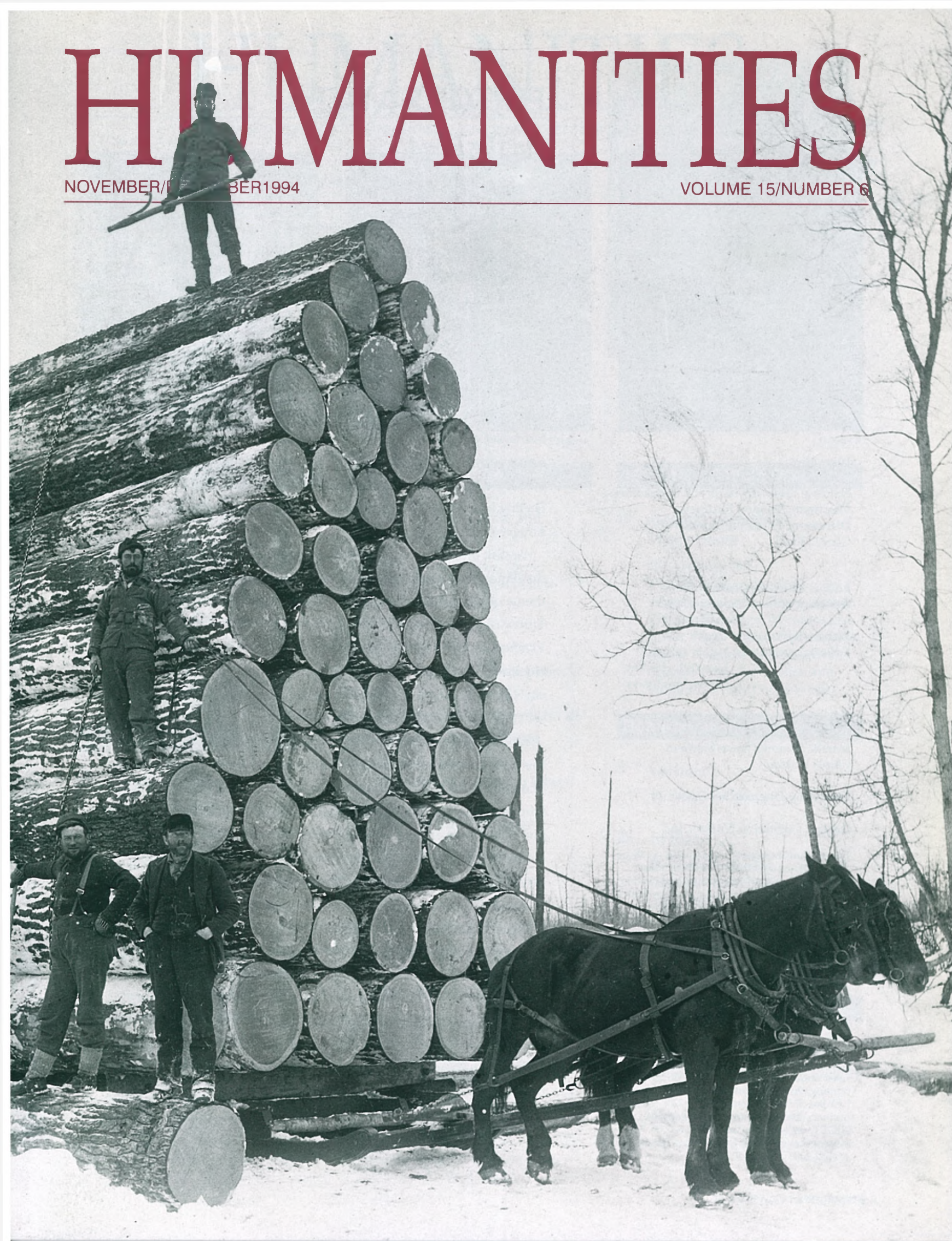
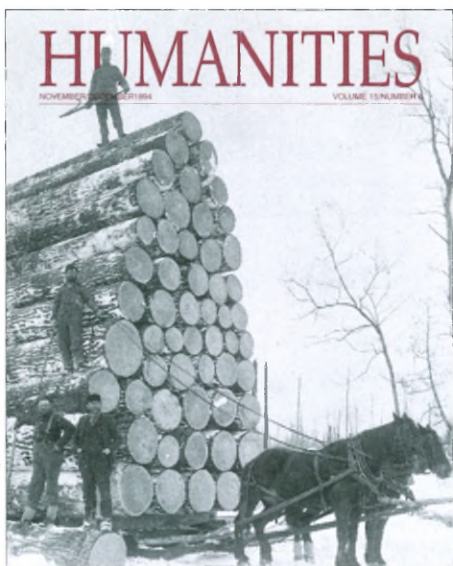


HUMANITIES

NOVEMBER/DECEMBER 1994

VOLUME 15/NUMBER 6





Lumbermen in western Michigan stand by a skid piled with ash logs destined for Grand Rapids furniture factories (late nineteenth century). —Public Museum of Grand Rapids

Humanities

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

Chairman: Sheldon Hackney

Director of Communications Policy: Gary L. Krull

Editor: Mary Lou Beatty

Assistant Editors: Constance Burr
Ellen Marsh

Writer-Editor: Amy Lifson

Editorial Assistants: Nicole L. Ashby
Meredith Hindley
Steven Snodgrass

Editorial Board: Marjorie Berlincourt,
George F. Farr, Jr., Guinevere Griest,
Marsha Semmel, James Herbert,
Carole Watson

Marketing Director: Joy Evans

Design: Crabtree & Jemison, Inc.

The opinions expressed in *Humanities* are those of the authors and do not necessarily reflect Endowment policy. Material appearing in this publication, except for that already copyrighted, may be freely reproduced. Please notify the editor in advance so that appropriate credit can be given. *Humanities* (ISSN 0018-7526) is published bimonthly by the National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. Telephone: 202/606-8435; fax: 202/606-8240.

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

EDITOR'S NOTE

On the Road

Southern culture is like kudzu, folklorist William Ferris assures us—as pervasive as the native weed that crawls over land and trees and shrubs and stone in his native Mississippi. His words are the prelude of a journey in this issue of *Humanities*: We visit not just the South but other centers of regional culture to see what humanities centers are doing.

For those who are concerned that the distinctive voices of America are being blurred beyond recall, the journey brings reassuring moments. The work of the state humanities councils displays a remarkable breadth: a *charreada* in Arizona, stories by Massachusetts “mill girls” in Lowell; a cowboy poetry gathering and Indian powwow in Valentine, Nebraska; a *chamorro* presentation in the Northern Marianas; a “First Americans” traveling exhibition across Oklahoma; a visit with South Dakota’s first poet laureate, Badger Clark, in Chamberlain; and in the far, far West a whimsically titled “Here I Have the Feeling I Am Francis of Assisi in an Aquarium: German-Speaking Emigré Authors of Los Angeles.”

We visit grittier scenes in which cultures crisscross. In Chicago, where the Illinois Humanities Council is producing its fifth annual festival, a theme of “Crime and Punishment” brings together Chicago’s Scott Turow (*Presumed Innocent*) with New York’s Tom Wolfe (*Bonfire of the Vanities*) and LA’s Walter Mosley (*Devil in a Blue Dress*). In Atlanta, the city itself is a subject. A new exhibition there traces the legacy of the city’s Jewish community from the years before the Civil War to the present day, and touches on subjects varying from Coca-Cola to civil rights.

In our passage across the rich terrain of the humanities, we pause in this issue to mark the sixth anniversary of the Charles Frankel awards. The awards, named in memory of the Columbia professor and diplomat who served as the first director of the National Humanities Center, are given each year to five outstanding Americans for their contributions in spreading the public humanities. This year’s winners are educator Ernest L. Boyer, writer William Kittredge, literature professor Peggy Whitman Prenshaw, public broadcasting executive Sharon Percy Rockefeller, and curator Dorothy Porter Wesley.

“In every generation in which the humanities have shown vitality,” Charles Frankel reminds us, “they have refreshed their thinking by learning from other disciplines, and they have looked beyond their books to the primary materials that have made these books. They have performed an essential public, civic, educational function: the criticism and reintegration of the ideas and values of cultures dislocated from their traditions and needing a new sense of meaning.”

—Mary Lou Beatty

HUMANITIES

THE MAGAZINE OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES

NATIONAL ENDOWMENT
FOR THE
HUMANITIES LIBRARY



Page 4



Page 34



Page 24

Identity

- 4 **A Conversation with . . .**
Folklorist William Ferris and NEH Chairman Sheldon Hackney discuss Southern culture and regional scholarship.
- 43 **"Paper Sons"**
By Hayes Jackson
An archival find reclaims a piece of Chinese-American history.

Exhibitions

- 29 **Affordable Taste: The Story of Grand Rapids**
By Michael Gill
A table in every dining room, a desk in every office.
- 34 **The Golden Age of Silver**
By Ellen Marsh
An era of social ritual loses its luster in the Depression.
- 38 **Karl Friedrich Schinkel: Drama in Architecture**
By Matthew Kiell
A nineteenth-century architect inspires Chicago's skyline.

Around the Nation

- 12 **The Prism of Crime and Punishment**
Writers and lawyers form part of the cast for an Illinois humanities festival.
- 15 **State by State**
Activities around the country.
- 16 **The Jews of Atlanta—from the Civil War to the Present**
By Nicole Ashby
Illuminating a southern legacy.
- 21 **Touring Through Time**
By Suzanne Kashuba
Music recalls the past for Ohio senior citizens.
- 22 **The Inquiring Mind**
By Meredith Hindley
An "Intrepid Victorian Traveler" tours Washington State.
- 24 **The Road to the Promised Land**
A picture essay from Texas revisits the Civil Rights era.

1994 Award Winners

- 10 **Frankels Honored at White House**
By Constance Burr
Profiles of five winners: educator Ernest L. Boyer, author William Kittredge, literature professor Peggy Whitman Prenshaw, public broadcasting executive Sharon Percy Rockefeller, and curator Dorothy Porter Wesley.

Departments

- 8 **Calendar**
By Steven Snodgrass
- 28 **In Focus**
By Meredith Hindley
Stephen Nissenbaum:
The Accessible Past
- 42 **Noteworthy**
By Amy Lifson

The Humanities Guide

- 52 **A National Conversation on American Pluralism and Identity**
- 54 **Deadlines**



A CONVERSATION WITH

WILLIAM

When Endowment Chairman Sheldon Hackney talked recently with William Ferris, director of the Center for the Study of Southern Culture at the University of Mississippi, the conversation turned to the melding of scholarship and popular culture.

Sheldon Hackney: Let me start by saying that I was at Tulane University as the president when you came down to head the Center for the Study of Southern Culture at Ole Miss and was aware of your fast start there. Then when I got to Penn as the president, I was delighted to learn that you were an alumnus of that great institution and had done your Ph.D. at the folk life department. So I've been following your career for a good while. And being someone interested in the South, I'm aware that there are similar centers—one thinks of South Carolina and Chapel Hill, and Duke and Texas—they're all good. But I think there would probably be consensus that none is more entrepreneurial, vibrant, innovative, creative, and broad ranging as yours at Ole Miss. You mix a lot of high-flown literary activities, involving luminaries from all over the world, and also have a concentration of folk artists of a very local reputation. That is a great span. How can you do both? Is there some intellectual connection between the high end and the low end, as some people might see it?

William Ferris: Well, Robert Penn Warren once remarked to me that a fish never thinks about water until he's out of it, and I think that we think of our center and of ourselves as swimming in a cultural stream. We have tried to, in Cleanth Brooks's words, cast a wide net in understanding that stream. Through our *Encyclopedia of Southern Culture*, through our curriculum, and the range of research that our faculty and colleagues here do, we've attempted to put together what great writers like Faulkner assembled, which is a *comédie humaine*, a kind of total fabric of culture. That includes both the great literary tradition of Richard Wright, William Faulkner, Eudora Welty, Tennessee Williams, as well as the folk culture of storytelling, of music and art, folk art



Courtesy of Center for the Study of Southern Culture

None of us had any idea that the project would take as long and go so deeply in its endeavor to understand the South. But that volume intellectually indicates the kind of energy that scholarship of this kind can generate. What our center has done for both our faculty and our students is to shape a new breed of scholarship in which, in an interdisciplinary way, literary critics are more comfortable with the blues and with Southern history, and folklorists become more sensitive to the literary and musical traditions, so that there is an easier bridging of academic disciplines and of popular culture. Increasingly our writers and our artists are doing this. Writers like Bobbie Ann Mason, in her novel, *In Country*, set the story in large part on the interstate. The voices we hear are voices of popular culture, Bruce Springsteen and pop music and the television voices of soap opera. It's a contemporary cultural experience in the way that Faulkner sought to set his work in an earlier period.

So I think our scholars and our students are better prepared to deal with the world when they understand the world in which they swim. That's what we've tried to move toward in our work. I think the success of our encyclopedia and the appeal of our program across a broad range of intellectual and cultural worlds reflects that we've done things that were needed and were not available earlier.

Hackney: Have you been called the Diderot of the Delta?

Ferris: No. My colleague, Charles Wilson, has a sign on his desk—he's co-editor of our *Encyclopedia of Southern Culture*—that lists him as the Diderot of Dixie.

Hackney: That's good.

Ferris: Well, Diderot and d'Alembert certainly are prototypes of what we try to do in our *Encyclopedia of Southern Culture*.

Hackney: I had been assuming that you just had a restless intellect, that you couldn't decide what you were interested in, and therefore the encyclopedia was a natural thing.

Ferris: Well, it was a natural thing. It was almost like a game trying to put the pieces together, which we thought would be a rather simple puzzle, and then form a total picture. But we

FERRIS

on which they drew so heavily. We've also connected to that popular culture which the South has shaped so deeply in the twentieth century, the worlds of film from *Birth of a Nation* and *Gone with the Wind* to *The Color Purple* and *Roots* and *Driving Miss Daisy*. Both television and film have been deeply shaped by the South as a subject and even more by Southern writers whose works Hollywood producers have adapted to film and television.

Because we are a center for study of Southern culture and we are a university that's surrounded by the culture, we've tried to open our eyes and our intellectual windows on that culture in as full a way as possible, so that we will have a symbiotic relationship between the academic institution and the worlds within which it exists. Rather

than being an isolated ivory tower, we've tried to have as much as possible a give-and-take with the culture. We've tried to have our great writers and literary critics enter these halls and share with colleagues and students. We've also brought in filmmakers and musicians—Quincy Jones, B. B. King, Alex Haley—a wide range of voices, some of them very well known, others rather unknown, local figures, all of whom we feel shape these worlds, and many of whom have never been acknowledged or seriously studied by the academic tradition. And we've done this knowing full well that it's not a traditional approach.

To set the parameters of our work intellectually, we at the very outset were committed to doing this through our *Encyclopedia of Southern Culture*.

found that, literally until the last hour when the actual text was sent off, that we were finding new pieces. We, for example, had covered every Southern war but not Vietnam, and our friend Peter Wood at Duke reminded us how deeply involved Southerners were.

Hackney: Oh, absolutely.

Ferris: So we felt that it was almost like peeling an onion, and we never felt it was fully complete. Even when it went off, there were still things we would like to have done.

Hackney: Are you thinking about a second edition?

Ferris: We are. In fact, we are putting together a revised edition that will be on CD-ROM. We also hope to develop a multimedia CD-ROM version that will merge film with text and photographs and sound recordings. We would like to see the CD-ROM text-based edition out within the next two years, and we would like to see the multimedia version out within the next four years.

Hackney: I'm delighted that you're using that new technology. It is powerful and it increases the dimensions along which readers can explore the subject.

Ferris: This leads into what I see as our mission for the next decade, which is to shape curriculum materials for primary and secondary and college levels in a way that is desperately needed. We've already begun doing some teacher institutes—I just did a week's institute on blues at the North Carolina Center for the Advancement of Teaching. What we want to do is to offer the whole range of Southern cultural worlds with lectures and discussions and the encyclopedia and videos and other resources that teachers in the region can tap and use to enrich the curriculum.

Essentially what we've done here, and other colleagues like Walter Edgar in South Carolina and John Shelton Reed at Chapel Hill have done, is to provide these opportunities for a limited number of university students. I would like to see these opportunities made available in every school, especially the poorer schools like the

Mississippi Delta, Harlan County, where the richest cultural traditions have been shaped. I'd like to bring to those students something that none of us ever had when we grew up in the South, which is an opportunity to learn about your own world and—the things that we struggled to find at the college and university level—to bring them to them in kindergarten. They can learn about Southern women and civil rights, politics, and music in ways that I think would transform the future generations of Southerners and of Americans as well.

Hackney: Some people would argue that when scholars begin to study a culture and to consciously seek to preserve it in centers such as yours, it's dead, it's a thing of the past. Is Southern culture, in your sense, a living culture, still changing?



As Faulkner once said, "In the South, the past is never dead, it's not even past." Southerners are constantly reliving and feeling a kind of relationship with their past, with their personal ancestry, with their history, that makes the region distinctive.



Ferris: Absolutely. And while we in some ways through our interaction with it shape it, I think we are part of its evolution. I think our center is a product of the Civil Rights movement and of the Vietnam experience that transformed the South into a more open society, still intensely self-conscious about its own history and identity but able to talk across the old barriers of race and gender. I think the South is and will always be a powerfully creative world in which literary and musical and artistic traditions are sustained. We see even more writers than ever today coming out of the South, as well as music and art.

Hackney: How do you explain that?

Ferris: I think that the region, like Ireland, for example, has a history of creativity. It's the interaction of black and white cultural streams and Native American, and the intensely felt sense

of the past which constantly lives in the present. As Faulkner once said, "In the South, the past is never dead, it's not even past." Southerners are constantly reliving and feeling a kind of relationship with their past, with their personal ancestry, with their history, that makes the region distinctive. I think it's that force, along with the strong oral tradition of storytelling and folklore, that produces our writers.

