although Van Duesen's methods may have been a little extreme, research recently conducted on the history of the country school in the Dakotas, Colorado, Kansas, Nebraska, Nevada, Utah and Wyoming is now showing audiences in those states that Van Duesen's colleagues—thousands of other teachers who conquered the most primitive conditions in the one-room schools of the American frontier—were no less serious about that "business."

The story of this educational saga, which is as much a part of the folklore and history of the West as the Pony Express and gun slingers, is being explored in an eight-state NEH project, "Country School Legacy: Humanities on the Frontier." Recognizing that what was taught in these one-room buildings shaped the communities that settled the West, the Mountain Plains Library Association began last year to document the country school experience.

They began with the working definition that a country school is one that was in operation prior to 1950, is or was located in a rural setting, has no more than six classrooms, and has experienced no architectural alteration. A historian directed oral history and other research activities, supervising librarian researchers as well as volunteers in each state.

The researchers uncovered a vast hoard of material, including school and court records, diaries, letters, oral histories, and photographs offering a close look at the process of settling and "Americanizing" a community. The resulting 1,500 pages of research reports will be put on the ERIC computerized information system, a national data bank that catalogs and makes available original research that pertains to education.

Programs on one-room schools are now being presented at approximately thirty sites in each state and are structured around several or all of the materials produced by the project staff. A thirty-minute film discusses current problems in rural education and shows the country school as it once was through a reenactment of a school day interspersed with actual historical photographs. A tape presents the country school teacher as folk hero in the monologue of "Miss Nancy," a composite character who describes the blizzards, injuries, and isolation of her forty years on the Dakota prairies.

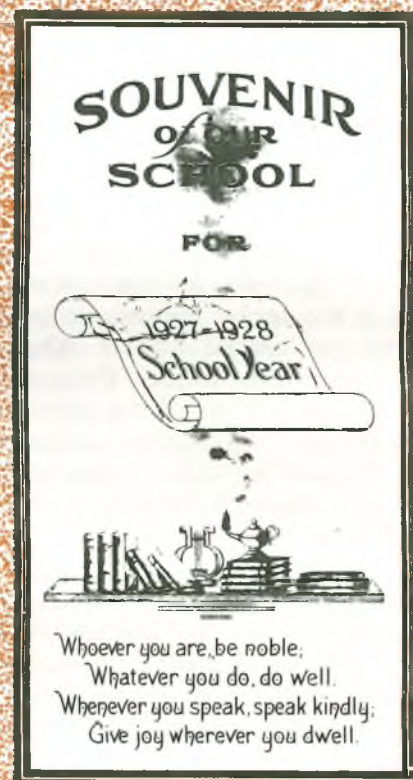
Eight exhibits specifically designed for table-top showing in small libraries reflect the different approaches to education in the eight states, while a large exhibit of fifty photographs of country schools presents a study of vernacular architecture.

The fifty-six page booklet with material and photos resulting from the research has been so popular that copies were raffled off at one gathering. Many seminars have been tied in with local community activities, such as a German-Russian descendants' convention at Devil's Lake, North Dakota.



State Historical Society of North Dakota

From a country school album:
Barnes County School, North Dakota; Rosebud Agency School, South Dakota, held in a doctor's home; Cold Creek School, c. 1905, Nevada; a patriotic pageant held in the Fowler, Colorado, area c. 1918.



Whoever you are, be noble;
Whatever you do, do well.
Whenever you speak, speak kindly;
Give joy wherever you dwell.

"Phenomenal grass-roots enthusiasm exists for the Country School Legacy idea because of its deep roots among generations of ethnic and elderly citizens in rural states," according to Andrew Gulliford, the project director, from Rifle, Colorado.

One-room country schools were the key to the outside world for generations of settlers' children and, conversely, were the key to America for thousands of immigrant children and their parents.

Rural America was introduced to the humanities in these country schools, and those values and traditions which make up the nation's heritage were taught. For example, *Appleton's Fifth Reader*, required in many eighth grades, contained such gems as "Liberty or Death," by Patrick Henry; "Dialogue With the Gout," by Oliver Goldsmith; "Speech on Brutus," by William Shakespeare; and Nathaniel Hawthorne's "A Rill From the Town Pump."

"Country schools represented homespun humanities," Gulliford observed. "Humanities on the frontier consisted of cultural events that revolved around the country school."

At the beginning of the twentieth century, the United States had 200,000 one-room schools. School consolidation movements have closed most of them, although there are still more than a thousand in operation.

Unlike the East, where churches were the first community structures built, the West first constructed its schools. Part of the national folklore, the "little red schoolhouse" (although most of them were painted white) is a symbol of resourcefulness in American architecture. Structurally, they were as diverse as those who built them. Early schools were made of wood, stone, logs, adobe, brick and sod. In Scotts Bluff County, Nebraska, a school was built with walls of baled straw, a sod roof and a dirt floor. Within two years cattle had devoured it.

Male teachers were preferred in the early years because of tradition and the practical necessity of keeping order among the large farm boys. Some had to establish their authority in a fist fight with the largest boy and sometimes with his father, too.

The legendary frontier "schoolmarm" was a real figure, however. Women, like men, were

A Program for Humanities Projects in Libraries

For centuries libraries have been the treasure houses of human memory, collecting and cataloging the knowledge of mankind in formats ranging from cuneiform to microform. These collections have been used not only to learn from the past, but to understand the present, and to prepare for the future.

With all this recorded knowledge available, an inquiring mind must first determine which books to read, which material to examine, which questions to ask. Public programs in libraries are designed to help people make that determination as they study humanities subjects or their relationships to ideas in the sciences, the social sciences or the arts.

The Humanities Libraries Program attained its present form in 1978. Its purpose is to encourage "broad public understanding and appreciation of the humanities," in accordance with the Endowment's legislative mandate. The more than 26,000 public, academic and special libraries in America are ideally suited to this purpose because, as has recently been recognized by the national Commission on the Humanities, libraries are "the single most important cultural institution in most communities . . . and are the traditional repositories for the world of ideas that embrace the humanities." Because of their collections of resources, libraries extend to virtually all Americans access to cultural and intellectual growth.

The goal of the NEH Libraries Program is to encourage exemplary projects in libraries that encourage readings and discussions along particular subject or thematic lines, and bring library users into direct contact with scholars of various humanities disciplines and other professional specialists. These programs vary in size from statewide projects in Oklahoma, Vermont, New York, Pennsylvania, and Alabama; multi-state projects, such as the Texas Resource Center's program in six states and the University of Mid-America's project in eight; to regional projects conducted by associations as large as the 240-member Mountain Plains Library Association and as small as the fourteen-member Consortium of the Libraries of South Middlesex. Individual libraries, both urban and rural, also receive support.

Other projects demonstrate cooperative planning between public and academic libraries, between libraries and museums, or between libraries and historical organizations. The library is central to these projects because it has the resources around which exhibits, film series and lecture-discussion programs are constructed. Libraries also have on hand people who can identify and make these resources available.

The Libraries Program funds projects that increase the public's awareness and use of existing library resources, especially those collections which include the entire range of the humanities disciplines, and that enhance the ability of librarians to plan and implement public programs in concert with scholars.

—Thomas C. Phelps

Mr. Phelps is a member of the Endowment staff who directs the NEH Humanities Projects in Libraries Program.

Over seventy years have elapsed since and the two women have remained friends.

Despite the pranks, diseases, and primitive conditions, students learned in country schools. There was a strong desire to pass the eighth-grade examination, and graduation exercises were emotional experiences for parents as well as students.

Robert Barthell, a scholar from Wyoming who is on the project staff, summed up the country school legacy as one that has much to offer in the way of turning out human beings who can not only share knowledge with one another but also create a sense of community.

From the number of people interviewed and the documents examined, he believes that the country school idea is very much alive and important to today's America.

—William O. Craig

Mr. Craig is a member of the Endowment staff.

"Country School Legacy: Humanities on the Frontier" / Andrew J. Gulliford / Mountain Plains Library Association, Vermillion, SD / \$274,375 / 1980-81 / Library Humanities Projects

drawn to the West.

In the early 1900s, Ruth Bradley Wilkinson arrived in Tempiute, Nevada, where she found her home and her school to be one in a row of tents that composed the town. It was equipped only with a cot and stove. She ate at the local boarding house: the lone woman among forty-five men. Because she, of course, wore dresses, she was at a disadvantage when it came time to scramble for a place at the table. To take a shower, she had to go down to the mill. A man would stand watch so that no one would peek at her. Then they assigned a man to watch the watcher so he wouldn't peek, either.

A teacher was often the butt of practical jokes, but was expected to be the source of all knowledge, to be ever resourceful, sincere and courageous, and also to be the school janitor. Lifelong friendships developed between some students and the teachers, who were often only a few years older. Minnie Towle, of Lincoln, Nebraska, recalled how thrilled the children in her country school were when the teacher, Mrs. Lola Hendricks Ullstrom, would choose one of them to go home with her for the weekend.



Nevada Museum, Elko



Nebraska State Historical Society



At the boundary marker in the Black Mesa, Oklahoma joins Colorado and New Mexico; below, contractors and builders set up shop in 1901 when land was opened in Anadarko.

Most people think all Oklahomans look like Henry Fonda in overalls. They imagine the state is full of wild Indians, cowboys as steely-eyed as the Marlboro Man, and folks in fringed surreys singing about poor "daid" Jud.

That's not Oklahoma. That's Hollywood and Broadway and Madison Avenue.

Oklahoma does have cowboys, Indians, wheat farmers and oilmen. Still, to say that is Oklahoma, is like saying a rose is a red flower. The whole truth has more life and fire. For Oklahoma history was lived by Czechs, Poles, Germans, Jews, Mexicans, Italians, British and Irish immigrants, as well as Indians and blacks.

Oklahoma history was lived by people like little Jake Bierig, 11, a German immigrant who was shot through the face by an outlaw, treated by a frontier doctor drawing a silk handkerchief through the wound, recovered and lived to be 85; and Father Kasimir Krutkowski, who survived medical experiments at Dachau before coming to Oklahoma as a refugee priest; and Mary Nowakowski, who lived in a prairie dugout and existed, in lean times, on "pancakes, a little coffee and a little sowbelly."

These are only three of the courageous men and women from Oklahoma's history. The whole story of the state's settlement has been told—virtually for the first time—in Oklahoma Image, a statewide humanities project funded by NEH.

"Since Oklahoma was the last free land," says Anne Hodges Morgan, former project director, "Oklahoma's settlement was a microcosm of the American experience."

Morgan's dream was to capture the extraordinary stories of those ordinary settlers before the information slipped away. Her challenge was to get those materials into the hands of the people through the state's urban and rural libraries. "If the people of Wetumka, Wewoka and Weleetka didn't know about it," she said, "the funding would have been wasted."

The Oklahoma Image workers—thirty scholars and librarians from ninety-eight public libraries—rolled up their sleeves for a colossal two-year project.

In cosmopolitan Tulsa, 30,000 people filed through the City-County Library to see the Oklahoma Image historic photography exhibit. In Tipton, (pop. 1,206) the librarian slung a bed sheet over two cotton bales and 200 people watched a slide/tape show on the Fourth of

July. Oklahoma Image became an old-fashioned Oklahoma wingding.

The settlement story, as sprawling as a Western epic movie, was told through four media: books, a radio series, photographs and audio-visual programs.

A ten-book series, *Newcomers to a New Land*, was written by Oklahoma historians. These books tell the adventures of the ethnic groups in the new state: the German farmers who created the great wheat fields, the "invisible" Mexicans who worked the coal mines, the politically fiery Irish, and the homeless Poles who dreamed of owning a piece of the earth.

A radio series showcased fascinating individuals and episodes in twenty-six five-minute vignettes. Listeners heard tales of the mysterious underground Chinese City in Oklahoma, the Belgian priest who fought to legalize sacramental wine in the "bone dry" state, and the coal miners' rare Russian Orthodox Church.

The traveling photographic exhibit was most successful in bringing Oklahoma history to Oklahoma people. People later confessed that they had expected to see photos pinned to the library walls. Instead, they discovered a professional display—a self-standing exhibit of twenty-one curved plexiglass panels displaying 544 historic photographs.

The priceless photographs reveal a state in the making. The settlers of Indian Territory had a special reverence for the camera. As Oklahoma's leading historian Angie Debo wrote in *Prairie City*: "If a traveling photographer came through the country, they denied themselves food to buy pictures of their dugouts or their sod schools, confident that the photography belonged to the unrolling ages."

And they were right! The exhibit shows Main Street businesses—bakery, drug store, dry goods store, land office—strung out like square beads on a string. There are entrepreneurs in overalls, businessmen in handlebar mustaches, and customers in high-topped shoes. Visitors can almost smell the general store's pungent odors of oranges, new leather, kerosene and freshly ground coffee; or laugh at the Guthrie ice cream parlor sign which reads, "We know you. That is why we don't cash checks."

Four audio-visual programs transform these photographs into stories that are portable and accompanied by a sound track of narration

and music. "Main Street," for instance, tells the story of the growth of business districts in Kingfisher, Vinita, Fairfax and other turn-of-the-century towns.

In a bold move to reach people who do not usually read books or frequent public libraries, Oklahoma Image was publicized by program consultants beating drums—librarians who traveled across the state showing their colleagues the most creative ways to use the materials in each community.

Dee Ann Ray put 9,000 miles on her Chevy last spring visiting libraries in western Oklahoma. She won over county commissioners, not known for their support of libraries, and even librarians in the Panhandle, an area so aloof it refers to the rest of Oklahoma as "downstate."

"The materials are superior," Ray said, "but to reach the people you have to have a gimmick." One of the gimmicks she found was a fourth-grade teacher who is a ventriloquist. The teacher and her "student," Sam, in matching Western costumes, presented twenty-five programs in Oklahoma history.