Hackney: Why hasn't that been blotted out by radio and television and the nationalization of cultural experience?

Ferris: Well, I think radio and television really are tools, just like the computer and the typewriter. What they do is offer channels of communication for the creative voice. I think we could argue that, if anything, like kudzu, they have spread the tentacles of Southern voices into a global rather

than a local community. The international impact of blues and rock-and-roll and country music, of the Southern church—the electronic church, which spread the local preacher globally—the power of Southern literature and the voice of Faulkner, which has been felt in every culture and by every writer—I think that while we talk about the Americanization of Dixie, we could also talk about the Southernizing of America and the spread of Southern ethnic peoples to Bakersfield, California, to the South Side of Chicago. The voices of Southern writers and artists have captured the hearts of people all over the world. Even people who don't necessarily understand the English language relate to the music of the South.

Hackney: That's true, isn't it. Some people might think that Southern culture, in its distinctive guise of which

you've just been talking, is rooted in rurality and poverty, and perhaps in troubled relations between blacks and whites in the South. Those things are changing, are they not?

Ferris: Right.

Hackney: Does that imply that the distinctiveness of Southern culture might also drift toward the national norm?

Ferris: Well, certainly the South has changed dramatically. The world that Faulkner and the Southern literary renaissance of the 1930s and 1940s chronicled is different today. It's a primarily urban world of high-rises and interstates, and yet those old rural identities live on.

Robert Palmer was interviewing Muddy Waters in Chicago for *Rolling Stone* magazine, and after the interview, Muddy said to Bob Palmer, "I'd like to show you my garden." He took him into the backyard, and he had growing there cotton and okra, corn. All of the fruit of Southern agrarian fields had been transplanted to the little garden in Chicago that he maintained. I think Southerners tend their gardens historically. Even though they may live in very urban places, the sense of family, the family reunion, the sense of roots in a community, are very, very strong. Any Southerners who leave the South, like Muddy Waters or Tennessee Williams, still continue to work out of a cultural history that makes them distinctively different in ways that we can understand, as we look at art and as we look at the culture.

Hackney: Okra growing in Chicago is a nice metaphor for cultural transference.

Ferris: Exactly.

Hackney: You mentioned the Civil Rights movement, and your center teaches about it. That used to be a very contentious issue in your part of the South. You still have a lot of support in the white and the black community, though. How do you explain that?

Ferris: That's an interesting question. I spoke once with Ray Marshall, who grew up in Mississippi and taught here at the university as his first teach-

ing position after finishing his Ph.D. at Berkeley. He later was secretary of labor under President Carter. He said that he had a theory that those people in institutions who resist change most strongly will be changed most deeply. And I think here in the heart of the deep South, we had the most violent and rigid resistance to change during



I think that both white and black sense that we've come through a kind of fire and that there are sins of the ancestors that we have to deal with. I think that whites understand that and they understand that one of our missions here is a mission of healing.



the civil rights movement. The change came in the deepest way here. I think that both white and black sense that we've come through a kind of fire and that there are sins of the ancestors that we have to deal with. I think that whites understand that and they understand that one of our missions here is a mission of healing and of trying to build bridges between white and black that are badly needed.

Hackney: You said earlier that whites and blacks were actually talking to each other in the South. Are they talking to each other about race?

Ferris: Well, they are here, and I think they are throughout the region. They may be talking at odds, but they are talking, and that's one of the traditions that Southerners have always been known for, the gift of gab. At our center, in seminars we've often had white students who would say, "Well, my ancestors owned slaves," and black students would respond, "Well, my ancestors *were* slaves," so that you can have seated across the table the descendants of slave owners and of slaves having a dialogue, talking about a common text of *Absalom, Absalom!*, and dealing with issues that our center can lay on the table in a way that's truly extraordinary. In the same room we may have colleagues from Moscow or Korea or Japan who deal with those issues in a very different way from their cultural perspectives, so that you

have a deepening of communication. The center I often think of as tending a hearth, a cultural hearth. People need a place to which they can come and feel that they can voice their feelings and voice their frustrations in a comfortable and sustaining way. That is the kind of relationship that we would like to not only have here, but to

spread to schools at every level in the region so that education can be a way of bonding and deepening the relationships that the region has inspired.

Hackney: Let me ask you. What I find a difficult concept, but maybe a critical one, is this: Your white students, who may be the descendants of slave owners, talk with black students, who may be the descendants of slaves. Do they recognize in each other's stories part of their own story? That is, do white students in Mississippi see the slave experience as part of their own heritage—maybe not as much as, but in a way similar to, their seeing their own families' experience in history as part of their heritage?

Ferris: I think they do. Obviously this will depend on the individual student. But I view this whole endeavor as a family affair, and it's an extended family. You have not only black and white, but Jewish and Lebanese, Irish and Italian. All the great ethnic cultures of our nation are represented in the South, so that those voices are all part of a dialogue that we seek to sustain and to deepen. It's in that sense that we begin to open the eyes and the hearts of our students. A white student may come here who has never had a frank and open conversation with a black student. Often they've had relationships in their little communities that were defined in ways that are historically set, and we break those

Continued on page 48

Calendar

NOVEMBER ♦ DECEMBER

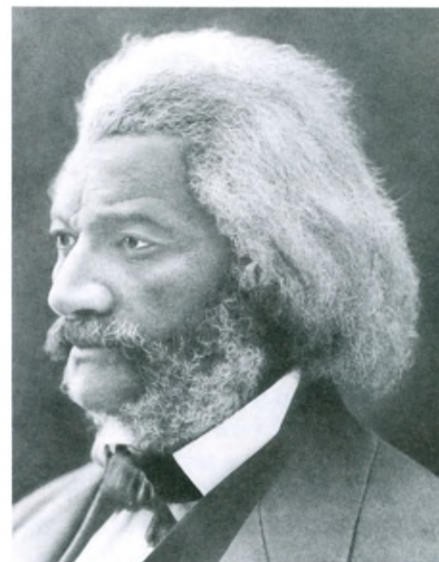
BY STEVEN SNODGRASS



This studio photograph of Sitting Bull and Buffalo Bill was taken during the Lakota leader's 1885 tour with Buffalo Bill's Wild West show and is among the late-nineteenth-century memorabilia on display in "The Frontier in American Culture" at Chicago's Newberry Library. The exhibition looks at the significance of the frontier in American history and the changing uses of frontier icons.

—Newberry Library

Frederick Douglass: When the Lion Wrote History, airing November 2 on PBS, chronicles the life and career of the slave, social critic, and abolitionist who advocated equal rights for nineteenth-century African Americans.



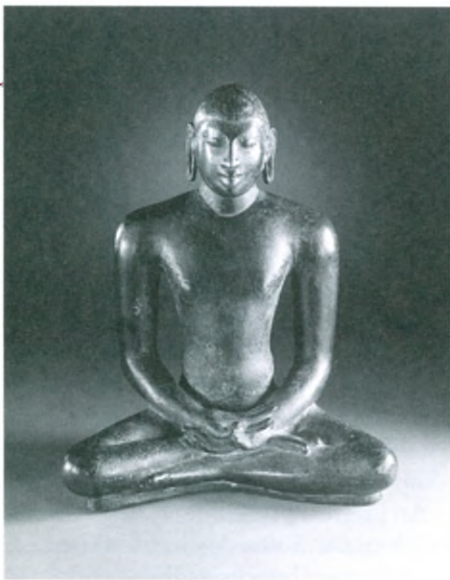
—Moorland-Spangarn Research Center, Howard University



—Michigan State University Museum

The peoples and cultures of Ethiopia are explored through works of a goldsmith, a potter, basket makers, painters, a weaver, wood workers, and a model maker in "Ethiopia: Traditions of Creativity." "Ethiopia" is on display through December 16 at East Lansing's Michigan State University Museum and Kresge Art Museum.

ENDOWMENT EXHIBITIONS



—Los Angeles County Museum of Art

Unlike Hinduism and Buddhism, Jainism, one of the oldest and most important religions of India, is little known in the West. "The Peaceful Liberators: Jain Art from India," opening November 6 at the Los Angeles County Museum of Art, includes one hundred fifty works of art, including paintings, ritual objects, sculptures, and textiles.

UCLA's Armand Hammer Museum presents "The French Renaissance in Prints from the Bibliothèque Nationale de France, Paris." The exhibition examines the prints in the contexts of French Renaissance art, history, politics, literature, and religion. Included are works by Jean Duvet, Jacques Bellange, artists of the School of Fontainebleau, and anonymous engravers.

◆ "Creating Ethnicity: The Use and Abuse of History," organized by UCLA's Center for Medieval and Renaissance Studies, is a series of public programs addressing the roots of medieval societies, the processes by which they were established, and how these processes are relevant to modern ethnicity.

LE BON SERVITEUR



—Bibliothèque Nationale de France, Paris

THIS YEAR'S WINNERS of the Charles Frankel Prize were honored with an award presentation at the White House on October 14. The five, recognized by NEH for their contributions in bringing public understanding to the humanities, were educator Ernest L. Boyer, author William Kittredge, professor of Southern literature Peggy Whitman Prenshaw, public broadcasting executive Sharon Percy Rockefeller, and curator and librarian Dorothy Porter Wesley.

"These five distinguished Americans, by their exemplary dedication to extending the reach of the humanities through their chosen media, have made outstanding contributions to American cultural life," said NEH Chairman Sheldon Hackney in announcing the award winners.

Frankels Honored at White House

BY CONSTANCE BURR

Ernest L. Boyer

Asserting that "higher education has more talent than any other institution in our culture," Ernest L. Boyer says it should take a more prominent role in solving "the nation's most pressing problems."

Boyer, president of the Carnegie Foundation for the Advancement of Teaching, has devoted three decades to the advancement of education. He calls for "a New American College that would link classroom and lab to the realities of life." These campuses would make connections across the disciplines, between traditional and lifelong learning, and between campus and the larger world.

As we reaffirm research and celebrate great teaching, he declares, "we rediscover our roots, the scholarship of service: to our cities, to our schools, and to our children."



—Courtesy of Carnegie Foundation for the Advancement of Teaching

Boyer received the 1990 Excellence Award in Education from *U.S. News and World Report*. During the past decade he has been Senior Fellow at the Woodrow Wilson School, Princeton University, and education columnist for *The London Times*. He is chair of the State Department's Council for American Overseas Schools and a fellow of the American Academy of Arts and Sciences. He came

to the Carnegie Foundation in 1979 after serving as United States Commissioner of Education. Prior to that appointment, he was Chancellor of the State University of New York, and held teaching and administrative posts in California.

He holds myriad honorary degrees and honors, including the Distinguished Service Medal from Teachers College, Columbia University; the Horatio Alger Award; the Encyclopedia Britannica Achievement in Life Award; and the President's Medal, Tel Aviv University.

Boyer has helped shape the national education debate as the author of *High School: A Report on Secondary Education in America* (1983); *College: The Undergraduate Experience in America* (1987); *Campus Life and Scholarship Reconsidered* (1990); and *Ready to Learn* (1991).

He received a B.A. from Greenville College in Illinois and an M.A. and a Ph.D. from the University of Southern California.

William Kittredge

"We are reinventing our notion of what is most valuable to us, as individuals and as a species, redefining what we take to be sacred; it is our most urgent business, our major communal enterprise," writes author William Kittredge.

His subject is the American West. In his essays, memoirs, short stories, and screenplays, Kittredge interprets one of the nation's central myths and illuminates the West's complex history and culture. He recalls the farmhands, cowboys, and drifters of his youth, captures the sanctity of the landscape and its abuse, and calls for restoring natural systems of order that sustained life in the past.

Reflecting on the man-made destruction of Warner Valley, his childhood paradise in southeastern Oregon, Kittredge once wrote: "Our isolations are gone, in the West and everywhere. We

need to give some time to cherishing the things we adore, before they simply vanish. Maybe it will be like learning a skill: how to live in paradise."

An English professor at the University of Montana, Kittredge has received such literary honors as PEN/NEA awards in 1983, 1984, 1988, and 1991, the H. G. Merriam Award for Literature, 1988, and the PEN West Award, Best Non-Fiction Book for 1992.



—Photo by Geoffrey Suttner

Kittredge's books include *Owning It All* (1987), a collection of essays; *Hole in the Sky* (1992), a memoir; and two short story collections, *We Are Not In This Together* (1984) and *The Van Gogh Field and Other Stories* (1978). He coedited *The Last Best Place* (1988), an anthology of Montana writing sponsored by the Montana Committee for the Humanities.

Among his screenwriting credits are the screenplay adaptation of *A River Runs Through It*, which he coproduced in 1992. Kittredge was associate producer of *Peacock's War* (1988), grand prize winner at the Telluride and the Snowbird Film Festivals, and the writer and script consultant for *Heartland* (1979), an NEH-funded film.

He received undergraduate degrees from Oregon State University and the University of Oregon and an M.F.A. degree from the University of Iowa.

Peggy Whitman Prenshaw

Does the Southern landscape favor writers? What are the ties between place and personality? Peggy Whitman Prenshaw, professor of Southern Literature at Louisiana State University, has weighed these questions with people from all walks of life.

Now holding the Fred C. Frey chair at LSU, she taught literature at the University of Southern Mississippi for many years. Traveling to areas where whites were seldom seen, Prenshaw talked about rural values in tiny Newton and contemporary issues and black women at Prentiss Institute, a small black school.

She has also brought a humanities perspective to public policy issues. In *The Bear*, Faulkner describes "that doomed wilderness whose edges were being constantly and punily gnawed at by men with plows and axes . . ." Lecturing on Faulkner's portrayal of the doomed woods, she became an expert on land use and was appointed to a commission to study the topic.

Prenshaw is an authority on Eudora Welty, the author of *Elizabeth Spencer* (1985), and was editor of *The Southern Quarterly* for seventeen years. With B.A. and M.A. degrees from Mississippi College, she obtained a Ph.D. at the University of Texas at Austin. She was the Mississippi Humanities Council chair and served on the Federation of State Humanities Councils board.

Testifying some years ago before Congress, Prenshaw stated: "Our most basic function is to encourage and help empower a full and vital literacy that dispels ignorance and powerlessness, that leads to understanding our history and the forces that shaped the Constitution. . . that shows us past civilizations and other cultures, that gives to each of us a realistic opportunity to live in freedom and dignity. This is the charge of the humanities."



—Courtesy of Peggy Prenshaw



—© Photo by Diana Walker

Sharon Percy Rockefeller

"I think public broadcasting is an enormous asset for advancing the humanities," says Sharon Percy Rockefeller. "I'm exceedingly proud of the work WETA did with the Endowment on *The Civil War* and *Baseball*, two of the great program highlights of the decade."

Rockefeller has been president and chief operating officer of WETA TV26 and FM91, a Washington, D.C., public broadcasting station, from 1989 to 1994. Under her leadership, audiences increased to 1.5 million viewers and 375,000 FM radio listeners. WETA produces *The MacNeil/Lehrer NewsHour*, *The Kennedy Center Presents*, *National Geographic Specials*, and *Washington Week in Review*.

"Our concern for the community goes beyond our broadcasts," says Rockefeller. WETA covers public service issues and offers critically acclaimed programs for children. A forty-three-part series, *G.E.D.—Get It*, will be aired to help people pass the high school equivalency exam.

Most of WETA's funding comes from grants and donations. Rockefeller launched a capital campaign which has raised \$16.5 million. "I never dreamed when I married a Rockefeller that I would wind up spending half my time asking people for money," she wrote public television members.

Before assuming the top post at WETA, she was on its board of directors and later chairman of the board of the Corporation for Public Broadcasting.

A graduate of Stanford University, Rockefeller is a trustee of the National Gallery of Art, is vice president of the WETA board, and is active in education, fine arts, government, and women's issues. She was a member of the West Virginia Humanities Council and founded Mountain Artisans, a quilting business for low-income artisans.

Dorothy Porter Wesley

Generations of scholars have plumbed Dorothy Porter Wesley's legendary knowledge of African-American life and history. A pioneer bibliographer, she has cultivated and organized the documents of black American history while expanding the recognition of their value. During her forty-three-year tenure as curator of the Moorland-Spingarn Research Center at Howard University, Wesley enlarged the collection from 3,000 items in 1930 to more than 180,000 in 1973, the year she retired.

In the thirties Wesley selected items that formed the collection's nucleus. Evolving from Jesse E. Moorland's private library in 1914, the archive would come to include early black newspapers, photographs, manuscripts, oral histories, microfilm, and memorabilia. This she accomplished despite small budgets and little enthusiasm from administrators and funding sources for documenting the African-American past.

An adviser to numerous projects, Wesley was Ford Foundation consultant to the National Library at Lagos, Nigeria, and visiting senior scholar at the W. E. B. Du Bois Institute for Afro-American Research at Harvard University. She continues to serve as a consultant to the Moorland-Spingarn Research Center.



—Courtesy of D. P. Wesley

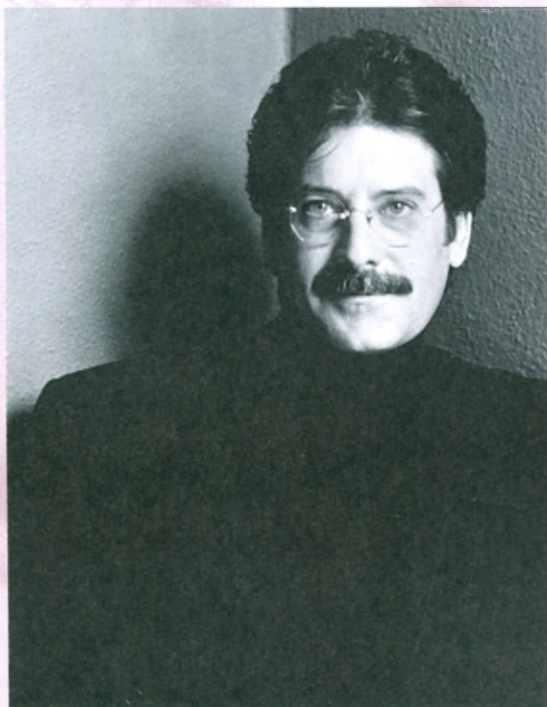
Wesley received a B. A. from Howard University and a masters from Columbia University, where she became the first African-American graduate in library science in 1932.

Her works include *Early Negro Writing, 1760-1837* (1971); *The Negro in the United States: A Selected Bibliography* (1970); and *Afro-Brazilians, A Working Bibliography* (1978). □



—Ellen Warner

Dominick Dunne
Jonathan Kellerman



—Jonathan Esley



Jim Boyd
Nathan McCall



THE PRISM OF CRIME AND PUNISHMENT:

The fifth annual Chicago Humanities Festival transforms the city into a virtual "open university" from November 11-13. In more than thirty programs

and performances, the festival explores classical and contemporary concerns about crime and punishment through the prism of art, music, history, literature, philosophy, and drama.

This year's festival features a distinguished roster of writers, scholars, policymakers, and performing artists: U.S. Supreme Court Justice Anthony Kennedy; best-selling authors Tom Wolfe, Scott Turow, Elizabeth George, and Dominick Dunne; artist Ed Paschke and composer Shulamit Ran; and criminologists James Q. Wilson and Norval Morris.

"Writers and artists have produced their greatest and most enigmatic works on crime and punishment," says Eileen R. Mackevich, executive producer of the festival. Mackevich hopes the events of the festival will raise "provocative questions about individual and societal values, ethical and moral concerns upon which we can build public discussion."

The idea of planning a humanities celebration that would promote a lively public discourse originated five years ago with arts advocate Richard J. Frank. After meeting with the members of Chicago's cultural, civic, and educational institutions, the ambitious decision was made to create a festival that would be to Chicago what Spoleto is to Charleston. It emerged from a collaboration of the Art Institute of Chicago, the Chicago Symphony Orchestra, the Lyric Opera of Chicago, the Mayor's Office of Special Events, the University of Chicago, and the Illinois Humanities Council. Seventeen institutions and organizations now cooperate on the festival.

Nobel Prize winner Jane Addams, founder of Hull-House, serves as this year's festival symbol. Among Addams's accomplishments was the establishment of the first juvenile court nearly 100 years ago. The festival pays tribute to her

with *The Enduring Jane Addams: A Reluctant Radical*, a play by Bernard Sahlins, cofounder of Second City Theatre.

The festival also includes educational outreach programs, developed for children and adults of all ages and levels of education, and taught by some of Chicago's leading academicians. Special teachers' seminars are also planned, and branches of the city and suburban library systems will host a series of discussions on the nature of crime and punishment.

More than thirty programs and performances are scheduled. These include:

Keynote Address by Tom Wolfe: Crime and Moral Fever in the 1990s. Tom Wolfe, author

of the best-selling *The Bonfire of the Vanities*, examines the 1980s "era of money fever" and its legacy: the "moral fever" of the 1990s.

The Trial of Hamlet. U.S. Supreme Court Justice Anthony Kennedy presides at the trial of Hamlet for the murder of Polonius. Prosecution and defense are made up of the city's top litigators. The defense will enter a plea of not guilty by reason of temporary insanity; forensic psychiatrists and Shakespearean scholars will appear as expert witnesses.

Crimes against Humanity. M. Cherif Bassiouni, chairman of the United Nations commission convened to collect evidence of war crimes in the former Yugoslavia, discusses the commission's final report in which Bosnia's Serbs are accused of "crimes against humanity," "genocide," and a "systematic rape policy." The presentation includes videotape of interviews with victims.

Fifth Annual Chicago Humanities Festival

The Decline of Individual Responsibility. Dominick Dunne, best-selling author of *A Season in Purgatory* and *An Inconvenient Woman*, contemplates changing attitudes toward individual responsibility and the concept of temporary insanity.

Someone You Can Trust. Among other programs geared for families, Music Theatre Workshop performs an original musical play for children at the Chicago Children's Museum. The play addresses issues of handgun violence, peer pressure, and conflict resolution by telling the story of four children who make choices that affect them the rest of their lives. The play is based on playwright Meade Palidofsky's interviews with children in custody at the Cook County Juvenile Temporary Detention Center.

The Who's Who Talk about Who Dunnit! Stellar Best-Sellers Explore Crime, Punishment and Plot. Jonathan Kellerman, Walter Mosley, Elizabeth George, Robert Parker, Hugh Holton, Batya Gur, Scott Turow, Stuart Kaminsky, and Barbara D'Amato talk about what compels us to pick up mystery novels and why we can't put them down.

Reading, Writing, and Rehabilitation. Nathan McCall, *Washington Post* reporter and author of *Makes Me Wanna Holler: A Young Black Man in America*, tells the powerful story of his descent into gangs, drug dealing, and his eventual incarceration for armed robbery at age 20. Having found solace in the prison library, McCall talks about the rehabilitative power of education.

The Theft of Cultural Identity. Musician Jim Boyd accompanies Sherman Alexie's reading of his works, which chronicle modern Indian life and affirm his tribe's cultural identity despite the theft of ancestral lands. Alexie's works include *The Business of Fancydancing* and *The Lone Ranger and Tonto Fistfight in Heaven*.

For more information contact the Illinois Humanities Council at 312-939-5212. □

—All photographs courtesy of the Illinois Humanities Council.
Background art adapted from "Missiles" by Ed Paschke.



Tom Wolfe

ALABAMA—The Alabama Historical Commission is planning nine state-wide lecture/discussion programs to provide Alabamans with an opportunity to discuss contrasting views and conflicting interpretations of the state's past with humanities scholars. The "Understanding Alabama: Capturing a State's History" presentations will be given by the authors of a new history of Alabama, published in August by the University of Alabama Press. Included are William Warren Rogers, professor of history at Florida State, retired Georgia Southern University history professor Robert David Ward, Auburn University Distinguished University History Professor Wayne Flint, and Leah Rawls Atkins, director of the Auburn Center for the Arts and Humanities. Discussions take place in Montgomery, Birmingham, Huntsville, Florence, Jacksonville-Anniston, Tuscaloosa, Auburn, Mobile, and Dothan between September 1994 and March 1995. November 20 features a discussion in Tuscaloosa at the William S. Hoole Library at the University of Alabama. For additional information call 205-930-0540.

ALASKA—The Alaska Humanities Forum Speakers Bureau makes it possible for nonprofits to offer free public programs given by humanities scholars. Twenty speakers—philosophers, culture bearers, elders, writers, poets, storytellers, and historians—travel the state to challenge audiences. Using history, literature, philosophy, traditional cultures, and other humanities disciplines, speakers present their perspectives and encourage Alaskans to explore and reflect upon the human condition, often through discussion. For more information call 907-272-5341.

ARIZONA—As part of the Arizona Humanities Council's annual awards, noted historian David McCullough delivers the 1994 Lorraine W. Frank Lecture on Sunday, November 13, at the Scottsdale Center for the Arts. McCullough is best known for his 1992 biography of Harry S. Truman and has

State By State

A roundup of activities by state humanities councils during November and December.

published several other works including *The Johnstown Flood* and *Brave Companions*.

Also of note: Public demonstrations of *charreada*, an equestrian folk tradition rich in Mexican pageantry, continue on December 11 at Tucson's Pima County Fairgrounds. For more information on both events call 606-257-0335.

ARKANSAS—Through a partnership with the Texarkana Regional Arts and Humanities Council (TRAHC), the Winthrop Rockefeller Foundation, and the National Endowment for the Arts, the Arkansas Humanities Council continues to develop a permanent regional folk life program. The program, operated by TRAHC and underwritten by the council and its partners, is now in its fifth year. A variety of exhibitions, concerts, and programs organized by TRAHC have interpreted southwest Arkansas's religious and secular musical traditions, foodways, traditional domestic practices, means of livelihood, and artistic expressions.

The folk life program is intended to bring together people and ethnic groups not usually served by interpretive programs to learn about their neighbors' way of life. For more information call 501-221-0091.

CALIFORNIA—The Los Angeles Department of Cultural Affairs' "Writers of the Historic Wilshire Corridor" series continues on November 6, with a lecture by Dr. Marilyn Elkins of California State University-Los Angeles on "F. Scott Fitzgerald and the Cinematic Approach to Fiction Writing," and a December 4 lecture by Dr. Cornelius Schnaber of the Max Cade Institute for Austrian-Swiss-German studies at the University of Southern California entitled "Here I Have the Feeling I Am Francis of Assisi in an Aquarium: German-Speaking Emigré Authors of Los Angeles." The project also includes four forums during November and December. For more information contact the L.A. Cultural Affairs department at 213-485-2433.

Three complementary exhibitions of the "Journey of the *Frolic*" project continue through December 31 in the northern California cities of Mendocino, Willits, and Ukiah. The exhibitions examine the complex international histories and cultural encounters surrounding the wreck of the *Frolic*, a Baltimore clipper built to serve a Boston-based firm in the lucrative opium trade. The ship ran aground in 1850 on the remote Mendocino coast north of San Francisco. The exhibitions are the result of an eighteen-month collaborative project of the Kelly House Museum in Mendocino, the Mendocino County Museum in Willits, and the Grace Hudson Museum in Ukiah. For more information, contact Suzanne Abel-Victor, director of the Grace Hudson Museum, Ukiah, at 707-462-3370.

CONNECTICUT—New London's Connecticut College plays host to a conference on "Activism and Transformation: The Civil Rights Movement and Civil Rights Act of 1964" November 4-5. The conference features a wide range of speakers including Bernice Johnson Reagon of American University, Charles Hamilton of Columbia University, Joyce Ladner of Howard University, and Robert Moses, director of the Algebra Project. In conjunction with the conference, Reverend Gardner Taylor of New York will speak at Shiloh Baptist Church in New London on November 6. For additional information call 203-439-2666.

The "Common Ground: Looking for Regional Identity in Northeast Connecticut" lecture series continues. On November 11, Christopher Collier of the University of Connecticut delivers a slide lecture on "Israel Putnum: The Brooklyn Man and the National Legend" at the Brooklyn Historical Society (203-774-1423). Hildegard Cummings of the William Benton Museum of Art presents "J. Alden Weir in Windham: The Eye of American Impressionism" on November 14 at the William Benton Museum of Art in Storrs (203-486-4520).



Artifacts recovered from the *Frolic* wreck site and Three Chop Village archeological site in Mendocino County, California, are featured in three ongoing "Journey of the *Frolic*" exhibitions.

—Tom Liden

DELAWARE—As part of the ongoing exhibition, "Coming to Delaware: The Amish, Jewish and Italian Farm Communities," Justine Mataleno lectures on "The Italian Farm Community in Hockessin" on November 9 at Dover's Delaware Agricultural Museum (302-734-1618).

The "Holocaust Education Seminar" is designed to help teachers integrate the study of the Holocaust into their curriculum and includes presentations by humanities professionals on the historical and moral context of the Holocaust. Sponsored by the Jewish Federation of Delaware, the seminar is scheduled for November 10 at Caesar Rodney High School (302-478-6200).

Speaking on the relationship between the media and the judiciary, Nina Totenberg gives the Delaware Humanities Forum Annual Lecture at the University of Delaware's Clayton Hall on November 10. Totenberg serves as the Supreme Court correspondent for National Public Radio. For more information call 302-633-2400.

DISTRICT OF COLUMBIA—The "City Lights" program, a partnership between the District of Columbia Community Humanities Council (DCHC) and the Anacostia Museum that brings humanities programs to public housing residences, has produced an exhibition called "In Search of Common Ground." The title stems from an ongoing oral history project created by senior residents of Potomac Gardens public housing community. A video documentary on the oral history project won the CINDY International Video Award earlier this year. The film, along with text, photographs, and personal memorabilia, is featured in the exhibition. For more information, contact Anthony Knight at DCHC at 202-347-1732 or Rodney Reynolds of the Anacostia Museum at 202-287-2060.

"Soccer Medley," an exhibition deriving from a field survey exploring the social and cultural context in which soccer is played, continues to tour sites in the District of Columbia. Field research sponsored by the Washington Soccer Club was completed during the summer. The bilingual exhibition includes photos, a study guide, and a "cultural map" indicating the parks, schools, and playgrounds where soccer is played and the diverse communities that enjoy the sport.

Troop 98 of the Boy Scouts of America is sponsoring the creation of "The Douglass Trail of African-American History," a guide featuring African-American historical sites, people, and events in Washington. While the trail is geared toward all ages and groups, scouts will be eligible to receive patches on completion of the trail. The National Park Service intends to officially adopt the trail guide when it is published this winter.

"The Spoken Word Poetry Project at St. Elizabeth's," a monthly series of poetry workshops for institutionalized and outpatient residents of St. Elizabeth's Hospital, has entered its second year. The workshops, which run through May 1995, take place at the John Howard Pavilion and at St. Elizabeth's Library. Poetry by the participants will be published in newsletters and in a booklet. For more information on the above DCHC-sponsored projects call 202-347-1732.

GEORGIA—The Georgia Humanities Council (GHC) has announced its 1994-1997 "Strengthening Community in Georgia" initiative. The council encourages grant applications that address the theme, and GHC-conducted programs will share a similar emphasis. The new call for proposals on community continues the tradition of exploring local histories and ethnic heritages, but with an additional emphasis on common and shared values within the American experience. "Strengthening Community in Georgia" ties in with the NEH's broader "National Conversation" initiative.

Armstrong State College in Savannah hosts a conference November 3-5 to celebrate the one hundredth anniversary of the Savannah Park and Tree Commission. The program, "Georgia Legacies Etched on the Land," sponsored by the college's history department, focuses on the historical landscape of coastal Georgia, a rapidly developing area with many residual eighteenth- and nineteenth-century features. Sessions consider the effect of the landscape on the experiences of African Americans and European Americans, the history of the urban forest, the future of landscape preservation, ecotourism, heritage tourism, landscape design, and commercial development. The conference mixes the sessions with teacher training, interactive workshops, and tours to historic sites in the region. For more information call 404-523-6220.



'The Jews of Atlanta' —from the Civil War to the Present

BY NICOLE L. ASHBY

The Jewish community has long been a contributor to Atlanta's business sector. In 1895, owner Harry Silverman (far left) used baby lions as an advertising gimmick to promote Silverman's Cigar Store. Another turn of the century business, Jacobs' Pharmacy, was the first to serve Coca-Cola as a fountain drink.

—Logo: Anita Stein
—Atlanta History Museum

The railroads first called it the Terminus, a hub of the interstate locomotive. For two Jewish immigrants, Jacob Haas and his pal Henry Levi, the city represented an entry way to opportunity in the South.

Now Atlanta is the site of a new exhibition, "Creating Community: The Jews of Atlanta from 1845 to the Present," which will run through next October at the Atlanta History Museum. The exhibition tells the stories of Jewish immigrants from overseas and neighboring American states who have added to the cultural tapestry of the Georgia state capital, immigrants like Haas and Levi who—encouraged by the Georgia railroad system—opened a dry

goods business after peddling up North.

"Each wave brings with it its own culture, traditions, religious practices, and—in many cases—its own language," says Jane Leavey, the exhibition's curator and a staff member of the Atlanta Jewish Federation. "A community is not something you can say, 'Okay, it's finished,' and walk away from it. The Atlanta community is still experiencing and being changed by the continuing waves of Jewish immigration."

At the time of Sherman's march to the sea during the Civil War, fifty Jews lived in Atlanta. A century later, an influx in the sixties, galvanized by the city's booming real estate market, had raised the census figure to

21,334. Today, the Jewish population stands at 70,000 in an overall population of three million.

"Creating Community" is a collaborative effort of the federation and the Atlanta History Center, which is celebrating its first anniversary. The Georgia Humanities Council is one of the major supporters. Accompanying the exhibition are lectures, workshops, tours, gallery talks, and musical, theatrical, and visual arts programs.

The exhibition's title and logo—a hexagram of six homes forming the six-pointed Star of David—denote the effort by Jews to create a community that is both part of and separate from the Southern mainstream society. "It's a community for whom it is very important to retain its tradition, culture, customs, and the practice of religion," explains Leavey. "Jews, wherever they have lived all over the world, except in Israel, are a minority people. They have had to make their way and make a place for themselves within a society in which they live."

The 3,500-square-foot exhibition is divided into five sections: the first examines the religious, ethnic, social, and cultural aspects of Jewish identity; the second chronicles Jewish immigration and its impact on Atlanta; the third, the Jewish concept of "peoplehood"; the fourth, relationships with other groups in Atlanta; and the last, the legacy of Jewish culture.

Among the artifacts of that culture are a silver *Kiddush* cup used in 1691 for blessing wine; *T'fillin*

boxes made in 1899 containing verses from the Torah; six stained-glass synagogue windows dating to 1921; and never before seen archival photos. Also present are diaries from Atlantans who fought in the Spanish-American War and in World War II along with the 1915 jail diary of Leo Frank, convicted of the murder of a Christian girl and lynched by a mob. Seventy-one years after his death, he was pardoned by the Georgia Board of Pardons and Parole.

Photographs capture other moments—Rabbi Jacob Rothschild with Dr. Martin Luther King, Jr., at a dinner honoring King as the Nobel Peace Prize recipient; Sophia Faul Weiss of the Jewish Home for the Aged in Atlanta at a parade on Israel's independence day; a young emigrant family from the Soviet Union in Atlanta's Hartsfield Airport.

Leavey said the artifacts come from the collection of the Jewish Community Archives and from three hundred of the city's citizens. She hopes viewers will return to their communities with ideas of preserving their own heritage.

"The manner in which we live our lives is prescribed in terms of moral values in the Torah," says Leavey. "One of the precepts is to take care of each other. It's a commandment. And the moral teachings tell us, once we've taken care of each other, it's our responsibility to improve the world. The world begins with the community in which we live." □

"Creating Community: The Jews of Atlanta from 1845 to the Present" exhibition is newly opened at the Atlanta History Center's Atlanta History Museum. See page 17. For more information call 404-814-4000.