In eastern Oklahoma Mae Jennings occasionally took her grandson with her as she arranged 200 programs ranging from slide shows to a demonstration of Indian fry bread. "Always use local people," Jennings advised. "You get better results."

The Oklahoma Image programs across the state were as lively as county fairs: a book review for twenty-five at Sentinel, a reception for eight hundred at the State Capitol, an Indian ballerina program at Ardmore, a Mexican festival at Altus, a slide show at the Farmers' Union Annual Dinner in Dewey County, and a special "Oklahoma Image Day" in Corn (pop. 409).

"Some of the libraries and librarians had never done any outreach service," Morgan said, "but the materials looked good and sounded good, and that gave them confidence in their own abilities."

"The photography exhibit brought in people who had never seen a library before," said a spokesperson for the Tulsa City-County Library.

Morgan ticks off the successes of Oklahoma Image. "Our goal was to make history come alive, and that happened," she said. "We wanted to focus community attention and support on the libraries, and that happened. But the most important thing was that it was a joyous project from the beginning. Everybody loved it."

In Oklahoma, that's known as a hogstomping good time. —Connie Cronley
Ms. Cronley teaches journalism and works in continuing education at the University of Tulsa.

"Oklahoma Image" / Gloria A. Steffen / Oklahoma Department of Libraries, Oklahoma City | \$429,000 | 1978-81 | Libraries Humanities Projects



Vermont's Public Libraries are Booked Solid

One icy evening last February, thirty or so residents of Wells River, Vermont, left their comfortable homes and walked or drove along the snow-bound streets and roads of the town. It was not a case of collective insanity, although, curiously, each of them carried a well-thumbed copy of *Wide Sargasso Sea*, a novel about a woman who is driven to madness. From fifteen miles in every direction of the small town, they made their way to the public library where they were welcomed by librarian Joy Pollender.

Outside it was 12 degrees below freezing, but inside the Wells River library, residents of the town quickly warmed themselves by gathering around a roaring wood-stove fire and listening to Elizabeth Baer, a lecturer in women's studies at Dartmouth College. She was speaking about *Wide Sargasso Sea*, Jean Rhys's modern interpretation of *Jane Eyre*, the subject of her Ph.D. dissertation then in progress. The residents of Wells River were also fired by the exchange of ideas that followed the lecture.

The evening at Wells River is being repeated all over Vermont, with novels by Doris Lessing and Emily Bronte and lectures by scholars from Norwich University, the University of Vermont, and Middlebury College. Wells River is just one of twenty-five towns, most of them small and rural, to participate in the reading and lecture program designed to engage scholars, townspeople and farmers, in a discussion of various aspects of society and literature. Implemented with funds from the National Endowment for the Humanities, and organized by Patricia Bates, program director of the Rutland Public Library in Vermont, the program begins with a reading list of novels, plays, and poems dealing with women in literature, myths in marriage, and portraits of Vermont life.

Similar reading and lecture programs funded in previous years by the Vermont Council for the Humanities were so successful that in 1980, Bates was urged to seek funding from the National Endowment for a larger, expanded series of programs throughout the state. News of the programs spread quickly among Vermont's 200 small library communities. "A library coordinator would contact me and say, 'I've read about your project. Can you bring it here?' Sometimes people in the community brought a news clipping into the library, and said to the librarian, 'Can we do this?' Once there is interest," says Bates, "I set up a committee of people in that community to decide which themes they want to discuss and how many books they want to order. Then I get in touch with a local college to arrange for a scholar to speak on books related to the chosen themes. And we choose discussion leaders from the communities as well."

One theme very popular among those participating in the "Women in Literature" discussion series was that of the Madwoman in the Attic. While few Vermonters have madwomen in their attics, they soon began to see how they might acquire them. *The Yellow Wallpaper*, for example, is a study in madness set close to home. This novella by nineteenth-century New Englander Charlotte Perkins Gilman is the story of a young mother painstakingly, lovingly, driven to madness by her well-intentioned husband. Often, and incorrectly,

anthologized as a ghost story, *The Yellow Wallpaper* probably spooked more than one Vermonter on the evenings it was dramatized in local libraries.

Arriving for what they thought would be the usual evening of intellectual discussion, audiences discovered the library lights dimmed and the chairs crowded around a bed where the young woman of the novella—played by actress Virginia Smith—has been confined to her room in her post-partum depression. “As her mind deteriorates,” explains Pat Bates, “she begins to ramble. She sees figures in the wallpaper, and the figures finally come to life.” The audience, representing the yellow wallpaper, is subtly drawn into the drama, then into discussion by a scholar commenting on the story.

Other reading in the series included Harriette Arnow's *The Dollmakers*, set in the working-class neighborhoods of Detroit, and Mary Wilkins Freeman's novel, *Pembroke*, about a New England town which might be any community of farms and small industries.

The "Myths in Marriage" series traces marriage from its traditional nineteenth-century form, to currently popular—or at least prevalent—alternative arrangements. Grace Paley's short stories are included in the latter section, which Bates and her scholars call "Something Old, Something New," for Paley's characters, especially the women in her stories, are constantly reevaluating their experience. They act out changes in ordinary relationships that have become the accepted "passages" of our lives, according to Barbara Bloy, who lectured on Paley's *Enormous Changes at the Last Minute* at several Vermont libraries. Husbands desert their wives, wives take lovers. Or—"fools for love," as Bloy comments, they stand ready to take back their wayward husbands at a moment's notice.

According to Bates, "The whole point of the program really is to plant the seed and then let it start growing." There is evidence that this is happening. Eighteen of the participating libraries have now formed a consortium to raise funds and organize similar reading and lecture programs in the future. Baer notes that the participants in the library programs make important friendships there. "They continue their discussions beyond the library programs."

Why do Vermonters flock to their local libraries on bitter winter evenings to discuss Doris Lessing or Emily Bronte? Baer thinks that lack of opportunities for continuing education in rural areas (and most of Vermont is rural) is one reason. "Winters in Vermont last seven months. Many people turn to alcohol or television. The library program offers hope." Project director Bates offers this explanation: "The whole program," she says, "has answered a tremendous need for people to come together for intellectual stimulation."

—Carolyn McKee

Ms. McKee is a Washington writer.

*"Humanities and the Public Libraries in Vermont"/
Patricia L. Bates/Rutland Free Library, VT/
\$110,835/1980-82/Libraries Humanities Projects*

Women in Literature



MYTHS IN MARRIAGE



*The Aldrich Public Library
presents a Book Discussion Series*

Wild And Popular - Jane Austen
Peacemaker - Mary Wilkins Freeman
Age Of Innocence - Edith Wharton
Beloved - Toni Morrison
The Awakening - Kate Chopin
The Great Gatsby - F. Scott Fitzgerald
The Death of a Salesman - Arthur Miller
A Proper Marriage - Doris Lessing
Holmes Run - John Updike
Evermore Changes in the Last Minute - Grace Paley
Portrait of a Marriage - Nigel Nicholson
Woman According to John - Irving Lerman
 These books will be discussed TUE TO THUR, WED, and FRI
 Discussion will begin Monday, September 14, at
 7:30 p.m. and will continue on alternate
 Mondays.

FUNDED BY THE NATIONAL ENDOWMENT FOR THE HUMANITIES

VERMONT LIFE



A scene from a discussion group in the Rutland Free Library, Rutland, Vermont; publicizing the "Myths in Marriage" program; a typical Vermont scene with perfect "sugar snow" and shirt-sleeve weather for gathering maple sap in Fairfield, Vermont.



Frederick Douglass, attributed to Elisha Hammond; archaeologists examine evidence of early man; the Prince and Princess of Wales in the Throne Room at Buckingham Palace; Thomas Jefferson, after a print by Desnoyers; facsimiles of the signatures to the Declaration of Independence.

The Humanities and the Federal Government

Ed. note: The following is a condensation of the Endowment's report to the Presidential Task Force on the Arts and Humanities. The paper was prepared by Geoffrey Marshall, Deputy Chairman of NEH.

What are the Humanities?

The legal definition of the humanities says nothing about the day-to-day experience of Americans with the humanities. In fact, it is perhaps fair to say that a pollster asking people on the street to describe their last encounter with the humanities would be greeted by blank stares and silence. Some would respond that they had had no experience with the humanities, or that they "haven't done that since school."

But these puzzled citizens would be wrong. Every citizen every day is surrounded by the humanities. The bulk of what every elementary and secondary school student is studying is the humanities—literature, language, history—but beyond formal study it is difficult to imagine anyone watching television, or reading a newspaper, or reading a book, or discussing current events who is not at the same time using the humanities and learning from them.

Every commuter who looks at what the person in the next seat is reading and says, "I read that book last week and I particularly liked the early part where. . ." is doing the humanities. Every conversation about corporate or medical ethics is a conversation in the humanities. Every time someone argues, "Where did you get a crazy idea like that? Do you really believe people are born criminals? . . ." the discussion is in the humanities.

Every Sunday's issue of the *New York Times Book Review* is entirely (ads excepted) in the humanities. The bulk of the articles in *Smithsonian* is in the humanities. When Prince Charles married Lady Diana the newspapers were full of genealogy, British history, and some would say, comparative anthropology. The Daughters of the American Revolution are interested in the humanities and so are members of the American Civil Liberties Union.

Much more could be said along these lines, but the basic point is simple: Americans live in a rich, diverse context of information and ideas that can be identified as "the humanities" and

yet that term is not used and not familiar. The commuters discussing a new book may or may not be willing to describe what they are doing as "literary criticism." They might find the term altogether too elevated and pretentious. But it is literary criticism just the same and one of the humanities.

The humanities also involve a paradox. On the one hand philosophy, history, and languages are often thought of as irrelevant, as the concern of professors in ivory towers while the rest of us are down to earth with our shoulders to the wheel. On the other hand, there is a broad consensus that the humanities are concerned with life's most significant questions. The humanities are simultaneously the date of the French Revolution and explorations of the meaning of existence itself.

A contrast is sometimes made between knowledge that is useful and knowledge that is pleasurable or interesting for its own sake. Nowadays, for example, one sees this distinction as undergraduates choose a college major. Students say, "English is all right, I guess, but what can you do with it?" In the fall of 1980, 24 percent of the college freshman class nationally said that they intended to major in business; 3 percent intended to major in the humanities.

When one steps back from the question of what knowledge guarantees employment in 1981 and takes a broader view of things, jobs become just one part, albeit an important part, of the mosaic that defines a civilization. When we speak of the Roman or Egyptian civilizations we are not speaking exclusively of the number of wine merchants or slave traders there were or even of the invention of paper and of our alphabet. Chinese civilization is a rich tapestry in which "the practical" is only part; history, literature, philosophy, jurisprudence and ethics are also a part.

Similarly, it is the humanities by and large that provide the answer to that most important question, "Who am I?" In America, we often begin to answer that question by stating what our job is, but if we go beyond that, the answer begins clearly to involve matters of history and ethics, "My family comes from. . ." "I am a Presbyterian." "My family all seem to be inter-

ested in possessions and our society reinforces that, don't you think?" We explain ourselves in terms of what we do and what we believe. We are revealed by what we admire and by our education. We help define ourselves by finding parallels in history and in literature: "She's just like a character in Dickens."

The humanities, then, are academic fields (e.g., history, languages); they are ways of studying reality (e.g., the interpretation of literature, the logical analysis of arguments about quality); they are practical (e.g., knowledge of Japanese or familiarity with the history and beliefs of the world of Islam); they are pleasurable (e.g., reading Emily Dickinson, touring a historic site); they are commonplace and everyday (e.g., historical information in *Newsweek*; a debate about the death penalty in a state legislature); they are esoteric (e.g., a Demotic dictionary, an archaeological exploration of Sardis); and they are familiar (e.g., an edition of the papers of Frederick Douglass, a biography of Thomas Jefferson).

The Federal Interest in the Humanities

The law creating the National Endowment for the Humanities begins with a critically important sentence:

The Congress hereby finds and declares that the encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter for private and local initiative, is also an appropriate matter of concern to the Federal Government.

A literary critic and a historian might notice something about the structure of that opening sentence. The sentence is constructed in such a way as to emphasize its most important part. In simplest grammatical terms, the sentence says, "Congress finds that encouragement of the humanities and the arts is appropriate." But the simplest terms are broken apart by the insertion of the key phrase: "while primarily a matter for private and local initiative." The first clause is not even grammatically complete (it has a subject but no verb) when that phrase is inserted.

The first sentence is a statement of principle as well as a statement of fact. The fact is that

support of the humanities is almost exclusively a matter of private and local initiative. More important, the first sentence implies a matter of belief: support *should be* primarily a matter of private and local initiative.

The exact relative scale of sources of support for the humanities is difficult to determine. Our nation has never kept data, even for educational institutions, that reveal how much money goes to the fields that are collectively called the humanities. But even without precise information there are some obvious generalizations. For example, billions of local tax dollars provide all but a very small fraction of the support for the nation's elementary and secondary schools. A substantial portion of the elementary and secondary curriculum is in literature, language, and history. There are about 3,200 colleges and universities in America. Some of them provide a technical or professional education only, but the vast majority offer some liberal arts programs and the first year of higher education is often devoted almost exclusively to the humanities. By far the majority of support for the humanities in higher education comes from state tax funds and private fees and contributions. Federal support for higher education is predominantly support for students rather than institutions. For example, of the approximately \$5 billion FY 1981 budget for higher education programs in the Department of Education, more than \$4.7 billion was in the form of student aid.