IDAHO—"Fire on the Mountain," a cooperative exhibition between the Fernan Ranger District Office of the Panhandle National Forest and the Museum of North Idaho in Coeur d'Alene, surveys the history of fire and fire fighting in the Northwest. It highlights both the natural history of wildfire, as well as the human history of fire fighting. The exhibition opens in Coeur d'Alene in November with a public program that includes lectures and a video presentation, and will travel to Forest Service sites in Boise, Challis, Grangeville, McCall, Orofino, and Salmon. For more information call 208-345-5346.

ILLINOIS—The "Produce for Victory: Posters on the American Home Front, 1941-1945" exhibition is timed to coincide with the fiftieth anniversary of World War II and features reproductions of propaganda posters which encouraged Americans to support the fight abroad through their homefront efforts. With the exhibition, which is specially designed for small towns and rural sites, the Illinois Humanities Council continues its partnership with the Smithsonian Institution Travelling Exhibition Service (SITES) and state humanities councils from Georgia, Oregon, Utah, and West Virginia. Lawrenceville, the home of a World War II training air field, hosts the exhibition from November 7 to December 17. The exhibition also travels to Dixon, Effingham, Peru, and Pontiac. For information call 618-943-3016.

The fifth annual Chicago Humanities Festival transforms the city into a virtual open university from November 11-13. Exploring the classical and contemporary concerns about crime and punishment, the festival features writers, scholars, policy makers, and performing artists. See page 12. For more information call 312-939-5212.

IOWA—"UN at 50: Preferred Futures for the United Nations (A Community Response)" promotes educational opportunities to observe the fiftieth anniversary of the United Nations in

1995. Sponsored by the Iowa Chapter of the United Nations Association-U.S.A. and funded in part by the Iowa Humanities Board, the "U.N at 50" program begins with public forums during the fall in Cedar Falls, Des Moines, the Quad Cities, and Orange City. The forums will explore changing values and visions for the UN between 1995 and the year 2010. They will focus on global issues of war, militarism, human rights, poverty and the environment in the 21st century. The Iowa meetings—held in conjunction with upcoming forums in Nigeria, India, Cyprus, and Jamaica—intend to produce a working draft document, "The Iowa Declaration: Preferred Futures for the United Nations." For additional information call 319-335-4153.

KANSAS—The "Health Care and Human Values" book series continues into fall with "Stories to Live By: Health and Medicine in Literature." More than 300 people participated in the spring series. The library-based book discussion programs take place in Hutchinson, Iola, Kansas City, Pittsburg, and Wichita. Discussed texts include Leo Tolstoy's *The Death of Ivan Ilyich*, William Carlos Williams' *The Doctor Stories*, Alice Hoffman's *At Risk*, Margaret Laurence's *The Stone Angel*, Brian Clark's *Whose Life Is It Anyway?*, and *Vital Lines: Contemporary Fiction About Medicine*, edited by Jon Mukand. For more information call 913-357-0359.

KENTUCKY—Louisville's Museum of the American Printing House for the Blind displays artifacts relating to the history of the education of people who are blind or visually impaired and the history of the American Printing House for the Blind. Exhibition items include historic embossed books, tactile maps and globes, and the first mechanical braille writers. The museum is designed to increase public understanding of how blind and visually impaired people communicate and achieve self-sufficiency. For more information call 800-223-1839.

LOUISIANA—"My Lai 25 Years After: Facing/Healing the Darkness," sponsored by Tulane University from December 1-3, explores the continuing repercussions of the My Lai massacre in the nation's consciousness. Scheduled speakers include journalists



Seymour Hersh and Ron Ridenhour and authors Tim O'Brien, Dr. Robert Lifton, and Robert Olen Butler.

Also of note: The Louisiana History Symposium, sponsored by the Louisiana State Museum, is a three-part lecture series complementing the new Louisiana history exhibition in the Cabildo. November 8 features "The Civil War in Louisiana," with "The Cabildo, Town Council to City Landmark" on January 24, and "Reconstruction in Louisiana" on March 11. For more information on conference and lecture series call 504-523-4352.

MASSACHUSETTS—The last two sessions of a four-part colloquium, "Unraveling the Fabric of the Industrial Revolution," are scheduled for November 1 and 15 at the Boott Cotton Mills Museum in Lowell, Massachusetts. The colloquium for teachers of Social Studies and English, grades 8-12, is

held at the Tsongas Industrial History Center of University of Massachusetts-Lowell and Lowell National Historical Park and includes a variety of speakers, among them: UMass-Lowell history professor Lawrence Gross explores the humanism of technology and how technological changes have affected the relationship between people and machines; Melissa

Pennell of UMass-Lowell English Department considers the way in which stories written by working class writers, including "mill girls" and immigrants, personalize the role of workers; Martin Blatt, historian at Lowell National Historical Park, uses Boott Mills Museum exhibitions to demonstrate both the benefits and accompanying hardships of industrialization; and William Lazonick of the Competitiveness Center at UMass-Lowell discusses ways in which teachers can prepare students for economic change in an increasingly turbulent economy.

During November, Northeastern University hosts a monthlong program on the music of the Holocaust. The special focus will be on the composers who were in the Terezin concentration camp from 1941 to 1945. November 19 features a performance of the satirical opera *Der Kaiser von Atlantis*, with a program the following evening highlighting shorter vocal works composed in the camp. A November 20 symposium includes public lectures by survivors, performers, and scholars who have been active in the revival of the music. During the week before the symposium, scholars and performers will be visiting classes at Northeastern University, Hebrew College, and local public schools. Throughout the month, drawings by Terezin artists will also be displayed.

Also of note: Shirley Williams and Mary Holland serve as the keynote speakers in "Reaching for Common Ground: A Conference on American and Irish Women" at Boston University from November 10-13. Williams, formerly a British Labour member of Parliament, cabinet member, and president of the Social Democratic Party, currently teaches at the John F. Kennedy School of Government. As keynoter, Williams will provide a historical account of challenges faced and strategies employed in her own quest to gain political office and to have women's concerns and the Northern Ireland conflict placed on the political agenda of the British Labour Party. Holland, an Irish journalist, writes weekly features for *The Irish Times* and Britain's *Sunday Observer*. She will draw on her knowledge of the history of the Northern Irish conflict to comment on the steps women have taken to mitigate its effects and nurture tolerance through women's groups and reconciliation organizations.

For more information on all events, please call 413-536-1385.

MICHIGAN—A "Michigan Humanities LIVE!" program of chautauqua presenters and a humanities fair highlight a daylong public program

showcasing the work of the Michigan Humanities Council. NEH Chairman Sheldon Hackney will speak at an evening banquet marking the Council's Twentieth Anniversary on November 10 at Henry Ford Museum & Greenfield Village in Dearborn. The fair includes teacher enrichment materials from the "Roads across Michigan" cultural kits, the work of regional humanities councils, and materials available from the Council's Resource Center. For more information, call 517-372-7770.

MINNESOTA—Eighty-eight communities are using *Braided Lives: An Anthology of Multicultural American Writing*. The anthology, which includes writings by Louise Erdrich, James Baldwin, and Maxine Hong Kingston among others, was developed by the Minnesota Council of Teachers and the Minnesota Humanities Commission. For information call 612-224-5739.

MISSISSIPPI—A multimedia exhibition assembled by Mississippi Cultural Crossroads, "No Easy Journey: The Civil Rights Movement in Claiborne County," opens December 3 in the Port Gibson courthouse with a public forum to mark the event. The program will include historians, sociologists, cultural historians, folklorists, and civil

TAKING STOCK: The 1994 National Humanities Conference

The 1994 National Humanities Conference will be held November 18-20 in San Antonio, Texas. This is the first time the conference, which began in 1976 and sponsored by the Federation of State Humanities Councils, will be held in Texas.

"Taking Stock: The New Realities and the Public Humanities" serves as the conference theme. The conference seeks to evaluate the past and present roles of the state councils, while exploring the changes needed for the councils to remain faithful to their legislative mandate of relating the humanities to the current conditions of national life. Approximately 350 representatives are expected to attend from all of the states, District of Columbia, Puerto Rico, the Virgin Islands, and Northern Marianas. Representatives of NEH and other national humanities organizations will also attend. The conference features a Saturday evening reception and dinner at the Southwest Crafts Center, with Texas folk artists performing. Sessions on southwestern literature and folklore, and border culture are also scheduled. □

rights activists, as well as local lawyers and the sheriff. For more information, call 601-982-6752.

MISSOURI—"African Americans and American Jews: Reclaiming and Sharing Our Social Histories" is a public discussion program documenting the social history of African Americans and Jews in St. Louis. Scholars use artifacts and rituals from daily traditional activities to address historical and social concerns. St. Louis's Vaughn Cultural Center hosts a discussion on December 13. Participants are being asked to attend with someone from a different generation and to bring an artifact from

home. For more information call 314-621-7705.

NEBRASKA—A lecture by writer Patricia Broder on November 4 opens the exhibition "American Indian Paintings from the Patricia J. and Stanley H. Broder Collection" at the Center for Great Plains Studies Art Collection on the University of Nebraska-Lincoln campus. Broder, who is the author of *Shadows on Glass: The Indian World of Ben Wittick* and *The American West: The Modern Vision*, will discuss the exhibition's paintings in the context of the artists' spiritual life and social and cultural backgrounds.

"Connections," a weekly radio program, brings Nebraska Humanities Council programs to a statewide audience via Nebraska Public Radio. During November, "Connections" spotlights selections from the Nebraska Literature Festival with readings by Nebraska authors Ron Hansen, Tillie Olsen, and Jonis Agee. It also features a cowboy poetry reading and American Indian pow wow in "Old West Days in Valentine." December "Connections" takes listeners on "A Walking Tour of Historic Wyuka Cemetery" with a look at the architectural design, funerary art, and social history of the Lincoln cemetery, which was established by the State of Nebraska in 1869 and became part of the National Register of Historic Places in 1982. Also on "Connections" in December is "Our Star: Robert Taylor," an examination of the influence of the actor's early life in Beatrice on his film career, "Scottsbluff Public Schools/Nebraska Cultural Pride Project: Our Latino Heritage," and Eric Sorg's "An Evening with Buffalo Bill Cody."

NEW HAMPSHIRE—From novas to neurons, from solar deities to silicon idols, "Of Apples and Origins" invites people to explore the history

of knowledge and to grapple with core questions about the origins and nature of the universe. The statewide project also asks what is at stake if our culture adopts a laissez-faire attitude towards science. Participants are provided with an anthology that includes early creation myths, Newton's writings on the nature of time and space, seventeenth century philosophical reflections on human consciousness, and the contemporary debate over artificial intelligence. The six-part community lecture-discussion series continues into November and December, supplemented with additional programs.

"What's New Hampshire Reading?," the New Hampshire Humanities Council's yearlong literary program, also continues. November features Grace Metalious's scandalous critique of 1950s small-town life in *Peyton Place* and December highlights the poetry of Maxine Cumin, James Kenyon, Wesley McNair, and Charles Simic. For more information on both projects call 603-224-4071.

NEW JERSEY—A new videotape tells the history of Seabrook Village, a rural southern New Jersey area that provided a new start to more than 2,500 Japanese Americans relocated there in 1944-1945 from American internment camps. Seabrook Farms, then the largest food processing plant in the world and hit hard by wartime labor shortages, brought in and employed not only Japanese Americans, but Estonians, Lithuanians, Latvians, and Poles from European displaced persons camps, migrant workers from Appalachia and the Deep South, Jamaicans and Barbadians from the West Indies, and German POWs. The video, underwritten by the New Jersey Committee for the Humanities, will be shown as part of the permanent exhibition in a new museum—the Seabrook Educational and Cultural Center in Upper Deerfield Township, New Jersey—which opened during the fall.

"War, Peace, and Society in Historical Perspective" program series is designed to help the public understand the historical background of today's nationalist and civil wars, acts of terrorism, ethnic cleansing, international peace-keeping, and humanitarian missions. "War, Peace, Race, and Ethnicity in the 20th Century," will be the topic of a daylong conference for high school students in December. Three other pro-



In this fifteenth century Flemish vitrail, Eve picks the apple from the tree of knowledge. New Hampshire Humanities Council's "Of Apples and Origins" project asks people to question the nature and origin of knowledge.

—Virginia Museum of Art

TIME

Touring Through

Music and drama recall the past

BY SUZANNE KASHUBA

To the sweet strains of a hand-made mountain dulcimer, the voices chime in as the memories reach back. Recalling the words to childhood songs,

the singers accompany "Billy Boy" with a smile, "Amazing Grace" with a tear.

Conducting her "Tour Through Time," folk music specialist Priscilla Hewetson weaves traditional folk songs with diary writings to bring her audience of senior citizens back to the early pioneer days—when Ohio was an unexplored frontier.

"Try to think back and remember the first song you ever learned," Hewetson asks. "How old were you? Where did you learn it?"

The answers come easily:

"Mr. Froggy Went a Courtin'."

"Babes in the Woods."

"The Preacher and the Bear."

The familiarity of these songs is "evidence that there's a thread of tradition that still continues," says Hewetson. "But I think that thread's getting thinner and thinner. I worry that one day it will just snap—it just won't be there anymore."

But early in the spring in rural eastern Ohio, members and guests of six senior citizen centers helped keep the tradition alive. "A lot of the things we're able to say or do conjure up so many old memories for them," says Hewetson. One man who remembered *Old Dan Tucker*, a song his father taught him, "proceeded to get up, sing it and do a dance," she recalls.

"As they remember, I think the seniors begin to see the threads woven through their own lives," says Jane Rutkoff, project director coordinator with the Ohio Humanities Council. "They see themselves as people who played and continue to play an important role in the larger world. Their lifelong contributions have helped shape and mold our culture. And they are in a unique position to pass on defining traditions to future generations."

One of a series of programs developed by the Ohio Humanities Council, this "Tour Through Time" focuses on Ohio in the nine-



Patricia Hewetson leads senior citizens in renditions of familiar folk songs.

teenth century through music and words—diaries, songs, and stories. The series, "Discovery at the Center," is the only known program of its kind. It was created with a one-year, \$29,500 start-up grant from the Ohio Department of Aging.

Actors from CATCO (Contemporary American Theatre Company) and Grandparents Living Theatre also brought their dramatic talents to the centers. Other performers included The Ohio Village Singers, folk life artist Ellen Ford, storytellers Jonatha and Harold Wright and spiritual singers Harriett Jackson and George T. Vaughn. □

Excerpted from Ohio Heritage, a publication of the Ohio Humanities Council, and reprinted with permission. The Ohio Humanities Council is working on plans to expand the pilot program to additional senior centers.

grams, "World War II and Its Legacy," "New Jersey in Time of War," and "Peacemaking and Peacekeeping" are scheduled for 1995. For more information call 908-932-7726.

NORTH DAKOTA—In a cooperative effort with the North Dakota Library Association, two hundred sets of books for children and young adults have been distributed to schools and libraries across the state. Each of the ten recently published books, designated a "Flicker Tale Award Nominee," is reviewed by the children of the communities, who then vote for their favorites in two categories, picture books and juvenile books. The winning authors, and some of the nominees, are invited to the state to meet readers in the smallest of communities. Since the program began in 1990, twenty-two North Dakota communities have hosted authors on the Flicker Tale list. One of them, author Janet Stevens, visits two communities in central North Dakota this fall. For more information call 701-255-3360.

NORTHERN MARIANAS—The appreciation, understanding, and preservation of Chamorro and Carolinian culture, and the cultures of other nations, is a major concern of the Commonwealth of the Northern Mariana Islands Council for the Humanities. Projects recently supported by the Council include: the collection of oral histories of one hundred senior citizens recalling the Spanish, German, Japanese, and U.S. Trust Territory eras; public education for the upcoming second Constitutional Convention; funding of a political and legal history of the Commonwealth of the Northern Mariana Islands; video documentation of the fiftieth commemoration of World War II on Saipan; and two photographic exhibitions "Family Folklore, Family Roots (*Ramas Familian*)" and "*La Sangri Yama*."

OHIO—"Community Visions and Voices, Past and Present," an exhibition documenting the diverse and rapidly changing face of Cincinnati's East End through photographs, poetry, and personal narratives of current and former residents, will visit neighborhood sites in Cincinnati in November and goes on display at City Hall in December.

A continuing program, "Discovery at the Center," cosponsored by the Ohio Humanities Council and the Ohio

Department of Aging, uses the humanities to expand the use of senior centers and invigorate the lives of older citizens. See page 21. For more information call 614-461-7802.

OKLAHOMA—"First Americans, First Oklahomans: Indian Peoples," the first in a three-part traveling exhibition series "Many Peoples, One Land: The Oklahoma Experience," is currently touring the state. The "Many Peoples" exhibition focuses on the story of several ethnic and racial groups and their immigration to Oklahoma. All three exhibitions—including "Land of Promise: Europeans and African-Americans in Oklahoma" and "Still the Golden Door: Hispanics, Asians, and Arabs in Oklahoma," which are nearing completion—will be displayed together at the Foundation's Oklahoma Lecture in the Humanities and Symposium in February. Teacher guides for both elementary and secondary levels, and interpretive brochures for public audiences accompany each series exhibition. For more information call 405-235-0280.

RHODE ISLAND—The exhibition and archival project "Lifting As We Climb" is under way, tracing the history of the African-American church in Providence from the first Africa Union Meeting House founded in 1820. The project explores the meeting house as an institution that gave birth to many of Rhode Island's independent black churches, as well as fraternal, military, beneficial, and social organizations for African Americans across the state. The collaborative project, headed by the Congdon Street Baptist Church of Providence, includes documents and photographs from the Rhode Island Black Heritage Society, the Rhode Island Historical Society, the American Baptist Church office, Brown University's John Hay Library and many private collections. During the fall, the exhibition travels to numerous churches, social service agencies, and schools in Rhode Island.