Local and state taxes provide the primary source of support for museums, libraries and historical societies as well. Some of these institutions are supported by income from endowments. In a few striking instances the endowments represent new gifts that appear to insure some security for the institution's health in the near future (e.g., the Getty Museum in Los Angeles, or the recent gift of \$105 million to Emory University in Atlanta). In most instances, however, endowment income is no longer sufficient to maintain institutions no matter whether they are as small as a local, two-room historical society or as large as the New York Public Library.

Humanities institutions are also supported by gifts from corporations, private foundations, and, most important, individuals. Data from the Challenge Grants program of the National Endowment for the Humanities reveal that individuals account for just over 46 percent of the match to the Federal dollars.

The Federal interest in the humanities, then, begins with the fact and the belief that the

dominant forces shaping and supporting the humanities must be private and local. But why is there a Federal interest at all? In one memorable passage in the original enabling legislation, Congress articulated a fundamental value of the humanities; it is through cultural and scholarly activity, the law states, that human beings can:

achieve a better understanding of the past, a better analysis of the present, and a better view of the future.

These achievements—better understanding, better analysis, and better view—are critical to the nation because (again quoting the bill): "democracy demands wisdom and vision in its citizens." The Federal Government supports the humanities because our form of government prospers when the citizens of the nation are provided with understanding, with the ability to analyze, and with a vision of the future. The humanities are in the national self-interest.

It may be a cliché to say that the strength of a democracy is its people, but it is not a cliché to recognize that national "strength" means more than physical and economic health.

In more practical terms, what is the Federal role? Again, the law is sophisticated and informative. The Federal role is limited, Congress states, but it can be symbolically significant.

... while no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry, but also the material conditions facilitating the release of this creative talent.

The creation of the two Endowments was itself of profound importance in creating an encouraging climate for the arts and humanities. Of equal importance is the provision of money to the agencies so that they might effect "the material conditions" for artists and scholars. Symbolism is empty without substance; the agencies must be able to act and to offer concrete help in the form of grants that

complement, assist, and add to programs for the advancement of the humanities and the arts by local, State, and regional, and private agencies and their organizations.

The Nature of Federal Support

Keeping in mind that the Federal role is complementary to local and regional efforts, Federal support focuses on those activities that transcend local boundaries. Federal support is focused on national humanities resources of four basic kinds: materials, ideas, individuals and institutions.

Materials as National Resources:

In order for the citizens of the nation to "do" the humanities, certain materials are needed. An obvious example is a *dictionary*. A dictionary is a critically important tool in the business of interpretation, analysis, and understanding. The creation of a dictionary, moreover, is a good example of a humanities project that does not usually have local or state boundaries. A Vietnamese-English, English-Vietnamese dictionary deserves Federal support because it is a Federal resource, useful to citizens everywhere who have an interest in the subject.

Other examples of humanities materials that are national resources are *editions* of the works of literary figures (such as the English poets John Milton and John Dryden), or of diaries (such as the diary of George Washington), or of letters (such as those of President Dwight Eisenhower and Supreme Court Justice Louis Brandeis), or of papers (such as those of Samuel Gompers and Frederick Douglass).

There are other tools of the trade that are



"Interpretive exhibits are national resources . . . materials gain meaning by providing the historical, literary, or philosophic context . . ."

national resources such as *bibliographies* and *indexes* and *catalogs* of collections that are held in individual institutions throughout the nation but which are nearly useless to the nation if scholars and other citizens do not know of their existence or what the collections contain. A catalog of manuscripts in a collection in North Carolina, for example, may contain the critical document for a historian in Wisconsin. Without the catalog, the historian might never know of the document, let alone use it.

Radio and television programs are also national resources because of the ease with which these media cross geographic boundaries. The Humanities Endowment has no interest in television or radio except as they are popular means to exchange information. Humanities programs on radio and television are national resources.

In a slightly different sense, *interpretive exhibits* are also national resources. Exhibitions of materials that gain meaning by providing the historical, literary, and philosophic context can be national resources under three conditions: when the exhibition itself travels to various cities and institutions; when the exhibition takes place at a major institution that is visited by thousands of Americans from throughout the nation; and when the exhibition is a model that can be adopted by institutions across the nation using their own holdings and resources.

Curriculum materials in the humanities are also national resources. A collection of slides of the artifacts of Greek and Roman civilizations, for example, can be used in any appropriate classroom in the nation. The same ability to "travel," to be useful nationwide, is found in films designed for school use that capture customs of other nations for study in anthropology or comparative religion, and in computer programs that assist in the instruction of foreign languages.

Models are another form of national resource. Sometimes called "lighthouse projects," these humanities activities take place in a local context but they provide examples for others throughout the nation. The model project might be very technical—such as exploring a new means to use computers to create a catalog of rare manuscripts—or it might be a matter of inter-institutional cooperation—such as a school history course that builds on the holdings and exhibits of local museums and the architecture of local buildings—or it might happen within a single institution—as when a college develops a new curriculum using faculty members already present in the college but oth-

The New York Public Library solicits funds to match a grant from the Endowment.





Detail of podium and white marble columns, Foro Boario: Round Temple, Rome.

erwise assigned to work in different departments or schools.

Ideas as National Resources:

Most valuable ideas are worth more the more widely they are known. An idea can be local in origin (most start with individuals, of course) but ideas are tested and certified as they pass from hand to hand or head to head. There are at least three major ways in which ideas are shared rapidly and efficiently. One means is through *meetings and conferences*.

Another form of idea-sharing is support of *new uses of existing resources*. These resources may be technological, material, or human. Technology in our day has often provided that efficiency and it is helping the humanities as well. For example, research libraries are now linking themselves together by computer in order to facilitate resource sharing and research. Computers are now also helping archaeologists list, catalog, describe, and compare the many findings that are made in conjunction with a "dig" and the exploration of the remnants of an earlier civilization.

Other efficiencies are possible, as well. For example, humanities institutions are exploring with greater frequency ways to share their material resources—particularly their collections. Inter-library loans are a familiar form of resource sharing, but so are traveling exhibitions, or loaned objects to complete a specific exhibition. The Folger Shakespeare Library uses its collections and its central location in Washington, D.C., to serve as a center for Renaissance and seventeenth- and eighteenth-century studies for colleges and universities in eight states which send faculty and students to the Folger to take part in seminars, lectures, and courses.

Human resources are the key to most educational institutions and humanities teachers and scholars throughout the nation are inventing and testing new ways to use themselves. Often the human resources capitalize on other material resources and the physical location to create such new activities as the Center for Southern Studies at the University of Mississippi, or Great Plains Studies at Emporia State College in Kansas. Lehigh University developed a new program in technology and society and the Massachusetts Institute of Technology created an undergraduate major in Language and Mind. Each of these instances built upon existing human, material, and technological resources to create new ideas and new programs for students.

Idea-sharing is often called dissemination by the Federal Government and dissemination

provides a major challenge to imagination and resourcefulness. There are many potentially useful ideas that die stillborn because others do not learn of them, and when ideas are not shared the result is often needless duplication of effort as individuals and institutions struggle separately to solve problems already solved elsewhere. There is no single method of effective dissemination, but additional means include the support of newsletters, the publication of books, the preparation of translations, underwriting of public lectures and debates, support of workshops and seminars, and provision of funds for travel so that individuals may learn from one another.

Individuals as National Resources:

History, literature, and philosophy are, in a sense, abstractions. Reality is made up of historians, literary critics, linguists, and philosophers. The ideas that should be shared are the products of individuals; the materials that are developed as national resources are developed by individuals; the institutions that facilitate the work of the humanities and make that work known to the public are simply buildings if they do not provide a setting for individual efforts.

The most familiar method of supporting the work of an individual is through the award of a *fellowship*. Unlike fellowships in the sciences and to some extent in the arts, the work of scholars in the humanities does not involve investment in equipment, in machines or materials. In most cases, humanities fellowships buy time—time to study and to write.

With limited funds available, competition for fellowship support must logically be national: the best ideas about American Revolutionary history might come from an individual who lives in Montana; an exciting new interpretation of Herman Melville can be produced by an individual who has never seen the sea. The heart of all national fellowship competitions is the process of review, and the process most valued by everyone involved, competitors and judges alike, is the peer review process, a process that itself must be national. In a competition to choose the best, most useful, and most promising humanities ideas, the applicant's peers are found throughout the nation. America's best linguists or philosophers or historians are not found in only one institution or only one state.

Another form of individual resource development is through support of *workshops and seminars* for humanities teachers at all levels of education. Workshops and seminars are means of sharing ideas, and they can also offer numbers of teachers the opportunity to work together in the joint development of new courses and curricula; to study with a leading expert and use the resources of a major library; and to learn from one another. Once the workshop or seminar has concluded, the teachers return to their classrooms throughout the country and a new

Pecolia and Theresa Warner display their folk craft in Yazoo City, Mississippi.



group of teachers takes their places in a fresh round of seminars and workshops—a cycle that affects individuals, but has a national impact.

There is another form of national support for projects involving individuals that is much broader in impact and that is support for projects that create *bridges between the scholarly world and the public at large*. In these projects the individuals being served are not exclusively humanities professionals, but are instead the broadest possible range of American citizens, all of whom are learning from the humanities and in that way moving toward the fundamental goal of Federal support: "democracy demands wisdom and vision in its citizens."

Projects of this sort take a variety of forms: for example, interpretive exhibits, humanities projects on television, public debates and



Morton Broffman

discussions, model programs in public libraries, the development of humanities reading materials and programs for retired persons, or those sharing an interest that grows from occupation (e.g., hospital workers) or interest (e.g., the League of Women Voters). The common thread of all such projects is that they serve an audience that is not academic by providing humanities activities that are designed and carried out by scholars in the humanities. They are bridge-building projects that treat individuals as national resources.

Institutions as National Resources:

Most American institutions—schools, colleges, museums, libraries, historical societies—began with either private philanthropy or local tax dollars. Apart from a handful of institutions in Washington, D.C., and a few elsewhere, there are almost no "Federal" cultural institutions.

Because most institutions are local, the Federal role must be to "complement and assist." As has already been mentioned, for example, Federal support for higher education is limited almost exclusively to student aid. Similarly, Federal institutional support for museums and libraries is very limited, and no local institution survives primarily because of direct Federal sustaining support.

The success story of the 1970s for institutional support has been the design and implementation of the Challenge Grants program. This program exemplifies the basic Federal stance of *following* private and local initiative (three non-Federal dollars must match every one Federal dollar) while at the same time Challenge Grants contribute to "material conditions facilitating the release of creative talent." Challenge Grants foster the development of continuing non-Federal support for the nation's humanities institutions, but they do so by playing

a role that is subsidiary to private and local support. Challenge Grants have, in four years, created one-quarter of a billion *new* dollars in support of humanities institutions throughout the nation.

Continuing Issues

There are a large number of issues, or perhaps "tensions" would be a better term, that are present in the conduct of a Federal program of support for the humanities. Sometimes several of these tensions are present in a single application.

What follows is an outline of some of the issues or tensions that shape daily decisions and that provide much of the dynamics in the evolution of policy. While most of these issues can be resolved for a moment or for a longer period, most of them pop up again and again as time passes.

—There is inevitable tension between local ideas and national policies. How should local ideas be solicited? How should they be assessed? Should they determine national policy? If not, how should national policy be determined? The National Endowment for the Humanities accepts only unsolicited proposals (that is, proposals that originate in ideas and needs in the field and not in Washington). These applications are then reviewed by experts not on the staff of the agency. Is that process sufficient to insure that local ideas prevail over national policies?

—What is the proper blend of local and of national resources? For example, what is the best way to make a single object or an entire collection in a museum a national rather than a local resource? Should people go to the resource or should the resource travel? What items should be "owned" by everyone who wants to own them: for example, should the Federal Government support the preparation of an edition of the writings of Walt Whitman so that every library can have a copy?

—Should the Federal effort in support of the humanities make a distinction between "high culture" and "mass culture"? Should both be supported? Should one receive more support than another? Should, for example, support be offered for the translation of a Chinese document that is of urgent importance to a handful of scholars of Chinese civilization or should that same support be directed to the translation of a work of literature that is certain to be widely read and appreciated?

—Should the Federal role be to sustain humanities activities or to initiate them? Traditionally, Federal grants have provided "seed money," money to start a project but not to keep it

The Folger Shakespeare Library is a national center for Renaissance and seventeenth- and eighteenth-century studies.



"Human resources are the key to most educational institutions and humanities teachers . . . are testing new ways . . . to create new programs for students."

going. Should that remain the guiding principle? If so, does it apply to a multi-year project such as the creation of a dictionary? For example, does it make sense to support a dictionary only through the letter M? Are there some institutions that are genuinely national institutions deserving continued Federal support? How can they be identified?

—How should a Federal effort in support of the humanities respond to cultural pluralism? Our national motto is *E Pluribus Unum*—"out of many, one." Should we ignore the current vigorous interest in ethnic heritage, in local history, in Native American languages and customs?

—What does "quality" mean in the humanities? Does support of quality imply support of only the tested product, only the senior scholar as opposed to the young person just beginning to explore serious study of the humanities? Can there be equitable support of both?

—What is the appropriate way to approach a public audience with humanities projects? Is the audience passive or active? That is, is the non-academic public an audience to be lectured to (written for, shown something) or is it a group that should participate (to discuss, to do research and to write)? Are the humanities something to be learned, and if so, how does that learning take place outside of school?

—Does a Federal program have a special obligation to reach out to serve the broadest possible public? If not, then why should everybody's tax money support activities that benefit only a few? Conversely, what is there to reach out with if the government does not support the work of the relatively small number of individuals and institutions of highest quality? What is the proper balance between the creation of new knowledge, often the work of a few, and the sharing of that knowledge with many?