A history of another kind is told through the "Piece and Patched: Rhode Island Quilts and the Textile Industry" exhibition continuing at Slater Mill Historic Site. Located in Pawtucket, the site is frequently referred to as the birthplace of the Industrial Revolution in America. The exhibition,

BY MEREDITH HINDLEY

"I've been to towns where the population is eighty-four," says James Alan, "and eighty-six people come to the program." Alan is part of "Inquiring Mind: A Forum in the Humanities," the speakers bureau of the Washington Commission for the Humanities (WCH). Now in its twelfth year, the speakers bureau started as an NEH exemplary grant project. It currently offers twenty speakers and more than forty programs around the state for free.

The speakers come from diverse backgrounds and offer programs on topics just as eclectic. Some speakers use "living history" techniques to recreate prominent historical figures such as Harry S. Truman, William Shakespeare, and Susan B. Anthony.

"I talk about how Everyman lived," says Alan, a costumer and teacher of fashion history at the Art Institute of Seattle. Alan uses costumes to explore social history and the role of women. In one program, "From the Streets of Shakespeare to the Court of Elizabeth," Alan goes from lower-middle-class clothes to an elaborate sixty-two-piece court costume. "I give them a feel of what it was like to live in another time," says Alan. For the "Intrepid Victorian Traveler" program, Alan starts out dressed only in a shift, eventually clothing herself in a two-hundred-pound costume, all while discussing the limits fashion and society

placed on women's travels. Reaching the audience through a

non textbook approach to history is important to Alan, particularly when it comes to young adults. "I feel that if I can show them what was considered normal in a different time period, then they might be more tolerant of difference in their daily lives."

Other speakers use a lecture-discussion format. One such speaker, South African-born Gordon Jackson, is a professor in Whitworth College's Communications Studies department and the author of *Breaking Story: The South African Press*. Jackson offers two programs, one examining South African apartheid and the quest for national unity, and the other on media ethics and journalism's loss of credibility.

Applications from potential speakers are solicited each fall and semifinalists undergo an interview in early spring. The candidates give a preview of their programs to a committee composed of WCH board members and community representatives. Ten are chosen.

Then comes a dress rehearsal. "It's an important part of the process," says Linda Capell, "Inquiring Mind" coordinator. In a three-day event, the speakers make their debuts before going on the road for the season. Audience evaluations help them refine their presentations. "People justify coming to the dress rehearsal for booking purposes," comments Capell, "but it's also a three-day humanities binge."

For some communities, a visit from an "Inquiring Mind" speaker is one of the few cultural offerings during the year. "We feel the greatest goal accomplished is the outreach into small communities," says Capell. Cable-access television stations also air the performances in some areas. □

THE INQUIRING MIND

For more information on "Inquiring Mind: A Forum in Humanities," call Linda Capell at 206-682-1770. Interested groups in other states can contact their own humanities councils for information on local speakers bureaus.



—Washington Commission for the Humanities



—Washington Commission for the Humanities



—Washington Commission for the Humanities

Andrew Dellon draws on the headlines of the New York Times to show how photographs and page layout can influence opinion.

Tames Alan undresses the past through the use of costume.

Puppeteer Nathan Kumar Scott examines the traditional puppetry of India and Indonesia and its religious ties.

which opened in October, examines the fabrics of nineteenth-century quilts as a reflection of the advances in textile technology, and builds on two earlier funded projects that first documented and then displayed more than 700 historic Rhode Island quilts. For more information on both projects call 401-273-2250.

SOUTH CAROLINA—Preparations are under way for the South Carolina Humanities Festival in Beaufort on January 27-29, 1995. The three-day Festival, cosponsored by the South Carolina Humanities Council and the Arts Council of Northern Beaufort County, seeks to strengthen local coalitions of educational, cultural, and business institutions. Featured activities include tours of Penn Center and St. Helena Island, performance and storytelling for youth, a humanities projects fair, a grant writing workshop, panel discussions with scholars and practitioners, and the presentation of the 1994 Governor's Awards in the Humanities. For more information contact Catherine Fleming Bruce at 803-771-8864.

SOUTH DAKOTA—The South Dakota Humanities Council Speakers Bureau brings the humanities to outlying areas of the state. Author Sinclair Lewis, presented by scholar Orval Van Deest, brings "Main Street, USA" to Mount Marty college in Yankton November 3, and "Badger Clark: The Man through his Poetry," portrayed by scholar Darryl Patton, informs an audience about the state's first poet laureate at the Cozard Memorial Library in Chamberlain on November 6. University law professor Frank Pommersheim, an expert in tribal law, compares "Ireland and American Indian Nations" at Yankton's Mount Marty College on November 17. Schools, libraries, and community organizations apply for speakers bureau programs throughout the year making it one of the council's most successful programs. More than seventy-three different presentations by humanities scholars are listed in the bureau. For information call 605-688-6113.

TEXAS—San Antonio businessman Oscar Ehrenberg, a survivor of the Auschwitz concentration camp, and New York psychiatrist Dr. Tina Strobos, who hid more than one hundred Jews during the Holocaust, are

among the panelists for a half-day symposium, "Moral Courage in Post-Holocaust Times." The symposium is one component of a three-day program during November at the Witte Museum in San Antonio, and cosponsored by the University of Texas at San Antonio. The program, which also features a youth summit and poetry reading by University of Houston English professor Edward Hirsch, focuses on acts of courage demonstrated by rescuers of Holocaust victims and explores issues related to ethical decision-making in the late twentieth century. An accompanying photo exhibition, "Rescuers: Portraits of Moral Courage in the Holocaust," raises questions about the nature of good and evil, the role of culture and religion in shaping public values, and the nature of altruism. The photo exhibition continues through November 30. For information call 210-820-2157.

UTAH—The McDougall Public Lectures at the Cathedral of the Madeleine on "Religion and Society" promote interdisciplinary discussion and dialogue on religious issues. In the final lecture of four-part series on December 6, Rod Decker explores "Religion and Politics in Utah" through consideration of the political roles that religion has played in Utah, the way in which those roles may be changing, and the relationship of religion's political roles and the Constitution. For more information call 801-531-7869.

VERMONT—"Wonder, Fact, and the Human Condition," the Vermont Council's twentieth annual two-day humanities conference, occurs on November 12-13. The conference intertwines science and the humanities into a program that considers the nature of knowledge and the mind-body split introduced by René Descartes into Western thinking during the seventeenth century. Participants are sent advance copies of Descartes' *Discourse on Method* and *The Meditations* and William Shakespeare's *The Tempest*. The conference's three principal speakers are Bennington College president Elizabeth Coleman, Marlboro College literature professor Geraldine Pittman de Batelle, and historian Joyce Avrech Berkman of the University of Massachusetts at Amherst. The conference's theme will be related to NEH's "National Conversation" through

Continued on page 27



Coretta Scott King and her children at the funeral of Dr. Martin Luther King, Jr.

*The Civil Rights movement
from 1954 to 1968 was a
profoundly inspiring social
revolution. Not only did it*

The Road to the Promised Land

*change the face of the nation,
but it did so with a minimum
of violence. It laid the ground-
work for the women's movement,
the American Indian move-
ment, the primarily Hispanic
union of farm workers, and the
organizations of other
disenfranchised people
But progress comes slowly
and at times has seemed
threatened with reversal.
The Promised Land remains,
for many, a mirage that floats
somewhere down a rough
and stony road*



Young boy with swastika sign.

"The Road to the Promised Land" is a traveling exhibition produced by the Texas Humanities Resource Center. The forty-poster exhibition is available for rental or purchase through the THRC at 512-441-0288.

*In essence, the modern Civil
Rights movement began on
December 1, 1955, when Rosa
Parks refused to relinquish her
seat on the city bus in Mont-
gomery, Alabama, to a white
passenger. She was promptly
arrested. Coming after genera-
tions of abuses patiently
suffered, the arrest galvanized
the Black community*



Rosa Parks

"Birmingham" said Dr. King, "is probably the most thoroughly segregated city in the United States." In 1963, the nation watched in horror as televised scenes focused on countless atrocities leveled against peaceful protesters. On Good Friday, April 12, King was arrested and placed in solitary confinement for leading a demonstration without a permit. From here he wrote his famous "Letter from Birmingham Jail".



—Wyatt Tee Walker



—Charles Moore/Elmwood Foundation

... On August 28, 1963, 250,000 Americans converged on the nation's capital to stage the largest civil rights demonstration in U.S. history. . . . They listened as speakers cataloged four hundred years of pain and denial. Above all, they heard the resounding words of Martin Luther King, evoking the memory of agony and the promise of triumph. . . .

Reprinted with the permission of Texas Journal of Ideas, History and Culture, published by the Texas Committee for the Humanities.



—Debra Hagan, National Archives

Top Left: Martin Luther King in Birmingham Jail. Above: Demonstrators being hosed with water. Left: The March on Washington.

Berkman's consideration of empathy's role in the problem of "knowing" or "understanding" cultural experiences or viewpoints outside our own. Berkman recently conducted interdisciplinary research with other social scientists on the fitness of anyone to teach studies of another racial or cultural group. The conference program includes small group discussions on the advance readings and a demonstration of "Beginning With Mother Goose," a program designed to train all participants in techniques of using language and reading to stimulate the intellectual development of babies. For more information call 802-888-3183.

VIRGINIA—As part of the Center Conversations series, Michael Hudson speaks on "Voices From the Marketplace: Stories of Poverty and Struggle" on November 15. Series presenters discuss research-in-progress or just-completed work on topics relevant to contemporary life at the Virginia Center for the Humanities in Charlottesville. Hudson's talk explores how blue-collar and low-income people deal with living near the bottom of an affluent, mass-consumer society, and how cultural factors, such as religion, family history, ethnicity, and education, influence economic beliefs. "Violence, Voice, and Narrative: A Conference," initiates the Center's new Institute on Violence, Culture, and Survival. The November 29 panel discussion features R.S. Khare speaking about Cambodian refugees surviving torture, Deborah McDowell on violence and the symbolics of loss, and Robert Toplin on American reactions to violence on film. For more information call 804-924-3296.

VIRGIN ISLANDS—Judge A. Leon Higginbotham, Jr. serves as the keynote speaker at the fifth annual Daniel L. Heftel Lecture in the Humanities on December 16, 1994 on St. Croix. The lecture, named for council cofounder and St. Thomas businessman Daniel L. Heftel, is one of the major events of the year for the Virgin Islands Humanities Council.

A. Leon Higginbotham, Jr., is the former Chief Judge of the United States Court of Appeals for the Third Circuit. A graduate of Antioch College and Yale Law School, he has taught at University of Michigan, New York University, University of Pennsylvania, Stanford, and Yale law schools and currently teaches

at Harvard Law School. Higginbotham was appointed a Federal Trade Commissioner by President Kennedy, served as the president of Philadelphia's NAACP, and holds more than sixty honorary degrees. His book, *In the Matter of Color: Race and the American Legal Process*, has received several national and international awards. For more information on the lecture call 809-776-4044.

WASHINGTON—The experiences of refugees are explored in Seattle Central Community College Art Gallery's "Refugee Stories." The exhibition, which lasts through November 22, features portraits and essays written by current and former students in the refugee and English as a Second Language programs. For information call 206-344-4379.

The "Patterns and Passages" exhibition uses social history to interpret quilts commemorating personal, physical, social, emotional, and political passages and events in a woman's life. Through December 4 at Spokane's Cheney Cowles Museum. Call 509-456-3931 for additional information.

"Port Townsend Area Wooden Boat Tradition: 250 Years" examines changing wooden boat tradition in Port Townsend. Boats used in the area range from Klallam canoes, explorer's brigs, and settler's schooners to merchant clippers, tugs, passenger ferries, and pleasure yachts. The interpretative exhibition, which runs through December 9 at the Jefferson County Historical Society and Museum, includes photos, boat models, and tools. For information call 206-385-1003.

"Blueprints: Seattle's Changing Built Environment" uses models, drawings, historical photos, and examples of building parts and materials to explore how the evolution of building types reflects metropolitan Seattle's social, economic, and cultural history. The exhibition continues at the Museum of History and Industry through the end of December. For more information call 206-324-1126.

WISCONSIN—Milwaukee's Theatre X is creating *Shutdown!*, an original production based on oral history interviews

with those involved in the Patrick Cudahy meat-packing strike and plant closure from 1987 to 1989. The troupe designs multimedia presentations with a historical perspective. Last year's *Bode-Wad-Mi: Keepers of the Fire*, a history of the Potawatomi Tribe produced with WHC support, played to near-capacity audiences and was performed at the first-ever reunion of the Potawatomi Nation in Ontario last August. Collaborating on the Wisconsin Humanities Committee supported production will be oral historian Michael Gordon of the University of Wisconsin-Milwaukee. The program will be part of the 1995



The Twin Tepees restaurant, an example of 1950s commercial architecture in Seattle, is featured in "Blueprints: Seattle's Changing Built Environment" on display at the Museum of History and Industry.

Oral History Conference in Milwaukee as well as Theatre X's 1995-96 season. For information call 608-262-0706.

WYOMING—Planning continues for Casper College's four-day symposium on "The Cultural Fallout of World War II." The symposium, which takes place from February 20-24, 1995, focuses on the impact of the Second World War on American culture. In particular, scholars will discuss the legacy of the war on American art, architecture, literature, historiography, music, and political culture. In conjunction with the symposium, the "Wyoming Experiences World War II" exhibition will be on display at the Casper College Library through the month of February. A special performance of Arthur Miller's play, *All My Sons*, and a critical discussion of the film *Day After Trinity* round out the four-day program. For more information call 307-766-6496. □

"I am committed to the idea that difficult ideas do not have to be expressed in difficult language," says Stephen Nissenbaum, a history professor at the University of Massachusetts-Amherst.

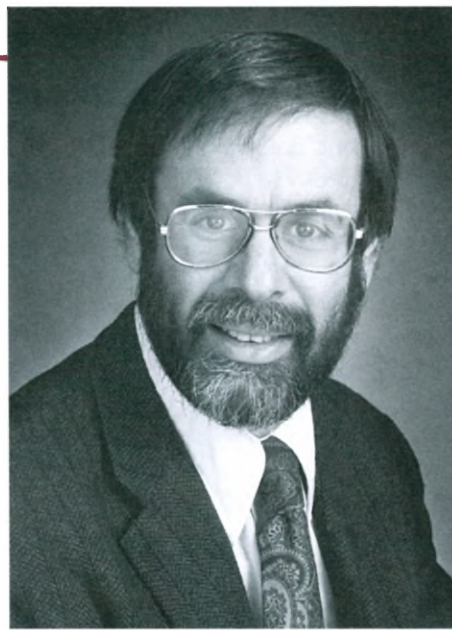
Upon arriving at UMass in the early 1970s, Nissenbaum designed a course which looks not at major historical events, but at the footnotes. *New Approaches to History* explores topics, such as the Lizzie Borden murders, Salem witch trials, and the 1919 Black Sox scandal, that have become a part of American folklore, but are ignored by professional historians.

The purpose of the course, according to Nissenbaum, is "to introduce undergraduates to the study of history, not through a background survey course where they are handed the information and interpretation, but rather through studying in-depth a single dramatic episode in American history." The students do so by reading almost exclusively primary sources.

Using sensational events as windows to broader periods of time fits in with Nissenbaum's philosophy of picking topics. "I discovered early in my career that you can take popular sounding topics, such as witchcraft, and treat them in the same complex way that you could treat other themes."

The innovative topics and case study method have become a part of Nissenbaum's own diligent scholarship. "I think that what I've got is less a field than it is an approach," he says. "I start with some topic or episode, some particular person or problem that is very limited, and then read and do research, letting my informed instinct tell me where I need to go next." One part of him regrets that his work hasn't remained more concentrated on a particular time, such as Jacksonian America, but, he concedes, "I seem to keep getting interested in topics that make me learn entirely new fields."

Nissenbaum believes that his election to the Massachusetts Foundation for the Humanities board, on which he served from 1985-1992 and as its president from 1987-1989, had something to do with his approach to history. "There was a very good fit between the ways that I was thinking of the humanities, of history, of teaching and



Courtesy of University of Massachusetts-Amherst

Stephen Nissenbaum

The Accessible Past

scholarship, and what the state humanities councils were by mandate committed to doing."

Nissenbaum feels that scholarship wasn't his only responsibility to the council. "You can't be simply a scholar and you can't look for projects that are only promulgating scholarship," he says. "Sometimes humanists have as much to learn from members of the general public as the latter have to learn from us humanists."

This give and take proves vital to achieving what Nissenbaum feels is the job of the councils. "The whole point of the humanities councils are to search for that intersection of scholarly rigor, humanistic self-consciousness, and accessibility to multiple audiences."

Nissenbaum's scholarly instinct and public humanities focus recently led him into an investigation of the diverse history of Christmas. While helping develop a program to familiarize school teachers with the use of primary

sources in the classroom, Nissenbaum decided to use the Clement Moore poem, *A Visit from St. Nicholas* (more commonly known as "The Night Before Christmas"), as part of a discussion. "I thought it would be fun to unpack the poem and show that the most familiar poem in the English language to American children actually is a historical document." Within a year, he had worked up the topic into a fifty-page scholarly essay examining both the literary and historical aspects of the poem. He has now pushed other projects aside to complete a book.

Nissenbaum also devotes time to film consulting. His first experience came in the early 1980s with the PBS production of *Three Sovereigns for Sarah*, a loose adaptation of *Salem Possessed*, a book he wrote with Paul Boyer.

He recently finished his consultant duties for an NEH-sponsored production, *The Mystery of Edgar Allan Poe*. "I thought that I was able to serve a useful function in taking Edgar Allan Poe, who is usually thought of in very romanticized literary and existential terms," he says, "and help the film bring him into the perspective of what it was like to be a man on the literary make in the 1830s and 40s." Nissenbaum has also been consulting on an NEH-sponsored adaptation of Laura Thatcher Ulrich's *A Midwife's Tale*, currently in development.

The role of consultant has given him an insider's look at the union of Hollywood and history, and some definite views on the collaborative process. "The job of the historian is to convey the feeling of the past," he says. "Historians should not be names that appear at the end of a film that make it seem as if this movie is accurate, the imprimatur of the historical establishment." Instead, Nissenbaum feels the best work a historian can do is to help the filmmaker capture the otherness of the culture and period. Accuracy remains important, but Nissenbaum feels that, "Historical film makers really need to face the fact that they aren't really telling it exactly the way it was and that they need to somehow acknowledge that within the film itself." □

Meredith Hindley is an editorial assistant of Humanities.

Affordable Taste

The story of Grand Rapids

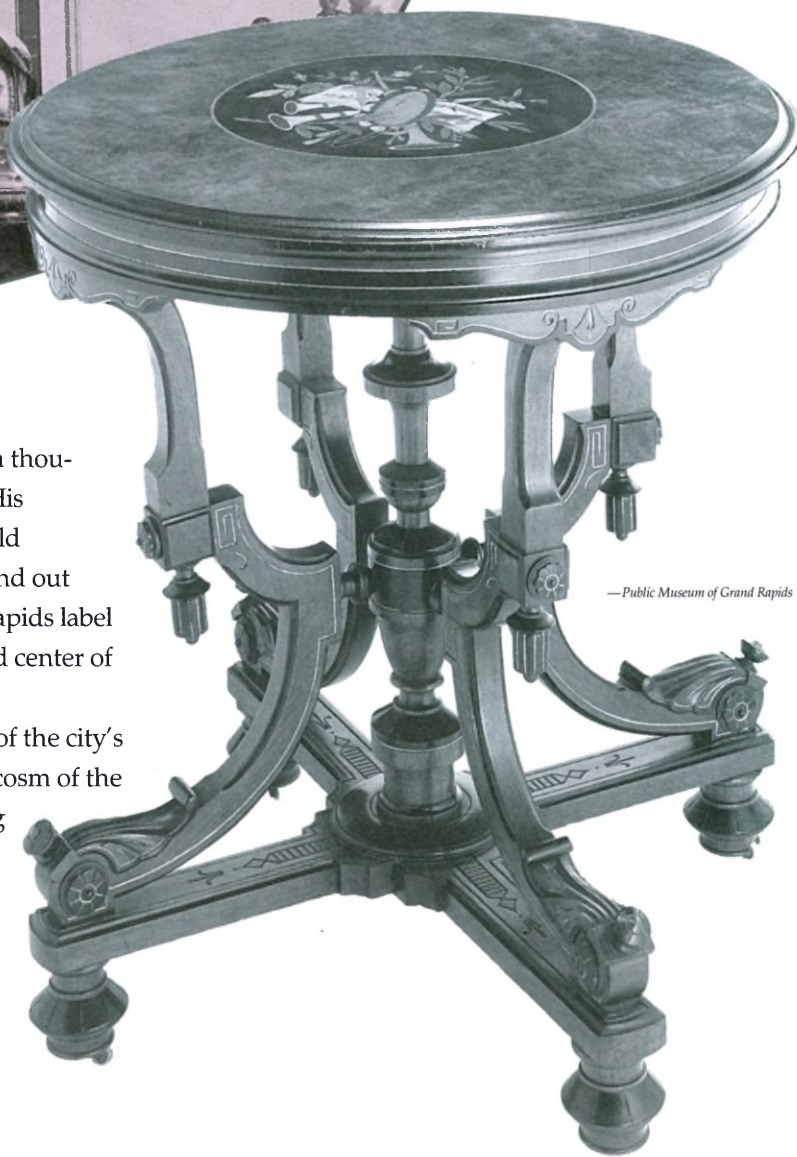


By Michael Gill

In 1851, when a Chicago firm put in an order for ten thousand chairs, the furniture maker was undaunted. His machinery was so efficient, he boasted, that he could almost throw “whole trees into the hopper and grind out chairs ready for use.” The chairs carried a Grand Rapids label for the town in Michigan that has been a renowned center of furniture manufacturing for a century and a half.

The industry that flourished would become the focal point of the city’s economy and identity. Furniture manufacturing was a microcosm of the emerging factory system, immigration patterns, and changing energy sources. Grand Rapids set standards by adapting and creating technology, distribution, and marketing techniques.

The Renaissance Revival table, ca. 1876, of walnut, walnut burl, and marquetry, was made by the Berkey & Gay Furniture Company. The same table can be seen in a ca. 1885 photograph of the parlor of the Dr. William Hake residence in Grand Rapids, which was furnished with a complete set of Berkey & Gay furniture.



—Public Museum of Grand Rapids



—Grand Rapids Public Library



—Public Museum of Grand Rapids

Above: Logs floating down the Grand River into Grand Rapids, ca. 1870. Furniture factories line the banks of the river. Below: The hand-finishing department of the Stickley Brothers Furniture Company, Grand Rapids, ca. 1905. The workers took advantage of natural light: Shades were closed during off hours to keep the wood and finishes from fading.

"The Furniture City" opens November 19 as the central exhibition of the Public Museum of Grand Rapids. Telling the story of furniture manufacturing in Grand Rapids, it enables visitors to explore the evolution of furniture design—from the craftsman's individual piece to mass-produced modular office units—along with the use of natural resources, immigrant labor, and the development of new technologies and products. Photographs, artifacts, craft union banners, ethnic flags, and maps of the city's neighborhoods interpret the lives and views of company owners and factory workers. An interactive audiovisual describes the events of a strike in 1911.

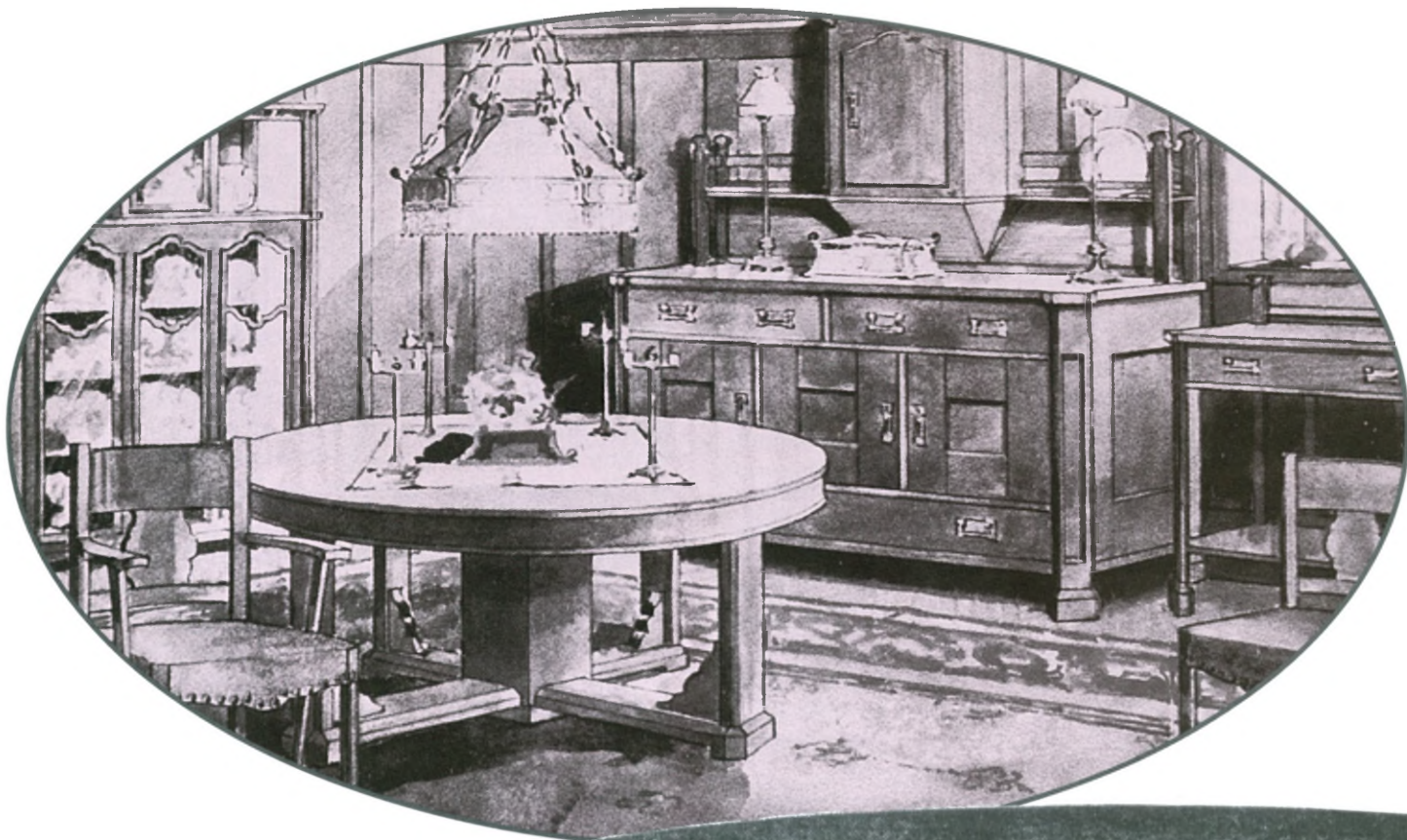
In a 9,600 square-foot space, the exhibition takes the visitor through the industry's manufacturing history, showing hundreds of tools and machines, a steam engine, a portion of a reconstructed 1873 factory, and the enormous range of furniture, from inexpensive, unadorned pieces to elaborate Rococo Revival fantasies. It demonstrates making furniture on an assembly line, where lumber is fashioned through turning, dovetailing, machine and hand carving, then glued and assembled into final pieces.

A re-creation of a market showroom in the 1920s displays elements of popular culture and notions of good taste in an exhibit of fifty pieces of furniture in period revival styles. Trade journals, catalogs, and advertisements depict changing styles and marketing strategies that sell ideas and societal values. An ad in a 1926 issue of the *Saturday Evening Post* says of an Italian Renaissance-style dining room suite: "These are not objects merely—they are bulwarks. They form good taste. They build sound character."

Project director Christian Carron explains that before its surge in Grand Rapids, furniture making had been a trade practiced by artisans who learned their skills by apprenticeship before opening small shops. Once in business, "furniture makers who came out of the old cabinetmaker tradition employed few workers, if any, and served only small, local markets. They made one piece at a time, often to order, and each piece was unique. Even the larger companies in New York, Philadelphia, and Boston usually had their roots in small shops and employed craftsmen who worked as individuals."

The first furniture maker to set up shop in Grand Rapids came out of that tradition. Known as the Father of the Furniture Industry in Grand Rapids, William Haldane came to southwest Michigan in 1836, shortly after the establishment of the first fur trading post in the area. Carron notes, however, that because he began as a traditional cabinetmaker for a small local market, Haldane cannot properly hold the title.

"From the beginning of the boom, Grand Rapids furniture manufacturing was masterminded by entrepreneurs and businessmen who relied heavily on machines and mass production," says Carron. "This is one of the reasons that the industry in a small midwestern town could compete with much larger and older furniture producing centers on the East Coast." The early manufacturers came from New England with money and plans to build businesses to serve the growing population as it prospered in the latter half of the nineteenth century. In 1859 the Berkey brothers established a furniture company and eight years later joined with George W. Gay to form Berkey and Gay, the first Grand Rapids company to open a furniture showroom in New York—a clear sign of their intentions and their success at reaching a much larger market.



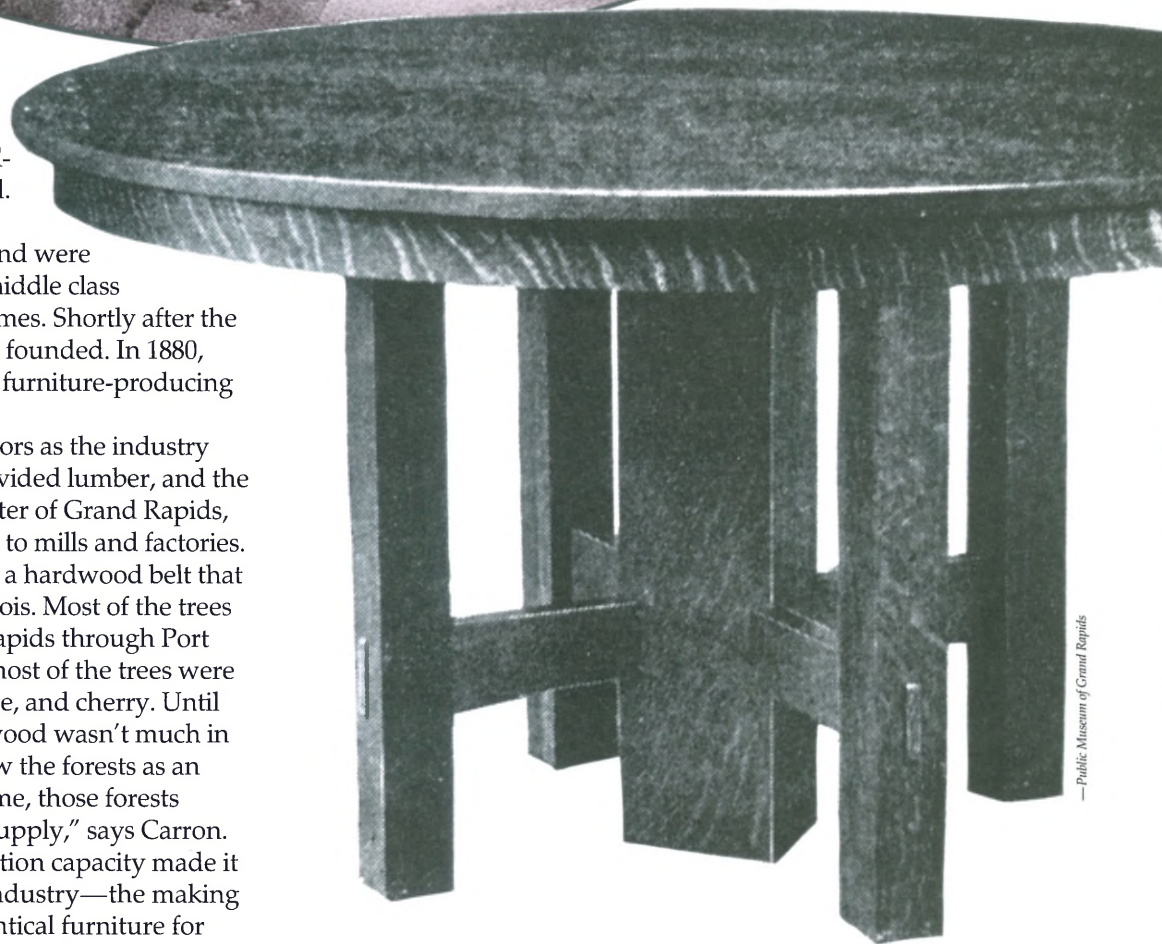
In the years after the Civil War, Grand Rapids began to produce in volume the furniture for which it is noted. People were flocking to the manufacturing centers of the North for work and were settling the Middle West. A thriving middle class needed low-cost furniture for new homes. Shortly after the Civil War, two other major firms were founded. In 1880, Grand Rapids ranked seventh among furniture-producing centers nationwide.

Two natural resources were key factors as the industry took hold: the forests to the south provided lumber, and the Grand River, flowing through the center of Grand Rapids, afforded an easy way to move lumber to mills and factories.

The city lay on the northern edge of a hardwood belt that extended into Ohio, Indiana, and Illinois. Most of the trees north of a line running from Grand Rapids through Port Huron were pine; south of that line, most of the trees were hardwoods, mainly walnut, ash, maple, and cherry. Until the furniture industry evolved, hardwood wasn't much in demand. Entrepreneurs, however, saw the forests as an important natural resource. "At the time, those forests were thought to be an inexhaustible supply," says Carron.

In the early years, the city's production capacity made it a center for the "contract" furniture industry—the making of large quantities of matching or identical furniture for office buildings, schools, and similar markets. Some companies existed for the sole purpose of manufacturing one product. Many of the one-room school houses of the 1870s and eighties were furnished with desks produced by contract in Grand Rapids.

Mass production techniques altered the form and appearance of the furniture to such a degree that a style of its own emerged. Usually rendered in walnut, the furniture that made the city famous is characterized by decorative, incised



—Public Museum of Grand Rapids

The 1909 advertisement for the fumed oak table from the Stickley Brothers Company declares, "Quaint Furniture in the Arts and Crafts . . . marks the beginning of a new furniture period." A dining room setting in the "English Arts and Crafts" line (1905) was by the Berkey & Gay Furniture Company.

lines; veneer panels; and feet not carved, but scrolled. Steam-powered machines encouraged repeated, symmetrical patterns, simple shapes with almost geometric profiles, and relatively flat surfaces. While machines didn't eliminate the need for handwork, they accelerated the process, affecting the look as well as the price of the finished product. The inexpensive tables, chairs, and bedroom sets made in Grand Rapids were not only affordable, but also readily available from the newly formed catalog houses of Sears & Roebuck and Montgomery Ward.

"In some cases," Carron notes, "availability and low prices were a source of some jeering. Early Grand Rapids furniture was so inexpensive that detergent companies gave sets away as purchase premiums for box tops. This earned the city's early furnishings the unsavory nickname, 'Borax.'"

Furniture makers in Grand Rapids were copying existent, mostly European styles—and making the changes required by their increasingly mechanized plants. Carron points out, however, that "most of the criticism of Grand Rapids furniture styles and quality came out of New York and Philadelphia. These were old furniture manufacturing centers that had lost business to the Grand Rapids companies that were producing more affordable wares. At the same time, during the first world's fair in Philadelphia, all three Grand Rapids manufacturers that exhibited furniture won awards."

While furniture centers of the Northeast did lose business, the industry's mechanization in Grand Rapids did not cause wholesale unemployment among skilled craftsmen. "Ironically," says Carron, "the opposite was almost true. They had

the money to recruit highly skilled artisans from the U.S. and Europe, and many of these artisans were employed to train other workers in the finer practice of their craft."