—How much support should go to institutions and how much to individuals? A historian, for example, cannot work as a historian without libraries, archives, museums. However, would there be any point in maintaining an archive or a library if individuals could not find the time to use them or the money to travel to them? How much support should be offered to the creation of new knowledge and how much to the conservation of the knowledge we have?

Measuring Progress

There are ways to measure progress in the humanities, but they are not always the same ways one measures progress toward completion of a project. Almost all projects have a specific, quantifiable goal: to build 2,000 miles of interstate highway, to replace equipment in a plant, to discover a vaccine against polio. Specific hu-

manities activities also have goals: to compile a dictionary, to develop a course for the classroom, to edit letters, to mount an exhibition.

However, in a world heavily influenced by science and technology we have come to think of most issues as *problems* and to assume that for most problems there are *solutions*. Problems imply answers. In science—at least theoretically—a satisfying explanation of a problem is one that explains every significant happening or characteristic associated with the problem. The theory of gravitation (modified by Einstein) explains the behavior of *all* falling bodies *everywhere*. That theory explains why a brick made of lead falls as it does in a vacuum and why a feather falls as it does in the deepest part of a mine.

One might imagine such theoretical completeness about some issues in the humanities, but not about the most important issues. One has only to ask humanities-type questions to recognize immediately that the questions are open-ended and rich with possibility. For example: "What is the meaning of the American Revolution?" "What is the meaning of *justice*?" "What is the meaning of *Hamlet*?" We are not likely to obtain single answers or theories about these questions that will satisfy *all* of our significant concerns for any significant period of time. Scientists are in the second century of using certain theories in genetics, for example, but hardly any answer to the question "What is justice?" has ever satisfied philosophers for as long as one hundred years.

Although Federal support for the humanities takes place in terms of specific projects, the



An anonymous artist's conception of Paul Revere's famous ride on the night of April 18, 1775.

most important questions are certainly continuing questions.

Nevertheless, we can measure progress in the humanities. We make progress whenever we learn more than we knew before. We make progress whenever intuition or analysis shows us another possible interpretation that is clear, that acknowledges the context of the object under study, and that satisfies us when we apply it. We make progress when more people share the pleasure that others feel as they study history, literature, and philosophy. And we make progress when we have facilitated the emergence of new ideas, the sharing of those ideas, and the testing of them.

There may come a time when we feel we have collected enough information about the nineteenth-century whaling industry in New England; it is difficult to imagine a time when we will have learned all there is to be learned from *Moby Dick*.

RECENT NEH GRANT AWARDS

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

Archaeology & Anthropology

Archaeological Institute of America, NYC; Peter S. Allen: \$40,955. To compile a catalog of archaeological films and other audiovisual materials for educational institutions, archaeological societies, libraries, museums, and other interested groups. *EH*

Channel One of Nashville, IN; Dorothy L. Stewart: \$2,500. To enable youth to study the cultural and historical significance of crafts in rural southern Indiana. *AZ*

Harvard U., Cambridge, MA; Jane A. Scott: \$6,000 FM. To publish an illustrated book about metal-working in western Turkey based on evidence revealed in excavations supported by NEH. *RP*

Institute for the Study of Human Issues, Philadelphia, PA; Betty Crapivinsky Jutkowitz: \$3,913. To publish the first English translation of *The European Folktale* by Max Luthi, the leading Grimm fairy tale scholar of the German-speaking world. *RP*

Johns Hopkins U., Baltimore, MD; Richard S. Price: \$25,000. To prepare a new edition of Stedman's "Narrative of a Five-Years' Expedition," a first-hand account of slave society in the Americas. *RE*

Louisville Art Gallery, KY; Roberta L. Williams: \$2,500. To conduct a collaborative project of the public library and the Gallery, in which children will develop family folklore projects with video tape and still photography. *AZ*

Owensboro Area Museum, KY; Donald M. Boorman: \$5,000. To enable area youth to study local petroglyphs and artifacts to learn basic archaeological and research techniques and gain an understanding of local culture. *AZ*

Florette M. Rechnitz, Teaneck, NJ: \$9,000. To translate and annotate approximately 45 orally composed and transmitted Romanian traditional ballads. *RL*

U. of Massachusetts, Amherst; Leone Stein: \$6,159. To publish *Faded Portraits* by E. Breto de Nijs, a novel dealing with the confrontation of the Dutch colonists with the culture of the tropical Indies. *RP*

U. of Mississippi, University; Maude S. Wahlman: \$40,000 OR; \$15,000 FM. To document, analyze and interpret Southern folk arts as preservers of religious ideals, ethnic traditions regional values and aesthetic choices. *RS*

U. of Oklahoma, Norman; John Drayton: \$4,500. To publish an edited translation of Karl Wiese's account of his activities as leader of an unofficial Portuguese mission to the king's court in the Zambezi River valley of East Central Africa, 1888-1891. *RP*

U. of Pennsylvania, Philadelphia; Stuart J. Fleming: \$38,625. To conduct extensive studies of metal artifacts and metalworking remains held in the University Museum collection from the third and fourth millennia B.C. from two Mesopotamian sites. *RO*

U. of Texas, Austin; John H. Kyle: \$2,000. To publish *An Epoch of Miracles: Oral Literature of the Yucatec Maya*, a book about present-day Mayan myths. *RP*

Worcester Public Library, MA; Carolyn B. Noah: \$5,000. To conduct workshops for youth on folk motifs of local minority cultures, including Irish music, Chinese puppetry, sign language, Afro-American storytelling, Scandinavian crafts. *AZ*

Arts—History & Criticism

Allegheny Intermediate Unit, Pittsburgh, PA; Kenneth Chuska: \$9,997. To develop a special curriculum for fifth- and sixth-grade students focusing on the architecture of downtown Pittsburgh and surrounding communities. Teacher training and a series of five slide/tape programs will be included. *ES*

American Music Center, NYC; Russell Merritt: \$10,350. To complete cataloging of the published and unpublished music scores in the AMC, their entry into the New York Public Library's RLIN data base, and a printed catalog of AMC's orchestral and opera/stage works. *RC*

Architectural History Foundation, NYC; Julianne J. Griffin: \$5,000 FM. To publish the third volume of the architect Le Corbusier's sketchbooks (1954-1957). *RP*

Jason F. Berry, New Orleans, LA: \$32,500. To study New Orleans families that have passed on professional musicianship from one generation to the next since World War II. *RS*

California Institute of the Arts, Valencia; Jeanette C. Gadt: \$50,000. To produce four pilot courses in arts criticism. *EP*

City of Clearwater, FL; Betty J. Pucci: \$5,000. To plan a project in which Florida youth will study Vaudeville as a theatrical form and way of life. *AZ*

Ter J. Ellingson, Madison, WI: \$25,000. To conduct the first intercultural comparative study of Buddhist music. *RO*

Greater Portland Landmarks, Inc., ME; Thomas C. Hubka: \$18,000. To study 19-century connected farm architecture in northern New England. *RS*

Lincoln Center for the Performing Arts, Inc., NYC; Larry E. Condon: \$50,000 OR; \$50,000 FM. To develop a conceptual framework for aesthetic education in the K-12 curriculum and to design, field test, revise, and publish professional practices in aesthetic education. *ES*

Meigs County Public Library, Pomeroy, OH; Ellen Bell: \$5,000. To conduct activities to help children appreciate illustrations in children's literature. *AZ*

Moravian Music Foundation, Winston Salem, NC; Jeannine S. Ingram: \$25,000 FM. To continue a study of musical activity in the Moravian communities of Bethlehem, PA and Winston-Salem, NC in the late 18th century. *RO*

Netherlands-American Bicentennial Commission, Washington, DC; Charles R. Tanguy: \$50,000. To produce *The Guide to Dutch Art*, a detailed list of works in the U.S., and to mount a traveling art exhibition profiling 17th-century Dutch culture. *AD*

Pennsylvania State U. Press, Univ. Park; John M. Pickering: \$6,000. To publish an annotated edition of a collection of 148 chansons of Renaissance secular music, offering a cross section of Parisian musical tastes of the time (16th century). *RP*

U. of Chicago, IL; Philip Gossett: \$51,000 FM. To prepare a critical edition of the works of Giuseppe Verdi presenting the first authentic versions of Verdi's operas and songs, sacred music and chamber music based on the composer's handwritten scores. *RE*

Yale U., New Haven, CT; Vivian Perlis: \$73,093. To continue to research, preserve and collect through an oral history study memoirs of those directly involved in 20th-century American musical activities. *RO*

History—Non-U.S.

Churchill Center for Learning Disabilities, NYC; Linda S. Sharp: \$75,000. To train teachers and produce teaching aids and new curriculum units to teach the humanities to learning disabled children by having them research and write about the lives of people who succeeded in life despite learning problems. *ES*

Indiana U., Bloomington; Howard D. Mehlinger: \$57,156. To conduct a summer institute for high school teachers to create instructional materials to give a more balanced treatment of women in history. *ES*

Thorkild Jacobsen, Bradford, NH: \$6,000. To continue the translation of *A Sumerian Sourcebook* to add further texts and notes to the Sumerian corpus. *RL*

Madison Art Center, WI; Thomas H. Garver: \$5,000. To conduct workshops and a traveling exhibition researched and created by youth about the impact of printing and printmaking on society from the Renaissance onward. *AZ*

Museum of Fine Arts, Boston, MA; Cynthia S. Stone: \$5,000. To enable the Museum and the Museum of the National Center of Afro-American Artists to develop activities and materials that will encourage children's appreciation of African folklore, history and traditions. *AZ*

Northern Illinois U. Press, DeKalb; Mary L. Livingston: \$3,913. To publish a study by Mary Kay Vaughn, based on economic and statistical analyses, of public schooling and the Mexican Revolution of 1910. *RP*

Pan American U., Edinburg, TX; Kenneth R. Bain: \$59,458. To conduct a cooperative effort between university and secondary school history faculty to improve teaching of history in 8th-11th grade classrooms in south Texas. *ES*

Polish Community Center of Buffalo, NY; Peter Linkowski: \$2,500. To enable youth to research the history and culture of Poland. *AZ*

Princeton U. Press, NJ; Sanford G. Thatcher: \$3,000. To publish a statistical analysis of Burry St. Edmunds to show the transformation of a medieval English community dependent on its abbey into an important regional center. *RP*

Stanford U., CA; Leon E. Seltzer: \$2,500. To publish Laura Engelstein's account of working class organization and activities in Moscow (1905), one of the Russian Revolution's main centers of labor agitation and militancy. *RP*

Stanford U., CA; Leon E. Seltzer: \$3,500. To publish a detailed examination of the work of the National Society for the Prevention of Cruelty to Children, one of the major philanthropic organizations of late Victorian and Edwardian England. *RP*

Temple U., Philadelphia, PA; David M. Bartlett: \$2,000. To publish a work about women in 19th-century Western Europe focusing on living patterns. *RP*

U. of Arizona, Tucson; Stephen H. West: \$8,150. To continue research and annotation for a translation of the "Tung-ching meng-hua lu," an important study of Chinese civilization. *RL*

U. of California, Los Angeles; Robert I. Burns: \$2,394. To prepare for a computer tape an NEH-supported edition of 2500 characters of 11th-century Spain. *RT*

U. of California Press, Berkeley; Karen M. Reeds: \$2,500. To publish the earliest extant fiscal accounts and related records of Catalonia. *RP*

U. of Michigan, Ann Arbor; Robert E. Cole: \$4,912 OR; \$3,654 FM. To translate a Japanese collection of papers on new archaeological techniques. *RL*

History—U.S.

Affirmative Learning Services, Detroit, MI; Imani A. Humphrey: \$2,500. To plan a youth investigation of the history of blacks in Detroit as revealed in the records and oral histories of the churches, archives, libraries and personal collections, to culminate in a museum exhibit for statewide circulation. *AZ*

Alexandria City Public Schools, VA; Jack K. Henes: \$9,752. To train 15 teachers in the uses of local history resources in the community to improve instruction in fifth and seventh grade U.S. history classes. *ES*

American Political Science Association, Washington, DC; Sheilah Mann: \$100,747. To produce a sourcebook for teaching about the U.S. Constitution in eleventh and twelfth grade government and history classes. *ES*

Amherst-Pelham Regional School District, MA; Margaret L. Clardy: \$95,000. To develop a curriculum guide for the teaching of New England local history in secondary schools. *ES*

Arlington Public Schools, VA; Seymour B. Stiss: \$62,182. To train teachers and develop curriculum units to focus on the role of architecture and the design process in U.S. social history. *ES*

Aspira, Inc. de Puerto Rico, Rio Piedras; Rafael A. Torrech: \$5,000. To conduct workshops for members of youth clubs to research and analyze the lives of the people their schools were named for, and write biographies and bibliographies for publication. *AZ*

Bellport Memorial Library, NY; Barbe J. Bonjour: \$2,500. To conduct a project for youth, ages 13-21, about the history of and search for the shipwrecked S.S. *Savannah*. *AZ*

Bishop Museum, Honolulu, HI; Janthina R. Morris: \$2,500. To plan an exhibit of "trunks" containing historical items that were brought by each of the major cultures that immigrated to Hawaii. Youth will collect the materials and give presentations about trunk contents. *AZ*

Boston U., MA; John B. Armstrong: \$20,000. To produce an account of the historic preservation of the village of Harrisville, NH, the only early 19th-century industrial community in America still in its original form. *RS*

Brass Workers History Project, Waterbury, CT; Jeremy H. Brecher: \$61,500. To study the labor history of Waterbury, a classic second-generation New England milltown once a national center of the brass and copper industry. *RS*

Channel One of Cedar Rapids, IA; Linn S. Bartunek: \$2,500. To enable local teenagers to record oral histories from elders in the community to be collected in an oral history library and for the publication of a semi-annual magazine. *AZ*