C. C. Comstock, an early factory owner, recruited African Americans to move North to work for him and live in company housing. Recruiting from Europe was so extensive that immigrant craftsmen were the majority in some factories. At Berkey & Gay in 1886, for example, among 255 employees in that factory, only eighty-five were born in the United States. The list of employees included names from Holland, Germany, Sweden, England, Ireland, Norway, Denmark, Russia, and Belgium.

The exhibition shows their treasured belongings: a tattered Dutch language family *Bijbel*, an early nineteenth-century Michigan map and guidebook; hand tools; and an elaborately carved, cumbersome chair hauled from New York in 1850.

Skilled craftsmen, natural resources, and techniques of mass production were not the only reasons for success. The adaptability and inventiveness of industry leaders continued to drive business and shape the industry. For example, using inventions such as the Dodd dovetailing machine patented in the 1880s increased production dramatically; the same design is used in many factories today. Also, the preferred wood in the last century was walnut, from which the vast majority of furniture was manufactured in Grand Rapids from the 1860s into the eighties. When the forests were cleared, companies switched to oak in the 1890s through the early nineteen hundreds.



Innovations didn't replant the forests, however, and even the oak supply ran out. The Grand Rapids Paneling company responded by using the available pine and by inventing a roller printing press that could make pine look like oak by printing a simulated oak grain on its surface.

Eventually the entire local wood supply was depleted. The last logging run on the Grand River took place in the 1890s. However, by pursuing large contracts, importing wood, and learning to use different materials, the industry continued to adapt and survive.

"It also helped," Carron says, "that there was solidarity among the industry leaders. Their willingness to cooperate enabled the Grand Rapids companies not only to compete against companies from larger cities, but also to withstand a major strike."

A major strike came in 1911. Furniture workers in Grand Rapids were not striking over wages—the prospering automobile industry in Detroit had boosted wages all over the region—they wanted to reduce the length of the work day to nine or ten hours. They also disliked the pressure created by piece work and by not receiving an hourly wage or a salary. The main point of contention, though, was the right to organize into a union, which company owners opposed.

Would-be union organizers circulated handbills exhorting, "Furniture workers of Grand Rapids, Michigan: Why are you sleeping? Are you not aware that the working class everywhere is showing signs of great unrest?" But the workers were divided by nationality, language, and even

skill level. The most skilled craftsmen didn't want to be part of the same union as the unskilled laborers. Without solidarity, the effort to organize was doomed. After seventeen weeks during which the workers made little progress and earned no pay, the strike broke down.

Viva Flaherty, a local reformer who became a social crusader during the strike, introduces the visitor to the opinions of her contemporaries through the exhibition's interactive video: a reform-oriented but promanagement Baptist minister, a Catholic bishop who supports the constituents of his Polish parishes, a Dutch laborer and union officer, an attorney who doubles as the

undercover "mole," and a factory owner torn between his workers and fellow manufacturers.

Such themes as the social effects of industrialization, consumerism, labor relations, and cultural diversity are threads in "The Furniture City," revealed in the histories, artifacts, and letters of generations of workers.

Many companies closed during and following the Great Depression, citing soft sales, aging production facilities, and high overhead. The Second World War and the fifties boom in white collar labor caused the industry to adapt yet again. The army, the government, and an increasing number of office workers all needed desks and chairs, filing cabinets, and bookshelves. The American Seating Company of Grand Rapids made five million folding chairs for the federal government during World War II.

The rise of skyscrapers demanded that much of the office furniture be made of metal rather than wood, to decrease fire hazards. With its factories and history of making furniture by contract, Grand Rapids was well prepared. Steelcase, now the largest manufacturer of office furniture in the world, got into the business when the company won a contract to make desks for the Boston Customs House. Having never before made furniture, the company entered a prototype design, won the contract, and then faced up to the task of inventing a process to manufacture the same model desk in quantity.

Currently the home furniture and contract furniture industries in Grand Rapids exist separately. According to Carron, Grand Rapids contractors manufacture as much as 40 percent of the office furniture and 90 percent of the stadium and theater furniture in the U.S. What remains of the home furnishing industry produces only the highest quality pieces, most of which are historical or museum-quality reproductions such as the Winterthur Museum reproduction line of Kindel and the Baker Williamsburg line.

From its inception, the city's furniture industry prospered by meeting the market's demand. The majority of contemporary manufacturers concentrate on making office furniture, using such materials as laminated wood, fiberglass, and steel. In one exhibit, visitors can make their own office, using concepts of modularity and environmental control by linking model components on a grid.

Employees of these companies, many of them grandsons and granddaughters of former workers, use skills not associated with traditional furniture making, often identifying themselves as welders or engineers. Concepts of modularity and efficiency contrast with past ideals of style and decor: In fact, these new forms are advertised as "environments."

Now a part of the global economy, Grand Rapids is the center of a \$4 billion international business. The exhibition concludes with a map showing furniture factories across Europe, Asia, and South America.

But the city's touchstone remains. Just as workers in Detroit have put a car in every garage, the furniture makers of Grand Rapids have put a table in every dining room—and a desk in every office. □

Michael Gill is a free-lance writer in North Olmsted, Ohio.

The Public Museum of Grand Rapids received \$325,000 from the Museums Program of the Division of Public Programs for an exhibition, a \$750,000 Challenge Grant to support construction of a new museum, and a \$162,000 grant from the Division of Preservation and Access to preserve material culture.

The streamlined secretarial desk and chair of maple and rolled and tubular steel were designed by Frank Lloyd Wright for his H. C. Johnson Wax Company building in Racine, Wisconsin, and were made in Grand Rapids in 1937. Reproductions of this and other Wright furniture are currently being made by two Grand Rapids factories.

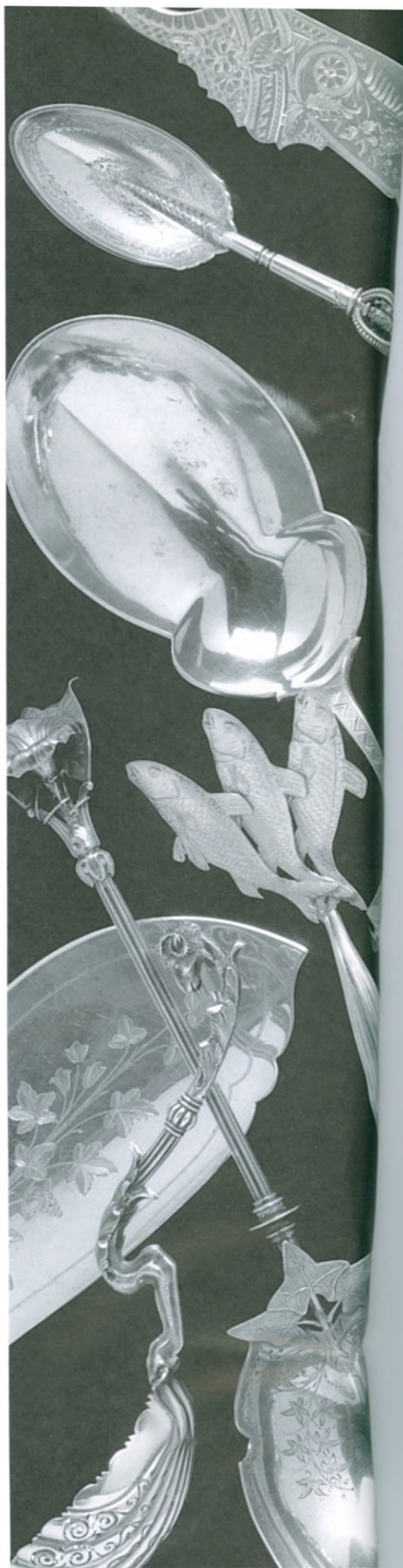
THE GOLDEN AGE OF *Silver*

*W*hen Henry Clay's funeral procession passed through New York City on July 3, 1852, the local silversmiths turned out in force—a final thank-you to Clay for his work on the Tariff of 1842. In the early 1840s, precious-metal workers, especially those from New York City, had pressured Congress for protection from foreign imports. Clay, a champion of "Home Protection," shepherded a bill through Congress that increased the ad valorem tax on imported silverware and ensured American silversmiths of a virtual monopoly on the domestic market. The tariff was an important catalyst in the development of an American silverware industry—by the century's end the United States led the world in the manufacture, marketing, and consumption of silver objects.

To celebrate this age of silver, a traveling exhibition, "Silver in America, 1840-1940: A Century of Splendor," opened at the Dallas Museum of Art in November. Charles Venable, curator of decorative arts, calls silver an "underappreciated medium." "Art historians," he says, "all too often consider the decorative arts as inferior to the fine arts of painting and sculpture, although decorative arts are more part of ordinary life than fine arts are."

The Tariff of 1842 also required that the duty on imports be paid in silver and gold, making available

BY ELLEN MARSH



—Photo by Tam Jenkins



Flatware from the collections of the Dallas Museum of Art gives some idea of the wide variety of forms and designs made in the United States between 1860 and 1890.

large quantities of these coins, which had been the chief source of bullion for American metalsmiths since the seventeenth century. Coins continued to be the primary source of metal for silver objects until the late 1860s, when most large producers switched to the more highly regarded sterling (an alloy of 925 parts silver with 75 parts copper).

Other factors contributed to American preeminence in silverware production, not least of which was an economy that expanded for three decades, from the 1840s to the Panic of 1873. Simultaneously, new industrial techniques were altering silversmithing from a small-shop craft, essentially little changed since antiquity, into a huge manufactory.

Roller dies, patented in 1826 by New York silversmith William Gale and widely used after Gale's patent expired in 1840, pressed designs onto flatware blanks, efficiently producing spoons and forks that could then be finished by craftsmen. By the 1850s, many firms were spinning up round vessels from sheet silver, using a technique patented about fifteen years earlier by a Taunton metalworker. The most revolutionary new process, however, was silverplating by using electricity. An electrical current generated by a series of batteries deposited silver onto the surface of an object suspended in a solution containing dissolved silver. This process did not long remain the property of the British firm that developed and patented it in 1840: American silversmiths managed to duplicate the process. By the late 1840s, the Hartford, Connecticut, area was the center of silverplating. Other firms produced plate throughout the East.

Perhaps the leading example of the growth of a silver manufactory in the United States was J. Gorham & Son. Jabez Gorham (1792-1869) founded a jewelry and spoonmaking shop in Providence, Rhode Island, in 1831. Ten years later, Jabez took his son John (1820-1898) into the business. The young Gorham had plenty of progressive ideas, so many that his father, somewhat overwhelmed by them, left the firm in 1848. At the time John began, the firm employed about a dozen men and ten young women, had a "Horse Power Machine" (the horse traveling in a circle in the basement of the building), and sales of \$10,000 a year.

John Gorham constructed factory buildings and introduced steam power, new machinery, and manufacturing processes. He imported talented designers and hired a skilled labor force. In the decade 1861-1870, the firm's sales totaled

\$6,240,000; in 1865 there were 312 employees. After Gorham left the firm, it continued to grow. By 1903 there would be 1,966 employees working in a huge factory complex.

Unfortunately, John Gorham's ambition led him to speculate in silver mines, where he lost not only his own, but others' money. He had to cash in his stock, and in 1878 was fired as president and removed from the board. Venable recounts, "For the next two decades until his death in 1898, John Gorham lived a rather pitiful life. Broken financially and spiritually, he had little to show for his remarkable efforts at Gorham . . ."

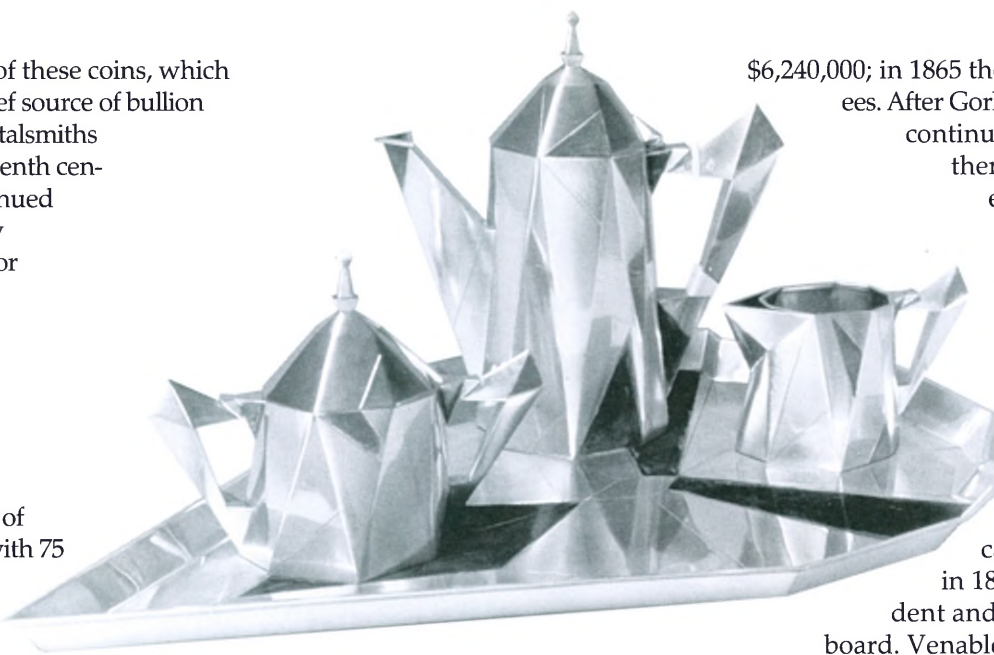
Another firm, Tiffany & Co. (initially Tiffany & Young, then Tiffany, Young & Ellis), was based on merchandising rather than manufacturing. Charles L. Tiffany and his friend John B. Young began selling stationery and fancy goods in New York City in 1837. Around 1847, the firm added silverware to the inventory, eventually acquiring the fine silversmithy of John C. Moore of New York. Tiffany's trade by 1850 was strictly retail (and cash and carry, at that), with stores in New York, London, Paris, and Geneva. Though limited to one outlet in the United States, Tiffany made its exclusivity an asset, epitomizing luxury, fashion, and elegance in its location, showrooms, and advertising.

By the late nineteenth century, America was becoming a silver, or at least a silverplated, society. Silver was affordable—incomes were up and the price of silver bullion was down, so much so that for a time sterling silver objects were scarcely more costly than silverplate. But there was a further explanation, Venable says. "Beyond the thrill of partaking in a traditionally upper-class activity, average Americans, along with the country's wealthiest citizens, were encouraged to acquire silver objects by the positive moral and artistic associations that silver was given in the nineteenth century."

The Victorian home was female-dominated, the center of moral virtue, family life, and childhood education, a refuge from the pressures of an increasingly industrialized and crowded society. And in that home, the dining room was one of the most important spaces, where good manners and elegant appointments reinforced the moral and aesthetic world of the family and their visitors. As one writer said in 1886, "A well-

cooked and prettily-served dinner will indicate the refinement and taste of a nation or a family."

If middle-class Americans purchased silver, so much more did the wealthy, who set the standard for opulence that



—Museum of Art, Rhode Island School of Design. Photo by Cathy Carver.

Cubic pattern coffee service, sterling silver and silver gilt, designed by Erik Magnussen for the Gorham Manufacturing Company, 1927.

Tiffany's received an order for a 1,250-piece service from Marie Louise and John W. MacKay, who had become millionaires from the Comstock Lode. Appropriately, they supplied the silver bullion for the service.

others, on a necessarily lesser scale, copied. Henry Jewett Furber and his wife, Elvira Irwine Furber, commissioned a 740-piece dinner service from Gorham in the 1870s. Tiffany's received an order for a 1,250-piece service from Marie Louise and John W. MacKay, who had become millionaires from the Comstock Lode. Appropriately, they supplied the silver bullion for the service.

In the nineteenth century many new foods, formerly regional or seasonal specialties, began to appear on the dining room table. Oysters, for instance, were widely available in the 1840s, asparagus in the 1850s, and celery and sardines in the 1860s. Perishable and expensive lettuces required elaborate silver salad servers to do them justice. Butter remained a luxury, although by the 1860s it was produced commercially. Silver butter pats politely apportioned a small amount of butter to each guest. The new availability of ice and ice cream kept silver designers busy devising such specialties as ice water pitchers, iced-tea spoons, ice cream spoons, and ice cream forks, while the time-honored rituals of tea and coffee drinking provided an opportunity to use impressive quantities of silver hollowware (sugar bowls, teapots, waste bowls, and such) and flatware.

The variety of silver implements that nineteenth-century Americans thought desirable for the consumption of food was bewildering. There were fish sets, individual asparagus eaters, lobster crackers and scoops, tart servers, ice hammers, sardine tongs, and bread forks—also, cheese, macaroni, tomato, and cucumber servers; pudding, berry, oyster, olive, orange, grapefruit, and icespoons; cake, ice cream, and jelly knives; pickle, terrapin, lettuce, lemon, fruit, lobster, and mango forks; picks for butter, nuts, and seafood—and more, all manufactured in matched sets in hundreds of patterns.

Table etiquette was elaborate. Venable notes, "Americans became extraordinarily particular and fastidious about the consumption of food." In order to be admitted to good society, one had to be able to unravel the mysteries of specialized flatware and to eat by never touching food with one's hands—neatly peeling an orange with a fruit knife, for instance.

Despite the popularity of silver flatware, serving pieces, and table ornaments in the late nineteenth and early twentieth centuries, recurring economic recessions and, for a time, labor unrest, rocked the silver industry. It became harder to

make a profit. In an attempt to keep up with costs, manufacturers invested in new equipment, built more efficient factories, experimented with new ways of using their labor force. They cut back on the design staff, produced fewer patterns, and marketed their products with more sophistication, often emphasizing the heirloom value of silver.