Concord Public Schools, MA; Charlotte Pierce: \$5,669. To conduct an exchange project allowing elementary school students in Concord to study the local history of Lowell during the industrial revolution, and Lowell students to study the local history of Concord during the colonial period. *ES*

Cooperative Camps for Children, Berkeley, CA; Sherry Keith: \$2,500. To plan a summer camp program for multi-racial and multicultural urban youth on the history of women and ethnic groups. *AZ*

Creativity Center, Kalispell, MT; E.B. Eiselein: \$2,500. To produce a cable TV series by and for young people about the history of Flathead Valley, Montana. *AZ*

DePaul U., Chicago, IL; Barbara R. Reque: \$2,500. To plan a youth investigation of the history of blacks in Detroit as revealed in the records and oral histories of the churches, archives, libraries and personal collections, to culminate in a museum exhibit for statewide circulation. *AZ*

\$9,911. To develop a Chicago history unit for grades 5-8, focusing on personal decision making in economic situations in the early 1800s, the early 1900s, and the current decade. *ES*

Eastern Connecticut State College, Williamantic; Irene Glasser: \$2,500. To plan a project in which youth will gather historical data and write a media script about ethnic migration to this factory city. *AZ*
Fairbanks Museum and Planetarium, St Johnsbury, VT; Charles C. Browne: \$31,615. To develop experiential curricula in rural history for students in grades 3-8, using the Museum's resources and emphasizing field studies in local communities. *ES*

George Washington U., Washington, DC; James O. Horton: \$59,981. To study the impact of social and economic conditions on the Afro-American communities in 10 northern cities during the pre-Civil War period. *RS*

Gibbes Art Gallery, Charleston, SC; Paul C. Figueroa: \$2,500. To enable youth to develop a walking tour of Charleston to acquaint local youth with the city's unique cultural heritage and architecture. *AZ*

Girl Scouts of Greater Philadelphia, PA; Mary E. Connell: \$2,500. To conduct an oral history project by Girl Scouts about Girl Scouting in the greater Philadelphia area from 1917. *AZ*

Gowanus Canal Community Dev. Corp., Brooklyn, NY; James Albano: \$5,000. To enable students to study the economy, history and ecology of the Marine Terminals, Gowanus Canal and the waterfront community of South Brooklyn. *AZ*

Great Neck Union Free School District, NY; Zita Areman: \$10,000. To assemble and catalog resources, records, films, etc. for the teaching and study of local history in grades K-5; to prepare teaching materials and lesson plans; and to train teachers. *ES*

Henrico County Schools, Highland Sprg, VA; Elsie J. Pelfrey: \$10,000. To conduct a teacher-training institute using Colonial Williamsburg as a learning laboratory, emphasizing interdisciplinary study of the 18th century, and stressing the process of historical research and methodology. *ES*
Historic Annapolis, Inc., MD; Lorena S. Walsh: \$48,180. To study Annapolis and Anne Arundel counties in the context of their social and economic development, 1649-1776. *RS*

Indiana State U., Terre Haute; James R. Constantine: \$40,000. To collect, validate and edit for publication the correspondence of Eugene V. Debs, a major figure of the American labor and socialist movements in the late 19th and early 20th centuries. *RE*

Institute of Early American History & Culture, Williamsburg, VA; Thad W. Tate, Jr.: \$3,075 FM. To hold a conference on the southern backcountry during the American Revolution, and thus encourage the study of political and social change in this region. *RD*

W. Sherman Jackson, Oxford, OH; \$28,000. To study Lyndon B. Johnson and black Americans, 1935-1954, when Johnson was first a state administrator, then a U.S. Congressman and Senator. *RS*
Johns Hopkins U., Baltimore, MD; Henry Y. K. Tom: \$10,000 OR; \$5,000 FM. To publish Volumes 10 and 11 of *The Papers of Dwight D. Eisenhower*, covering the period 1948 to 1950. *RP*

Museum of History and Industry, Seattle, WA; James R. Warren: \$5,000. To conduct with the local Campfire organization a 6- to 8-week series of activities to provide youth with an understanding of the heritage of the Northwest. *AZ*

New England Historic Genealogical Society, Boston, MA; Nathaniel Shipton: \$5,355. To microfilm the Corbin Collection, local records that provide the most comprehensive source of information about those who left Massachusetts to settle the interior of the Commonwealth. *RC*
New Jersey Historical Society, Newark; John A. Herbst: \$5,000. To conduct a one-week summer institute for secondary schools at a living history museum village. *AZ*

New Visions for Newport County, Inc., RI; Edward F. Watkins: \$5,000. To research, produce and evaluate a film, slide show and video-tape presentation with accompanying resource kits by and for youth on the black history of Newport County, R.I. *AZ*

New York Public Library, NYC; Lillian

Morrison: \$2,500. To conduct a series of workshops for youth to explore the poetry of social commentary and its influence on U.S. history and to write poetry expressing reactions to contemporary issues. *AZ*

Newton Public Schools, Newtonville, MA; Paula M. Evans: \$78,976. To provide a local history curriculum for high school juniors and seniors in Boston and Newton, Mass.; to establish education networks with local history resources; to implement a teacher training program; and to publish a local history guidebook for national dissemination. *ES*

Oakland Museum Association, CA; Robert Flasher: \$5,000. To conduct classroom activities, visits to galleries and an on-site living history program through which fourth-graders will learn of the gold rush period and the lives of gold miners, c. 1860. *AZ*

Pekin Public Library, IL; William C. McCully, Jr.: \$2,500. To enable youth to create video cassettes about the history of Pekin that will be made available to the public through the library. *AZ*

Plimouth Plantation, Plymouth, MA; Richard L. Ehrlich: \$65,000. To develop living history curriculum materials on Native American and Anglo-American cultures in 17th-century Massachusetts. *ES*

Project Save, Baton Rouge, LA; Joyce B. Duhe: \$2,500. To plan youth participation in a study of the history of Scotlandville to be conducted by a group of adults in this small black community. *AZ*

Research Foundation of CUNY, NYC; Herbert G. Gutman: \$400,000. To develop a social history curriculum for adult workers in labor unions that is adaptable to other audiences. *AD*

Rhode Island Historical Society, Providence; Harold E. Kemble, Jr.: \$2,370. To process the records of the Bristol-Warren Custom House. *RC*

Ridge High School, Basking Ridge, NJ; Elaine S. Lent: \$2,500. To enable youth to produce a photograph series of the history of the Great Swamp. *AZ*

Seekonk High School, MA; Francis L. Mooney: \$9,907. To develop tools and a curriculum guide to teach the history of Seekonk in high school. *ES*

Sioux City Art Center, IA; Marilyn Laufer: \$2,500. To produce a publication by teenagers about the architecture of Sioux City, its history and culture, and analyses developed from research and work with humanities professionals. *AZ*

Staten Island Children's Museum, NY; Aline H. Ries: \$39,700. To conduct a collaborative project by the Museum, School District 31, and Bank Street College to develop a curriculum, instructional materials and teacher training on local history for 4th-grade students. *ES*

Township of Ocean School District, Oakhurst, NJ; Martin Lefsky: \$2,500. To plan a model program in which a book will be written by high school students about the history and culture of the community. *AZ*

U. of Illinois, Urbana; Roger G. Clark: \$6,550. To publish Volume XI of the *Booker T. Washington Papers*, 1911-1912. *RP*

U. of Maryland, College Park; Stuart B. Kaufman: \$57,418 OR; \$28,000 FM. To select and edit for publication 12 volumes of the papers of Samuel Gompers and prepare a comprehensive microfilm edition of his papers. *RE*

U. of Nebraska, Lincoln; Stephen F. Cox: \$4,448. To produce the second volume of a trilogy in which J.M. Sosin studies the roots of the American Revolution. *RP*

U. of Nevada-Reno; Len L. Trout: \$53,528. To train primary and secondary school social studies and language arts teachers, curriculum consultants, librarians, and historical society staff in the use of local history resources. *ES*

U. of Northern Colorado, Greeley; Robert W. Larson: \$16,000. To study the Populist movement in the U.S. Mountain West during the 19th century. *RS*

U. of Northern Iowa, Cedar Falls; Lynn E. Nielsen: \$44,350. To develop primary source materials and classroom guides on Iowa history for elementary and junior high school levels. *ES*

Virginia Historic Landmarks Commission, Richmond; Alain C. Outlaw: \$55,277. To document and analyze colonial and early federal artifacts from the site of Virginia's Drummond House to gain a better understanding of the formative years (1650-1810) of the southern plantation

system. *RO*

Waterford Foundation, Inc., VA; Anne C. Felton: \$2,500. To plan a project in which students will experience first-hand education in a one-room school that served the black community for 100 years. Youth will investigate the differences in community structure, economics, sources of energy, and attitudes between past and present. *AZ*

Worcester Girls Club, MA; Karen Murphy: \$2,500. To enable 12- to 15-year-olds to research, study and present local history by writing a project plan, keeping records and studying population movements, economic factors in neighborhood change, and the value of local traditions. *AZ*

YWCA of Greater Lowell, MA; Robin Baslaw: \$2,500. To plan for youth to document the history of Lowell immigrant women. *AZ*

Yale U. Press, New Haven, CT; Maureen L. Bushkovitch: \$5,000. To publish vol. 22 of *The Papers of Benjamin Franklin*. *RP*

Interdisciplinary

Allentown College of St. Francis de Sales, Center Valley, PA; Annette L. Benert: \$49,961. To provide interdisciplinary courses with a coherent humanities structure within the general education requirements of the college. *EP*

Alpena Community College, MI; Terry A. Hall: \$50,000. To develop an Interdisciplinary Studies Division for faculty development and the cultivation of experimental approaches to the teaching of the humanities. *EP*

American Council on Education, Washington, DC; Frank J. Atelsek: \$99,751. To support the Higher Education Panel, a statistical sample of U.S. colleges and universities which is the basis for a rapid-response survey system upon which NEH draws. *OP*

Antioch College, Yellow Springs, OH; Elaine E. Comegys: \$48,352. To produce two pilot courses in cross-cultural education—"Introduction to Cross Cultural Education" and "Understanding a Plural Society"—including such topics as identity, prejudice and the meaning of ethnicity in the U.S. *EP*

Art Resources for Teachers & Students, NYC; Mary N. Scherbatskoy: \$35,200. To design and implement 12-18 classroom projects in Chinese, Hispanic, and mainstream western humanities for elementary school students. Teacher training, resource booklets, and broad dissemination will be included. *ES*

Aspira, Inc. of New Jersey, Newark; Maria H. Zabala: \$5,000. To research, dramatize, and discuss issues critical in the history of Puerto Rico by high school students under the supervision of social studies faculty and graduate students. *AZ*
Balziskas Museum of Lithuanian Culture, Chicago, IL; Antanas Saulaitis: \$2,500. To plan a series of events and activities focusing on the history and literature of Lithuania to enable Lithuanian-American youth to find a new understanding of their heritage. *AZ*

Blue Valley Unified District #229, Shawnee Misn., KS; Gary L. Gordon: \$3,637. To enable a consultant to help design an American humanities curriculum for secondary schools. *ES*

Boston U., MA; Sam B. Warner, Jr.: \$38,000. To develop the history of the Boston metro region in the 20th century built around the lives of 18 successful Boston residents, linking major events of the century with their biographies. *RS*

Bryn Mawr College, PA; Mary M. Dunn: \$40,655. To introduce a series of freshman seminars on the new interdisciplinary scholarship on women into the undergraduate curriculum. *EP*

Burlington City Schools, NC; Lebame Houston: \$25,000 OR; \$25,000 FM. To conduct a two-year project involving North Carolina secondary school students, teachers, local cultural resources and the community at large in research and a living history interpretation of the historic, literary, cultural, and artistic aspects of the English Renaissance. *ES*

Central Agency for Jewish Education, Denver, CO; Leona Fox: \$5,000. To develop Jewish-studies curriculum kits by high-school-age students for grades 1-6. *AZ*

Clark County Community College, N. Las

Vegas, NV; Joan Doggrell: \$35,556. To create and test three humanities modules—"Service Ethics," "Marketplace Ethics," and Technology in Literature"—to be incorporated into selected occupational courses. *EP*

College of Eastern Utah, Price; Lewis K. Shumway: \$47,493. To broaden the humanities course offerings of this isolated, predominantly Native American college. Visiting instructors will team teach humanities courses with resident faculty; a revised curriculum will be developed and public lectures will be provided to the community. *EP*

Community College of Allegheny County, Monroeville, PA; Alfred V. Hanley: \$50,000. To integrate the humanities with the social and natural sciences through four team-taught courses which will serve as the basis for a transfer program in the liberal arts. *EP*

Desert Botanical Garden, Phoenix, AZ; Ruth Greenhouse: \$2,500. To plan garden tours, planting, harvesting and other activities for Indian teenagers which will enable them to study agricultural methods as they relate to the culture of Native American people. *AZ*

Dixie College, St George, UT; Allan D. Payne: \$33,036. To revise the present humanities course and implement three new courses—"Technology, Growth, and the Environment," "Aging, Dying, Death," and "Utopias in Life and Literature, Past and Present"—to attract larger numbers of adult-aged students to the humanities. *EP*
East Tennessee State U., Johnson City; James L. Odom: \$46,701. To create a 15-semester-hour liberal arts and sciences pilot program within the General Education Core for pre-professional students. *EP*

Eastern Washington U., Cheney; Eileen M. Starr: \$49,751. To develop curriculum materials which integrate concepts from astronomy and mythology of the stars in eight cultures into English, fine arts, social studies, and humanities courses in secondary schools. *ES*

Edmonds Community College, Lynnwood, WA; Barbara G. Morgridge: \$49,958. To conduct a pilot program of two team-taught, interdisciplinary humanities courses—a three-hour core course and a one-hour satellite course with nine different modules—for vocational students. *EP*

Florida Junior College at Jacksonville; Beulah M. Flournoy: \$39,984. To conduct a pilot program of three ethnic studies courses, related faculty workshops and identification of community resources for the study of U.S. ethnic heritage. *EP*

Florida State U., Tallahassee; Kathleen A. Deagan: \$20,977. To continue archaeological investigation of 16th-century Spanish Florida to learn about the Indian component of the St. Augustine community. *RO*
Good Neighbor Settlement House, Brownsville, TX; Aida Garcia: \$2,500. To enable youth to plan a study of Chicano culture and history. Participants will work with humanities professionals, take oral histories and use the information they gather for presentation in dramatic or written form. *AZ*

Gustave Hartman YM-YWCA, Far Rockaway, NY; Diane Gorenstein: \$5,000. To develop a permanent record of experiences of Russian immigrants. Activities are designed to enable Russian immigrant adolescents to increase their language, research and planning skills and their understanding of American culture and the immigrant experience. *AZ*

Walter D. Kamphoefner: \$21,000 FM. To conduct a historical study of the German emigration from Westphalia to three towns in Auglaize County, Ohio, in the 1830s and 1840s to test the current hypotheses on acculturation. *RS*

Latah County Historical Society, Moscow, ID; Mary E. Reed: \$42,000. To conduct historical research into six communities in the Pacific Northwest to produce a study of three pairs of small communities that will test in a comparative framework such factors as the impact of universities on small communities. *RS*

Louisiana State U., Baton Rouge; John J. Weaver: \$50,000. To prepare and teach three interdisciplinary pilot courses designed to give students and faculty members from business and humanities departments a better understanding of the modes of thought and issues central to the disparate disciplines. *EP*

Lumbec Regional Development Associa-

tion, Washington, DC; Helen M. Sheirbeck: \$5,000. To enable Indian youth in Maryland and North Carolina to write the oral history of the Lumbee and Haliwa Indians and to develop a display about 15 tribal leaders of the past and present. *AZ*
Lyons Township High School, La Grange, IL; Peter Julius: \$10,932. To expand an ongoing international and interdisciplinary program for social studies and foreign language courses serving high school freshman. *ES*

Maine Central Institute, Pittsfield; John H. Slagle: \$31,075. To develop an integrated, interdisciplinary humanities curriculum for grades 10–12, covering sequentially the ethics, history, literature, religion, music and art in Western civilization. *ES*

Marist College, Poughkeepsie, NY; Richard LaPietra: \$50,000. To conduct a pilot program of five interdisciplinary courses focusing on modes of understanding as an enrichment of the college's liberal education program. *EP*

Marty Indian School, SD; Lewis B. Dillon: \$10,000. To preserve and gather language and cultural materials of the Yankton Sioux People and make them available to the school and the tribe. *ES*

Massachusetts Institute of Technology, Cambridge; Charles Weiner: \$63,600. To produce a historical account of the emergence and growth of recombinant DNA technique and its effects on the biotechnology industry; i.e., the effects of institutional, social and political factors on science, as well as ethical problems and changing values. *AV*

Micro-City Government, Lexington, KY; Philip Booker: \$5,000. To develop a black oral history program in the community, to be conducted by young people. *AZ*

Middlebury College, VT; Victor L. Nuovo: \$50,000. To develop, implement, and evaluate three pilot courses—"Ethics and Environmental Issues," "The Vision of Nature" and "American Landscape Painting"—complementing Middlebury's recently developed program in Northern Environmental Studies. *EP*

Middlesex County Arts Council, Edison, NJ; Anna M. Aschkenes: \$26,680. To supplement a regional program on the values and quality of life during the medieval and Renaissance periods with in-service, in-school activities. *ES*

Minneapolis Public Schools, MN; George H. Dahl: \$9,791. To establish a 10th–12th grade humanities program using materials from classical literature, philosophy and the fine arts and drawing on community resources. *ES*

Mississippi Band of Choctaw Indians, Philadelphia; Robert B. Ferguson: \$5,000. To conduct youth workshops and archaeological surface surveys to assess materials and study the Choctaw Indian nation between 1830–1840. *AZ*

NSF/Boston U.; Michael S. Baram: \$50,000. To assess biological monitoring for occupational health, including matters of privacy, experimentation, consent, responsibility, and other philosophical, legal, and ethical perspectives. *AV*

NSF/National Academy of Sciences; Peter D. Syverson: \$79,400. To continue the Doctorates Records File, a survey conducted annually with the cooperation of the Deans of Graduate Schools, containing data on individuals with research doctorates earned from U.S. universities since 1920. *OP*

NSF/U. of Tennessee; Hyram Kitchen: \$50,000. To hold a national symposium on value issues in veterinary medical curriculum by an interdisciplinary group of humanities scholars, educators and scientists. *AV*
National Humanities Faculty, Inc., Concord, MA; Thomas S. Kingston: \$300,000 OR; \$33,000 FM. To enable National Humanities Faculty to work with teachers and administrators from 12 school districts across the country on the improvement of teaching and learning in the humanities in elementary and secondary schools through a summer institute, workshops, and on-site visits. *ES*

National Youth Foundation, Washington, DC; Annie R. Crittenden: \$5,000. To develop a Learning Resource Kit on the historical and cultural significance of local black artists. Fourth, fifth and sixth graders will interview poets, painters and others, research and write mini-biographies and related documents to be packaged for use in the community. *AZ*

Navajo Community College, Tsaile, AZ;

George Lepchenske: \$48,146. To revise and evaluate three required courses in Navajo and Indian studies: "Foundations of Navajo Culture," "Navajo History from Contact to World War II," and "Navajo Conversation/Language." *EP*

New York City Community School District 26, Bayside; Eileen K. Kramer: \$10,000. To conduct a series of after-school seminars at which 12 social studies teachers from four schools in consultation with Queens College staff will develop curricula for grades 4, 5, and 6 on the interdependence of the world's cultures and those phenomena which are common to all cultures. *ES*

Ohio U., Athens; Mary A. Flournoy: \$67,784. To develop artifact kits and instructional guides; train international students as cultural communicators; and train teachers to convey knowledge and understanding of Latin America, Africa, and Southeast Asia to the upper elementary grades in Appalachian Ohio. *ES*

John S. Otto, Louisville, KY: \$6,621. To study cattle-raising areas of the Old South, specifically in the Florida counties of Hillsborough and Manatee, to enable historians to refine their generalizations of the traditional slave-based antebellum South. *RS*

Palo Alto Unified School District, Palo Alto; Ruthe A. Lundy: \$11,735. To train teachers and community members, publish the newsletter "Global Update," and purchase curriculum materials to further integrate global perspectives into curriculum units used by students in different grade levels and subject areas. *ES*

Powhatan Renape Nation, Medford, NJ; Kathryn Schneberk-King: \$2,500.00. To research and plan activities designed to acquaint Indian and non-Indian youth with the culture of the Powhatan Renape Nation. *AZ*

Praxis, Berkeley, CA; Edward W. Kissam: \$2,500. To conduct oral histories of migrant farmworkers, collected by migrant youth in their own communities. Resultant recordings and other products will focus on changes in migrants' lives due to such factors as mechanization, the influx of undocumented workers, and the shift from an oral to a literate culture. *AZ*

Research Foundation of CUNY, NYC; Lawrence A. Sher: \$49,993. To conduct a pilot program of team-taught interdisciplinary courses at both the College and New York City museums focusing on the transformation of various cities into cultural centers throughout history. *EP*

Rutgers U., New Brunswick, NJ; Reese V. Jenkins: \$89,410 FM. To prepare a microfilm edition for scholars and one volume of a book of the correspondence, notes and other materials of Thomas A. Edison as part of the ongoing Edison Papers Project. *RE*

San Francisco State U., CA; Michael S. Gregory: \$29,250 FM. To hold a conference on the history of China's relationship to Western culture and technology over the past century. *RD*

Schaghticoke Tribal Council, Kent, CT; Trudie Lamb: \$2,500. To research and document the unique floral diversity and plant life of the Schaghticoke Reservation. Indian youth will learn to identify and document the plants used for food, medicines, cosmetics and other purposes as a way of learning the cultural traditions of the tribe. *AZ*

School District of Beloit, WI; Roxanne Bralick: \$9,830. To train teachers and develop curriculum to incorporate the humanities into the team-teaching program for learning disabled students. Evaluation and dissemination of the curriculum will be included. *ES*

Seton Hill College, Greensburg, PA; JoAnne W. Boyle: \$43,543. To conduct a pilot program of four year-long interdisciplinary freshman seminars directly related to the College's newly endorsed mission statement. *EP*

Southwestern Oklahoma State U., Weatherford; Robin N. Montgomery: \$46,978. To conduct a pilot Regional Studies Program that will foster an understanding of the western Oklahoma region, preserve perishable information through scholarly research and offer a multidisciplinary regional studies curriculum at the University. *EP*

Totem Heritage Center, Ketchikan, AK; Roxana A. Adams: \$2,500. To enable young people to design a historical research course focusing on the history of

the local Alaskan Indian tribes. Youth will explore historical questions, become familiar with research methods and materials, and examine the role of history in relation to the present. *AZ*

U. of California, Los Angeles; Jane S. Permaul: \$49,887. To conduct a pilot series of three sequential theoretical and applied humanities courses providing interdisciplinary perspectives on the historical role and status of Mexican-Americans in Southern California. *EP*

U. of California, Los Angeles; Robert A. Hill: \$105,000. To publish volumes II–IV and complete editing volumes V–VII as well as publish the African/Caribbean microform of the *Marcus Garvey and Universal Negro Improvement Association Papers*. *RE*

U. of Illinois, Urbana; Gerald A. McWorter: \$10,000. To hold a conference on Afro-American studies at the University to examine methodological issues in such studies. *RD*

U. of Maryland, College Park; Robert E. Shoenberg: \$42,269. To conduct a pilot program of six upper division courses relating the humanities to the sciences as part of the University's general education requirements. *EP*

U. of Nebraska, Lincoln; Kay Graber: \$3,000. To publish a study of America's Northern Arapahoes Indian tribe focusing on its cohesiveness and consequent success in accommodating white culture while still retaining its own traditions, an experience unlike that of other Plains Indians. *RP*

U. of New Mexico, Albuquerque; David V. Holtby: \$2,000. To publish the last volume of the series, Bandelier's field notebooks from 1889–1892, and a biographical sketch and appraisal of the work of this pioneer anthropologist. *RP*

U. of North Carolina Press, Chapel Hill; Lewis A. Bateman: \$4,797. To publish an interdisciplinary treatment of the evolution of patterns of ethnic identity in Europe and the Middle East between the close of antiquity and the development of nationalism in the late 19th century. *RP*

U. of Oregon, Eugene; Alice Carnes: \$2,500. To conduct three workshops to teach young people about the seasonal activities and cultural traditions of the Kalapuya Indians, including tool-making, plant identification and gathering and other activities. *AZ*

U. of Pittsburgh, PA; Mary L. Briscoe: \$3,888. To complete the *Bibliography of American Autobiography, 1945–1980*, a 6,000-item companion volume to Louis Kaplan's *A Bibliography of American Autobiography*, which covers the period before 1945. *RC*

U. of Santa Clara, CA; Mary Gordon: \$49,993. To expand women's studies in the humanities curriculum through an interdisciplinary introductory course, a visiting scholars program, increased library resources, and development of a re-entry program for women. *EP*

U. of Southern California, Los Angeles; Richard E. Cone: \$31,069. To conduct a program in which eight volunteer university professors will teach mini-courses in their humanities disciplines at a nearby high school and disseminate written course materials to high school teachers and interested university faculty members. *ES*

U. of Washington, Seattle; Naomi B. Pascal: \$5,000. To publish *During My Time: The Life History of Florence Edenshaw, A Haida Woman*, a Northwest Coast Indian woman who was among the last of her tribe to grow up under traditional cultural and social dictates. *RP*

U. of Washington, Seattle; Naomi B. Pascal: \$6,000. To publish the first book-length treatment of the planned circular city, a persistent theme in urban history over the centuries. *RP*

Yale U., New Haven, CT; Franz Rosenthal: \$64,000. To continue the Yale Judaica Series involving translation and editing classical Jewish works. *RL*

Yale U., New Haven, CT; John W. Blasingame: \$65,020 OR; \$25,000 FM. To continue editing the voluminous and widely scattered letters, diaries, speeches and essays of Frederick Douglass. *RE*

Jurisprudence

Old Gaol Museum, York, ME; Eldridge H. Pendleton: \$2,500. To conduct a mock trial researched, performed and filmed by young people, based on an actual 18th-century crime. Youth will study the historical, legal, racial and ethical aspects of crime and punishment and develop and disseminate materials which can be adapted by other communities. *AZ*

Language & Linguistics

Amestoy Trilingual Magnet Center, Gardena, CA; Sumako Kimizuka: \$10,000. To improve curriculum materials used in teaching Japanese oral language to English-speaking students of various ethnic backgrounds in grades K–6. *ES*

Ashland School District #5, OR; Lauren B. Schaffer: \$10,000. To conduct a pilot program in French language and culture for elementary school students and to assess the feasibility of adopting the program district-wide. *ES*

Austin College, Sherman, TX; George T. Cates: \$110,000. To conduct a summer foreign language institute and follow-up program for 60 secondary school teachers of French, German, and Spanish to improve fluency, study cultural information, develop classroom materials and learn about current methodologies in the field. *ES*

Bethlehem Area School District, PA; Robert W. Zimmerman: \$9,669. To retrain teachers and development curriculum for a new foreign language course sequence to be implemented in the middle school (grades 6–8). *ES*

Donnelly College, Kansas City, KS; Kevin Neumann: \$46,986. To conduct a pilot program of self-instructional 3-hour foreign language courses at the beginning and intermediate levels in conjunction with development of an international studies program. *EP*

Museum of New Mexico Press, Santa Fe; Sarah A. Nestor: \$5,290. To publish the first dictionary by a professional linguist of the Spanish dialect of New Mexico and Colorado, the native language of perhaps half the population of those states. The author has been collecting materials for 40 years. *RP*

Palisades Comm. Consolidated School Dist. 180, Burr Ridge, IL; Drew J. Starsiak: \$10,000. To develop and implement Spanish language and culture classes for grades 5–8 in conjunction with the social studies, art and music curriculum. *ES*

Research Foundation of SUNY, Albany; Maureen Regan: \$100,000. To reproduce and distribute multi-media French language instructional materials for use in elementary schools with an interest in language instruction but without qualified teachers. *ES*

Skidmore College, Saratoga Sprg, NY; Robert D. Foulke: \$50,000. To expand the use of writing as a mode of discovery and analysis in the humanities curriculum through revision of existing courses, creation of new courses and development of writing units for selected courses. *EP*

South Orangetown Central School District, Blauvelt, NY; Thomas J. Birney: \$10,000. To develop a curriculum, materials and a resource center for an interdisciplinary foreign language exploratory course with a global education focus for grades 5–8. *ES*

Stanford U., CA; Joseph Van Campen: \$28,055. To translate a computer-based instruction program in Armenian language into a form suitable for micro-computer systems, thus assuring wider dissemination. *EH*

U. of Chicago, IL; Janet H. Johnson: \$108,845 OR; \$60,730 FM. To complete an interim supplement to the Demotic glossary that will aid in the study of Egyptian documents from Egypt's Demotic era (525 B.C. and later). *RT*

U. of Michigan, Ann Arbor; Richard A. Rhodes: \$80,000. To prepare a modern comprehensive dictionary of the Ojibwa language, one of the two most important languages of the Algonquin Indian tribe. *RT*

Worthington City Schools, OH; Cathy T.

Muzilla: \$10,200. To develop and evaluate classroom materials designed to improve the writing skills of elementary and middle school students. *ES*

Literature

Caribbean Heritage Group, Washington, DC; Esme R. Benjamin: \$2,500. To plan a project for Caribbean American youth on understanding parent-child relationships and cultural values through the review and dramatization of Caribbean literature. *AZ*

James R. Chamberlain, Thailand: \$15,000. To translate and annotate a Tai epic poem considered a very important work of the great classical age of Southeast Asia (9th-12th centuries). *RL*

Lyn Coffin, Au Gres, MI: \$3,500. To translate a comprehensive anthology of modern Czech poetry, giving an accurate idea of the power and scope of the modern Czech lyric. *RL*

Concord Free Public Library, MA; Rose Marie Mitten: \$6,728. To complete a catalog to a collection of Transcendentalist works composed by authors who lived and wrote in Concord from the early 1800s to the 1880s. *RC*

First Nat'l Black Historical Society of KS, Wichita; Elbert G. Black: \$5,000. To enable youth to research, select and evaluate prose and poetry by black authors, assemble and edit abstracts and critiques for a compendium of black literature. *AZ*

Mineola Jr. High School, NY; Sheila Salmon: \$2,500. To encourage the study of literature by youth by enabling them to meet authors, produce TV shows and booklets about the authors, and arrange a program for young children and their parents. *AZ*

Princeton U. Press, NJ; Sanford G. Thatcher: \$1,500. To publish a study of the narrative structure of the Decameron of Boccaccio, emphasizing its nature as a secular work of serious commentary. *RP*

Rutgers U., Newark, NJ; Ann C. Watts: \$115,002. To train teachers and develop a core curriculum in the literature of the city for junior and senior high school English courses. *ES*

South Dakota State U., Brookings; James L. Johnson: \$36,500. To conduct a summer institute for South Dakota junior and senior high school teachers of speech, drama, and English on the interpretation, discussion, and criticism of Midwestern and Plains Indian literature and of contemporary Midwestern drama. *ES*

Syracuse U. Press, NY; Walda C. Metcalf: \$4,402. To publish a critical bibliography of French literature (volume III-A), a sup-

plement to the volume for the seventeenth century. *RP*

Twayne Publishers, Boston, MA; Caroline L. Birdsall: \$10,131. To publish the final two volumes of *The Complete Works of Washington Irving*. *RP*

U. of Georgia Press, Athens; Charles E. East: \$5,839. To publish a literary history and criticism of Richardson, Fielding, Smollett and other writers of the 1740s, by Jerry C. Beasley. *RP*

U. of Massachusetts, Amherst; Leone Stein: \$8,137. To publish a translation from the Dutch of *Mirror of the Indies*, a history of the literature of the Indies from the 17th-20th centuries by Rob Nieuwenjuys. *RP*

U. of Nebraska, Lincoln; Willis G. Regier: \$8,470. To publish a study of the interrelationship between William Blake's artistry, the arts and aesthetics of his lifetime and the tradition of Milton scholarship and illustration in the Blake's work. *RP*

U. of South Carolina, Columbia; Trevor H. Howard-Hill: \$37,000. To produce the *Index to British Literary Bibliography*, volume VII; *British Literary Bibliography*, 1970-1979, volume VII; and *Dissertation on British Literary Bibliography to 1980*. *RC*

U. of South Florida, Tampa; Silvia R. Fiore: \$31,214. To produce a bibliography of criticism and scholarship on the works of Machiavelli. *RC*

Washington State U., Pullman; Nicolas K. Kiessling: \$63,199 OR; \$20,000 FM. To prepare a scholarly edition of Robert Burton's *The Anatomy of Melancholy*, based on a study of six authoritative editions published between 1621-1651. *RE*

Philosophy

Community School District 24, Mid Village, NY; John E. Iorio: \$9,860. To train teachers and to implement and evaluate the "Philosophy for Children Program" in fifth and sixth grade classes. The program is designed to develop children's thinking skills through a combination of philosophical dialogue and practice in logical reasoning. *ES*

Florida State U., Tallahassee; C. David Gruender: \$20,000 FM. To conduct an intensive investigation of the philosophical problems of human rights focusing on the common interests of theorists of human rights and those charged with implementing human rights policies. *RD*

Hackett Publishing Company, Inc., Indianapolis, IN; William H. Y. Hackett: \$5,775. To publish a new translation of the *Hippias Major* of Plato, a comic attack on a sophist and a crucial text in the development of the theory of forms. *RP*

Kalamazoo Valley Intermediate School District, MI; Jerry W. Giek: \$9,946. To train approximately 15 elementary teachers in the use of the "Philosophy for Children" program materials developed by the Institute for the Advancement of Philosophy to increase students' ability to think critically, solve problems and communicate more effectively. *ES*

Northern Kentucky U., Highland Hght; Joe Petrick: \$35,004. To conduct a pilot program of new philosophy courses targeted at intermediate and upper level students in institutional health care and business curricula, and a program of non-academic applied internships for philosophy students. *EP*

Pennsylvania State U., Univ. Park; Theodore R. Vallance: \$49,995. To create a pilot course in professional values and ethical issues for all students in the College of Human Development. *EP*

Princeton U. Press, NJ; Sanford G. Thatcher: \$2,500. To publish a critical translation of the middle commentaries of the 12th-century Muslim philosopher Averroes on two of Aristotle's logical works. *RP*

Zoltan Tar, NYC: \$15,000. To complete translation and the annotations and introduction of the correspondence of Georg Lukacs, the noted Marxist philosopher and literary critic. *RL*

U. of Tampa, FL; Herman J. Saatkamp, Jr.: \$50,000. To complete the editing of volume I of the philosopher Santayana's works. *RE*

Religion

Sandra S. Sizer, Pt. Reyes Sta, CA: \$1,700. To continue research on social developments within the American Protestant evangelical tradition in California since 1850. *RS*

U. of Bridgeport, CT; Wilson H. Kimnach: \$43,468. To prepare and edit the sermons of Jonathan Edwards (1703-1758), one of the seminal thinkers of American civilization. *RE*

Social Science

California School of Professional Psychology, San Diego; Donald D. Eulert: \$50,000. To implement a humanities curriculum for graduate students in clinical psychology; to include art, history, literature, and philosophy as relevant material in psychology research seminars; and to compile humanities texts useful in psycho-

logical training and practice. *EP*

Michael N. Gimigliano, Newton, NJ: \$36,000. To investigate the visible record of human activity and changes in taste, values and ways of life perceived through a study of landscape changes in various regions of New York state. *RS*

Public Library Association, Chicago, IL; Shirley M. Mills-Fischer: \$39,987. To hold two West Coast conferences for public librarians to explain the policies and divisions of NEH, especially the Library Humanities Projects program, and how public libraries can work with the Endowment. *PL*

Tufts U., Medford, MA; Lynda N. Shaffer: \$49,688. To create a two-semester, pilot course for freshmen on the cultures of six commercial centers and on the historical influence of European industrialization throughout the world. *EP*

U. of Chicago, IL; Allen N. Fitchen: \$9,753. To produce a work by cartography historian Arthur Robinson describing, analyzing and summarizing the origins and development of thematic mapping. *RP*



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

- Special Programs**
- AP Program Development
 - AV Science, Technology and Human Values
 - AY Youthgrants
 - AZ Youth Projects
- Education Programs**
- EC Consultants
 - ED Implementation
 - EH Higher Education
 - EP Pilot
 - ES Elementary and Secondary
- Planning and Policy Assessment**
- OP Planning and Assessment Studies
- Public Programs**
- PL Libraries Humanities Projects
 - PM Museums and Historical Organizations Humanities Projects
 - PN Media Humanities Projects
- Research Programs**
- RC Research Resources
 - RD Research Conferences
 - RE Editions
 - RI Intercultural Research
 - RL Translations
 - RO Basic Research
 - RP Publications
 - RS State, Local and Regional Studies
 - RT Research Tools
 - RV Conservation and Preservation



Where is the "Middle" of the Middle East?

Bulliet's article (August, '81 *Humanities*) warns scholars of the dangers on the borders of "Middle East" studies. Many of us need to be reminded that "Middle East" studies has its roots in European colonial undertakings, and that the term and much of the literature still reflect the interests of former colonial rulers and their successors. There is no agreement in government or academia on the geographical boundaries of the "Middle" or "Near East." Are former French North Africa, the Comoro Islands, Pakistan, Afghanistan, Indonesia, Malaysia, the Sudan and Somalia in or out?

How long will "Middle East" specialists—not necessarily Bulliet—remain unrealistic about the "Arabs, Persians and Turks" syndrome of their Orientalist predecessors? President Anwar el Sadat, and other Arabic-speaking leaders, use the expression "We in the Middle East. . . ." Seriously, which east and where is the middle?

When will we discern the political and economic interests on both sides of the Atlantic in the term "Arab"? Early last year el Sadat stated that Egyptians had a better right to be called "Arabs" than the Saudis since Hagar, with whom Abraham mated, was an Egyptian. What or who, then, were the ancient or Pharaonic Egyptians? Is "Arab" a linguistic, genetic or cultural term?

The breakup of "Middle East" studies into subregional and even country studies promotes the intellectual decolonization of the field. Indeed, "The Bloom is Off the Rose," but proper care might produce a whole bush.

African studies is another amorphous field. It has not been divorced from its colonial and racist past; nor has the marriage of Afro-American, African and Caribbean studies been very helpful in this regard. Are the inhabitants

of North Africa (Egypt to Morocco) Africans? Of course, some of them have a better claim to the Greco-Roman designation "African" than many so-called Black Africans. Under whose influence was North Africa excised from the rest of the continent?

African studies should include courses in Arabic, North African history and Islam. More Africans speak Arabic than any other single language, and there are as many—if not more—Muslims as there are Animists or Christians.

The linkage between African, Afro-American and Caribbean studies is welcomed, but let us be realistic. There are as many cultural similarities between North Africans and Black Africans as there are between the latter and Africans in the diaspora. Peters' suggestion of a "more international approach" is proper. Most programs, however, seem to ignore the intellectual and financial benefits to be obtained from a northward expansion. Unfortunately, many African-American scholars suffer—often unknowingly—from a myopic view of Africa.

—Akbar Muhammad, Ph.D.
Associate Professor of African and Islamic History;
Chairman, Department of Afro-American and African Studies, SUNY, Binghamton

(LETTERS continued on page 27)

REPORT TO THE PRESIDENT



Charlton Heston, the actor, and Hanna Gray, president of the University of Chicago, preside at a meeting of the Presidential Task Force on the Arts and Humanities. Not shown is Daniel J. Terra, Ambassador at Large for Cultural Affairs. All three co-chair the Presidential Task Force.

Los Angeles Times

The Presidential Task Force on the Arts and Humanities, at the conclusion of three months of deliberations, has strongly endorsed the National Endowments and recommends retention of their existing structure and mission.

"Basically, the National Endowments are sound and should remain as originally conceived," the Task Force report asserts.

"There is a clear public purpose in supporting the arts and the humanities: the preservation and advancement of America's pluralistic culture and intellectual heritage, the encouragement of creativity, the stimulation of quality in American education, and the enhancement of our general well-being.

"It is the consensus of the Task Force," the Report continues, "that the Endowments have functioned well in their present structure. Indeed, the Endowments have proven to be an effective vehicle for providing Federal support for the arts and the humanities. . . ."

In the wide-ranging report presented to President Reagan this month, the Task Force recommends no fundamental changes in the roles of Endowment chairpersons or of the National Councils. The report also expresses support for the present panel review system of awarding grants as a means of "ensuring competence and integrity in grant decisions."

Chief among the report's seven separate recommendations is an appeal for revitalization of the Federal Council on the Arts and Humanities. The report urges the Federal Council to assume its mission in research and in coordinating government support and policy for the arts and humanities as envisioned and mandated by its enabling legislation.

(The Federal Council, distinct from the National Councils on the Arts and Humanities, is an interagency panel whose membership currently includes such Federal officials as the Secretary of State, the Secretary of Labor and the Librarian of Congress.)

The report views the role of the Federal Council as that of assisting in private sector fund raising and working with Congress, the Executive Branch and the private sector in developing basic policy in national arts and humanities efforts.

As recommended in the report, the reconstituted Federal Council would explore and establish a Presidential Fellowships Program in the Arts and Humanities, supported by private funds. Such a program, the report says, "will enhance the quality of America's cultural life by creating a core of talented young artists and scholars, and will promote individual creativity

and initiative."

The proposed program would utilize a nationwide selection process and provide support for at least two years.

The report, prepared by the thirty-seven-member Task Force, is organized along three basic lines of inquiry which ultimately became the premises for the Task Force recommendations. Issues considered were: how to increase support for the arts and humanities; how to increase the role of non-government advisers; and whether the endowments should be restructured.

Federal funding, the report stresses, is essential to the vitality of American arts and humanities. These funds should be matched wherever possible and private sector support should be increased, the report recommends.

"The Endowments have helped to stimulate private support for the arts and the humanities, from individuals, corporations and foundations. These funding sources provide flexibility for cultural institutions and individuals, and should be further nurtured by carefully developed efforts to enlist greater support, especially from corporations and individuals," the report asserts.

The Task Force said it believes the Endowments should "emphasize the advancement of the national culture through the support of institutional and individual efforts leading toward permanent contributions to American civilization, its scholarship and its arts."

Dealing with areas in the arts and humanities that currently lack adequate support was the body's hardest task, second only to its basic mandate of finding sources of private funding, according to the report. Describing the humanities as generally less visible to potential donors than the arts, the report emphasized that the work of scholars is equally critical to the advancement of culture. "We acknowledge not only the critical importance of humanities research, of scholarship and of learning but also the precariousness of their well-being in a society where support is determined by the vagaries of private philanthropy and public budgets."

A major thrust is on the revitalized Federal Council serving both a coordinating role in arts and humanities policy and as a fund-raising body generating private sector support. The Council membership would include private citizens, one of whom would serve as Council chairperson. The report recommends regular meetings of the group to carry out its mission as now mandated by Federal law.

The National Council on the Arts and Hu-

manities should remain as constituted, the Task Force advises, working in tandem with the heads of the Endowments on policy formulation and grant awards.

The National Endowments and the State committees should work out new relationships based on the need for more effective use of Federal money, the report recommends. Contrasting state arts and humanities committees, the report asserts that while all arts committees receive state appropriations, only four humanities counterparts are provided such help (South Dakota, Alaska, Virginia, Minnesota).

Tax recommendations are included in the report to encourage private sector support. Larger tax credits for philanthropic contributions, elimination of the 50 percent ceiling on gifts to public charities, raising the 20 percent limitation on gifts to private foundations to 50 percent, raising the 30 percent limitation on gifts of appreciated property to 50 percent and extending the carry-over period for deductions from five to 15 years are among the recommendations.

The Task Force was established by Executive Order last June. Co-chaired by actor Charlton Heston, University of Chicago President Hanna Gray, and Ambassador at Large for Cultural Affairs, Daniel J. Terra, it met in plenary and regional sessions six times in four cities during the summer. The report is based on comments taken by Task Force members and staff from interested individuals and organizations from the public and private sector on the issues posed by the President.

Copies of the Task Force Report can be purchased from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. Price: \$3.50; stock #036-000-00041-4

—Michael Byrnes

Mr. Byrnes is an Endowment staff member.

Continuing Education: Budget 101

Latest budget news. . . . The Congress has passed a continuing resolution on the FY '82 budget which will authorize Federal expenditures through November 20. NEH is authorized in the resolution at \$144.1 million. Congress is expected to vote on a final budget by the time the continuing resolution expires.



NEH Publications

The new *Overview of Endowment Programs* which replaces the old NEH program announcement is now available from the NEH Public Affairs Office, MS 351, 806 15th Street, NW, Washington, D.C. 20506. The *Overview* includes a schedule of deadlines for grant applications, an explanation of how the Endowment operates, and a description of each grant-making program.



(LETTERS continued from page 25)

Hard Times For Area Studies

At first glance much of what we read in the August issue of *Humanities* would seem to discourage those of us who have committed our efforts to international studies. But a closer examination not only unveils mounting difficulties, it also provides fresh assessments which need further discussion. The message in much of what Mr. Bonham, Smith, and Bulliet have to say in their articles can be summarized in very simple terms: we are in for hard times, and they go on to suggest that improvement is not likely in the foreseeable future.

We must reckon with these facts, even though impressive growth was achieved in the last two decades and in spite of the availability of extraordinary resources and large numbers of highly qualified specialists. Moreover we are dismayed once again to realize that the fate of area studies remains irrevocably caught in the unpredictable flux of political developments at home and abroad.

I also believe that this recurring syndrome of fluctuations and insecurity is increased by the marginal position of area studies within the administrative structure of most universities. Persistently the activities and offerings of our programs are looked upon by many only as

complementary to the basic curriculum of the university. Unfortunately, in other instances the research or course offerings sponsored by programs of international studies have duplicated unnecessarily the more restricted modes of inquiry pursued within the traditional disciplines. In turn, this pattern of duplication quite obviously has diminished the effectiveness and clear identity that our programs must have.

Pressed by the current sense of crisis, in recent years a greater effort has been made to discover significant areas of affinity among scholars and disciplines represented within area studies programs. Consequently, the development of those links has generated, in very different institutions, a more imaginative range of courses that has attracted an increasing number of gifted students. This integration of diverse methodologies and specific forms of research expanded, in many instances, the spectrum for analytical procedures.

In this respect, the efforts of Professors Mesa-Lago, McDuffie and Beverley at the University of Pittsburgh (p. 24) can be taken as valid examples of what can be achieved in the realm of interdisciplinary studies. Similar approaches, combining the expertise of art historians, literary critics and political scientists have succeeded at Yale and at Vanderbilt, particularly in the area of Latin American studies. At more sophisticated levels, NEH summer seminars have demonstrated to hundreds of college teachers the extraordinary advantages afforded by cross-disciplinary inquiries. It must be said, however, that for many specialists the theoretical foundations of interdisciplinary inquiry remain a problematic endeavor, since one often has to rely on terminologies that lead to semantic ambiguities.

Professor Smith is correct when he ascertains that a new sense of vitality comes as the result of these innovative efforts. To go a bit

further, I would add that the support programs of international studies will receive from administrators, students, and even from external sources will depend largely on our ability to transcend increasingly narrow forms of specialization. Ultimately that fertile middle ground will serve primarily to dissolve some of the semi-feudal interests that have curtailed many of our best efforts and also to train a new generation of scholars endowed with a larger and more flexible perception of their own disciplines.

—Enrique Pupo-Walker
Director, Center for Latin American Studies,
Vanderbilt University

Comparisons (non-odious)

I am one of those people who do not find the articles in *Scientific American* or *The New Yorker* too long. I have a great many intelligent friends who fall on the other side of this important divide, but I found myself thinking that there might be a substantial number on my side who would find the articles in *Humanities* too slight and too short. Reading the pieces on the state of various regional studies did not reward me with much instruction. I found myself comparing them unfavorably with a series that appeared in the *Washington Quarterly* over the last two or three years. It may be that I am only too jaded by years of reading university and learned society newsletters. Or worse, foundation reports! Still I cast my vote for some stiffer and longer intellectual fare in your publication. Perhaps *Scientific American* is a good model. They manage to get researchers to write about their own work with freshness and authority and also to submit themselves to editorial control.

—Francis X. Sutton
Acting Vice President, The Ford Foundation

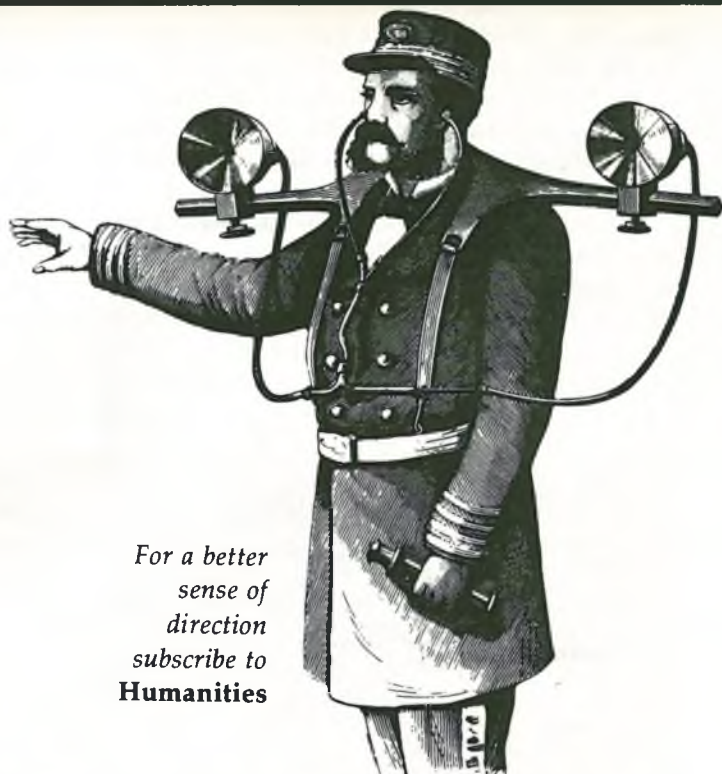
Humanities

Humanities has provocative articles by distinguished writers and scholars, information about NEH programs and projects, details of recently awarded NEH grants, discussion of vital humanities issues, Dustjackets—bibliographic essays, and a growing readership of people who want to know what's new in humanities scholarship, public programming, education and research.

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About the authors . . .

RICHARD E. NEUSTADT is Lucius N. Littauer Professor of Public Administration in the John F. Kennedy School of Government at Harvard University. He teaches at Harvard College in the Kennedy School's graduate programs of education. Mr. Neustadt was the first director of the Kennedy School's Institute of Politics, which offers non-curricular programs for faculty and students interested in politics and public policy. Educated at the University of California at Berkeley and at Harvard, Mr. Neustadt has served the United States government in various capacities, including advising on the problems of government organization and operation as consultant to Presidents Kennedy and Johnson. His major work, *Presidential Power* (1960; rev. 1976; 1980) won the Woodrow Wilson Award of the American Political Science Association. **Page 1.**



MARC PACHTER is Historian of the National Portrait Gallery and, from 1981—1982, Resident Scholar of the International Communication Agency. After graduating *summa cum laude* from the University of California at Berkeley in 1964, he was a Woodrow Wilson Fellow and a Five Year Prize Fellow in American history at Harvard, where he taught in the honors program and did research in American intellectual and cultural history. Mr. Pachter edited *Abroad in America: Visitors to the New Nation* (1976), which was the Bicentennial selection of the Book of the Month Club and *Telling Lives: The Biographer's Art* (1979) which was based on a symposium he organized for the Portrait Gallery. In addition, he has written *A Gallery of Presidents* (1979) and *Champions of American Sport* (1981). **Page 9.**



MARJORIE LIGHTMAN is executive director of The Institute for Research in History, an independent research organization of 225 historians in the New York metropolitan area. Educated at Hunter College and Rutgers University, she has written articles and delivered papers on aspects of ancient Roman society and is a frequent contributor to *Trends in History*, a review journal published by the Institute since 1979. Ms. Lightman is also project director of "Historians, Universities and Communities," a summer institute for college faculty to be held at Cornell University in 1982, part of her ongoing work in defining public history and expanding the roles for humanities scholars in the community. **Page 10.**



Editor's Notes

A Matter of Definition

If "public history is awkwardly defined as a field. . . it may serve to describe an attitude," states Marc Pachter in his article on Page 9.

Certainly there is nothing new in the involvement of trained historians in public policy matters or the conduct of historical research directed towards issues of public concern. There is a rich and varied tradition of historians attempting to influence public affairs—Thucydides, Gibbon, Meinecke, Treitschke, even von Ranke accepted a public responsibility.

Despite or perhaps because of Bismarck's admonition that he would gladly accept anyone as Chancellor of the German state unless it were a professor, historians were significantly

involved in German, French, and British public and political affairs throughout the nineteenth and early twentieth centuries. And many were concerned about effective communication with the public!

What is new—in addition to the computer whose electronic wizardry has considerably lightened the burdens of the archivist and historical editor—are the various technologies the modern historian has available to reach the public. Many have become, like Pachter, "evangelists of the historical imagination," despising "no method, whether the use of exhibition, lecture, film, music or drama, which, if it is honest in its intention and accurate in its premises, can illuminate the past."

This kind of enthusiasm is responsible for

the extraordinary communication between these historians and the public, which has responded by visiting museums, historic sites, historical societies, film showings, lectures, and television presentations about history in record numbers. Surely the climate of support for historic preservation and the current interest in ethnicity owe no small debt to the unashamed desire on the part of many historians to communicate with a larger public.

Our three essayists and the stories highlighting NEH-supported history projects may or may not conform to anyone's particular definition of public history. In their use of history, however—to inform our understanding, enrich our sensibilities, and broaden our perspective—they are "public" in the largest sense.

—Judith Chayes Neiman

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