Although production and consumption of silver peaked in the late 1920s, American life was changing. Gone were the elaborate social rituals and display so important to the Victorians. There were now other products that testified to one's affluence and fashionableness—automobiles, radios, electrical appliances. The servants who could spend hours polishing elegant silver epergnes and cook and serve endless, elaborate meals were vanishing.

The Depression was a severe blow to the silver industry, which, despite energetic advertising, recovered only with the

war contracts of World War II. The war effectively marked the end of the importance of silver objects in the lives of Americans. Not only had household servants virtually disappeared, but women had entered the workplace in vast numbers. Dining became both simple and casual, exotic foods commonplace. The age of silver was over, replaced by one of stainless steel and plastic.

Venable sums up: "The world that once created and understood such extraordinary objects has indeed vanished forever. Only the artifacts remain as records of that era's achievements and failure, the bearers of its messages and dreams to the future." □



Interior of Tiffany & Company Building, ca. 1906. Customers could purchase silver objects and other luxury items in a rich and elegant showroom.

—Used with the permission of Tiffany & Co. All rights reserved.

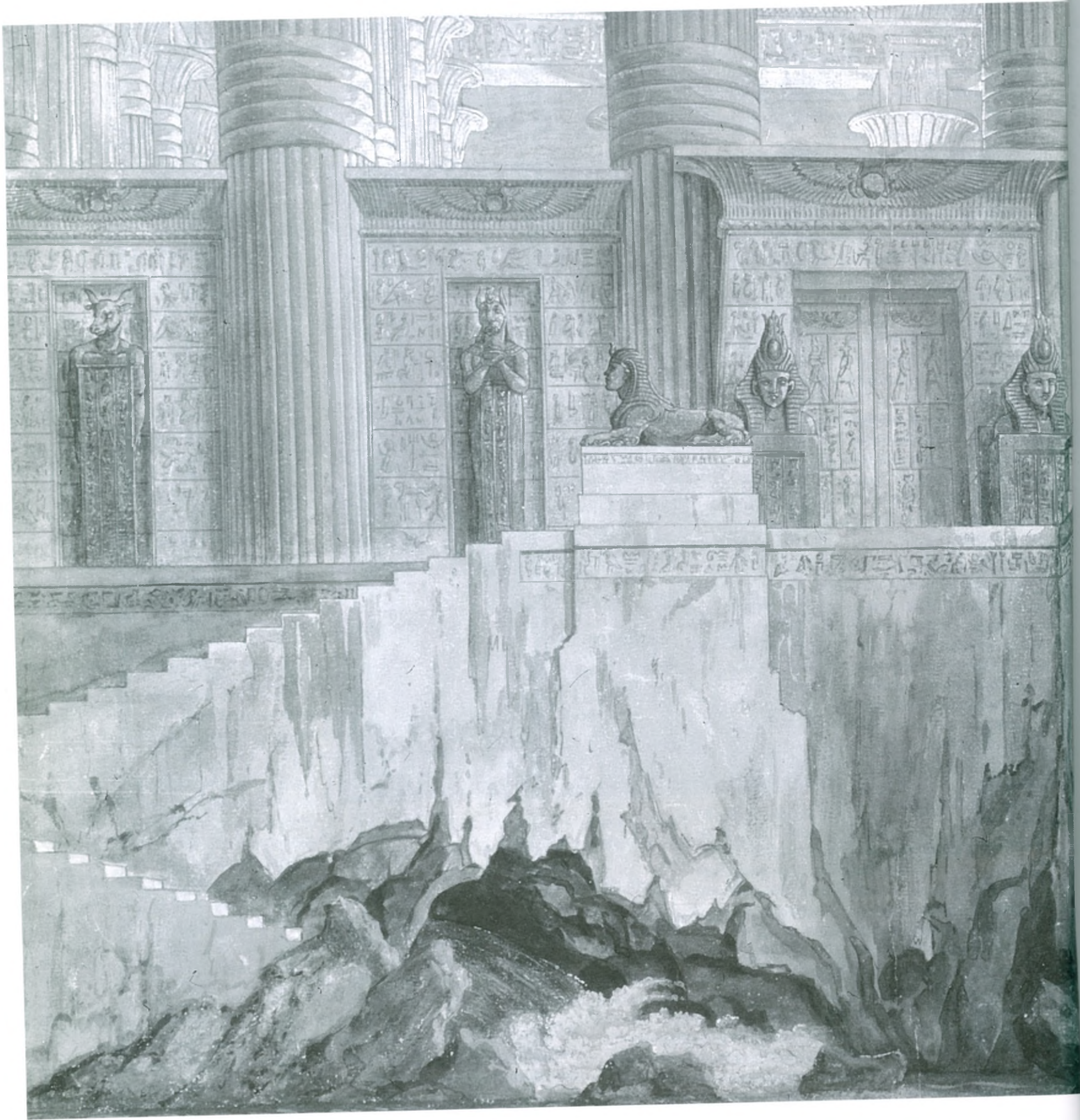
"Silver in America, 1840-1940: A Century of Splendor" received \$130,000 from Humanities Projects in Museums and Historical Organizations of the Division of Public Programs. The exhibition will be at the Dallas Museum of Art from

November 6, 1994, through January 29, 1995. Subsequent venues are the Carnegie Museum of Art in Pittsburgh, March 12-May 21, 1995; the Milwaukee Art Museum, June 13-August 13, 1995; and the Henry Francis du Pont Winterthur Museum, September 9, 1995-January 7, 1996.

A major catalog of the same title, with text by Charles L. Venable and bibliographical entries by D. Albert Soeffing, accompanies the exhibition.

Ellen Marsh is assistant editor of Humanities.

Karl Friedrich



Schinkel: Drama in Architecture

BY MATTHEW KIELL

Chicago is known worldwide for its architecture and the architects whose vision created its skyline. The luminaries of the original Chicago school of the late nineteenth century, the Prairie School that ushered in this century, and the new "internationalist" Chicago School of concrete and steel are familiar names: Louis Sullivan, Dankmar Adler, William LeBaron Jenney, Holabird & Root, Frank Lloyd Wright, Daniel Burnham, Ludwig Mies van der Rohe, Skidmore Owings & Merrill. And of course one must not forget Karl Friedrich Schinkel.

Karl Friedrich Schinkel? The name is not likely to ring any bells, even with most of those who are otherwise familiar with the American architectural titans of the nineteenth and twentieth centuries whose work is found along the shore of Lake Michigan. And it is all the more curious, considering that Schinkel never set foot on America's shores, much less traveled to its nascent cities on the prairie. Indeed, he died years before a building of any note was constructed in Chicago.

Yet Schinkel's stamp is quite evident in Chicago's style, from its beginnings in the years before the Great Fire of 1871; in the Phoenix that grew forth from the ashes and defined the meaning of skyscraper in the last decades of the nineteenth century; in the prairie style that people commonly imagine is quintessentially American; and in one of the twentieth century's most striking styles, the spare and linear International School, especially as espoused by Mies van der Rohe, working from his base at the Illinois Institute of Technology on Chicago's South Side.

So it is fitting that the Art Institute of Chicago would be the site for the exhibition "Karl Friedrich Schinkel, 1781-1841: The Drama of Architecture," cocurated by John Zukowsky, the curator of architecture at the museum; Kurt Forster, director of the Getty Museum; and Gottfried Riemann, curator of the

Schinkel collection, in Berlin. Running from October 29, 1994, to January 2, 1995, it is the first exhibition ever in the United States of the work of this internationally influential architect.

Biographical background

Karl Friedrich Schinkel was the son of a civil servant in Berlin. As a teenager, he became a student in the office of noted architect Friedrich Gilly, and his architectural career moved steadily upward, until he was made Prussia's state architect, a position he retained for more than a quarter of a century. In that role, he designed some of Prussia's most noted structures government buildings, state museums, and theaters. In 1813, he designed

Interior perspective of the testing place at the entrance to the Temple of the Sun: a set design by Karl Friedrich Schinkel for *THE MAGIC FLUTE*, 1815; gouache. From the very beginning of his career, Schinkel was interested in the theater and set design, conveying in his work a romantically inventive historicism.

—Staatlich Museum zu Berlin, Preussischer Kulturbesitz, Kupferstichkabinett



— Photo by John Zukowsky



— © Photo by Balhazar Korab

ALTES MUSEUM, Berlin (1822-1830). It is for his classicist buildings in Berlin that Schinkel is best remembered.

NEUE NATIONALGALERIE, Berlin, 1962-68; designed by Ludwig Mies van der Rohe. The restrained classicism of Schinkel's architecture led in the twentieth century to Mies van der Rohe's temple-like structures.

the Iron Cross medal. He gained a reputation as a landscape painter. In addition, he is known to students of opera and theater history as one of the preeminent set designers for the grand stages of Paris and Germany during the early nineteenth century.

Schinkel lived at a crossroads period in Western culture, when the arts were transforming from the private reserve of nobility and the elite to a pursuit and domain of the bourgeoisie. Schinkel developed a philosophy that has been embraced and reembraced by architects of succeeding generations; he recognized the importance of history and incorporated its many styles, but at the same time sought to break beyond historical and national bounds. And because Schinkel immediately preceded a century of national and international conflicts, proponents of the German school of architecture scattered far and wide.

Schinkelites in Chicago

During the mid to late nineteenth century, more than almost any other major American city, Chicago attracted a large number of architects who were either born or educated in Germany, and these men of what was known as the Berlin School were flush with the vision of German neoclassicism and the master of that movement, Karl Friedrich Schinkel. They began to pour into the Midwest soon after the failed democratic revolution in Germany in 1848-49. The immigration reintensified in 1872, following the Franco-Prussian War. And it continued through World War I, and even saw a reemergence around World War II. These architects helped establish a direct link to the leading architectural movements in Germany and injected a significant international aspect in theory and design to Chicago's architecture.

"The lessons that Chicago could learn from this particular connection were twofold," writes Roula Geraniotis in an essay in *Chicago Architecture, 1872-1922*, a volume edited by John Zukowsky as a companion to another major exhibition seven years ago. "The formal vocabulary of the Berlin School—with its orderly and rational facade articulation based on the repetition of identical elements and the visual emphasis on the structural grid—provided a useful prototype for Chicago's commercial architecture. Moreover, the plainness and cubical compactness of its residential work could inspire Chicago works of striking modernity, such as the Madlener House [of 1902]. This kind of tectonic design was very useful because it could be remarkably free of historic allusions . . . and thus could adapt itself to the structural and functional rationalism of Chicago's commercial architecture."

Schinkel wrote a telling passage, which was quoted by Berlin architect Friedrich Adler in 1869 for the annual Schinkelfest, the annual celebration of Schinkel's birthday, and translated for presentation in Chicago by Frederick Baumann, the first known German architect to practice in Chicago, having arrived in 1850:

"The aspiring for the ideal will modify itself in every age, according to newly entering conditions . . . new inventions become necessary to create such a new thing which has in it the power of allowing a real progression in history."

"In other words," says Roula Geraniotis, explaining this statement a bit further, "architects should abandon the slavish imitation of historic styles and focus instead on the effort to produce a new architecture that would be truly 'historic' in stature, although modern in form and function. For this, knowledge of the architecture of the past was important. Yet

even more important was the imaginative and creative design process in accordance with the given condition."

Geraniotis also notes that Chicago's German architects added a powerful 'international' ingredient to the city's architecture, which prepared the way for embracing internationalism in the mid-twentieth century.

Odyssey to get the materials together

Research for the Schinkel exhibition in Chicago began in 1988, when Kurt Forster, Gottfried Riemann, and John Zukowsky got together to plan the exhibition. They met in East Berlin's Altes Museum, a building that Schinkel designed and considered one of his masterpieces, and also where most of Schinkel's archive was stored. For most of the next two years, planning and object selection for the exhibition moved along, albeit at a snail's pace in the face of the bureaucracy of the former German Democratic Republic. Then, in November 1989, the Berlin Wall fell, and within a year Germany was reunified.

Ultimately, this momentous turn of events would expedite the Schinkel project, but initially it slowed progress even further. Museum administration in what had been East Germany was churned into confusion and uncertainty by political tides. Not until late 1991 and early 1992 was the fate of the Schinkel archive resolved, when it was transferred to the Kupferstichkabinett, in the former West Berlin.

Once the political hurdles were cleared, logistical ones had to be surmounted. The exhibition is centered on drawings that are extremely fragile. Most of the exhibit items are pen-and-ink drawings, pencil sketches, watercolors, and gouaches. German museum officials would not allow any more than the minimum amount of travel, so the Chicago exhibition takes on an added cachet; the Art Institute will be the only venue for the Schinkel show before the materials are returned home to Berlin.

Galleries of exhibition

The Schinkel exhibition at the Art Institute brings out the central importance of theatricality in Schinkel's work. It becomes obvious when we see his work in the sphere of theater architecture and set design. But we can then see that those focal aspects of Schinkel's career are reflected in the architectural styles he influenced.

"In order to explore how Schinkel's work demonstrates the relationship between architectural design and imagination and the sociocultural concerns of his time," explains curator Zukowsky, "this project focuses on an important icon of the nineteenth century and an important part of Schinkel's oeuvre: the musical theater building."

Across time, beyond borders

"In Schinkel's hands," Kurt Forster writes, "the stage became a theater for the exploration of architectural imagination and the representation of ideas. . . . The connections between the theatrical backdrop for drama and opera on the one hand, and the projection of architectural ideas for clients and students on the other, assumed a central role in Schinkel's thinking and practice."

In 1819, Count von Drühl wrote in his introduction to the first publication of Schinkel's set designs, "Schinkel stands out as a great and noteworthy architect because he has avoided one-sidedness by studying all kinds of edifices with equal attention and by following their evolution, as well as the changes of taste, across all times and climes."

Schinkel was willing and eager to blend elements of many cultures and traditions. "His practice of scenographic design

was integral to his thinking about architecture and its poetic capacities," writes John Zukowsky. "Schinkel deployed on stage all of his fundamental ideas about the evolution of architecture from prehistoric times in vivid renditions that endowed his historicist imagination with a new freedom. Schinkel brought to view the enormous—and, at the time, largely novel—diversity of the cultural evolution of architecture, keeping pace with the ever expanding range of operatic subjects." He had a "synthetic view of architecture as the cultural connection between geology and ideology, and the physical link between the rapidly expanding empirical realm of the natural sciences and the speculative one of philosophy," Zukowsky adds.

Visitors to the Art Institute's exhibition will see Schinkel's sketches to set designs for a number of operas set in remote and colorful locales that span the ages and continents. The grand operatic works of Spontini are well-represented—the Roman temples of Vesta for *The Vestals* and of Diana for *Olympia*; the Peruvian Fire Temple for the immense *Fernando Cortez*, set in America at the close of the pre-Columbian era; and a castle hall in late twelfth-century Europe for *Agnes von Hohenstaufen*. There are also numerous sketches of the imaginary ancient Egypt of Mozart's *The Magic Flute*—the Temple of Isis, the Sphinx, the Sun Temple.

The exhibition's focus on the dramatic in architecture juxtaposed with the architectural in drama makes it apparent how Schinkel's work in the two spheres interwove and cross-pollinated. "He peopled his architectural representations with human figures who are often clustered into groups or captured in moments of intimate conversations," John Zukowsky points out. "They act both as vicarious agents of the viewer *inside* the picture—as characters on a stage—and as commentators who stand *outside* and apart from the architecture." In other words, he envisioned his architectural creations as real-life sets.

An influence on many

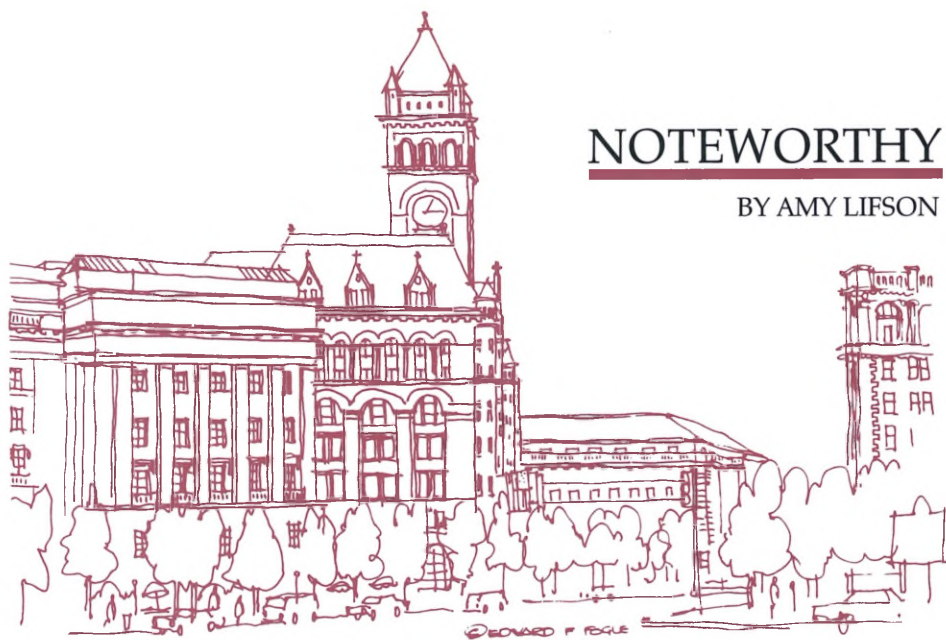
The last of the five galleries of the Art Institute exhibition, known as "Schinkel After Schinkel," explores how architects have been inspired by Schinkel. "To twenties' Modernists," states Wolfgang Pehnt, an architectural writer and critic for German Radio, who contributed to the exhibition's catalog, "Schinkel's skeletal architecture, his respect for practical uses and building techniques, as well as his demand to add something new to history, made him one of the rare figures of the past acceptable in modern times."

The National Socialist architects of the 1930s and early 1940s looked to Schinkel for the monumentality in his work, and as the synthesis of the antique and Nordic spirit. "Albert Speer, Hitler's favorite architect, had no higher ambition than to become a second Schinkel," states Peynt.

Schinkel's appeal, however, proves universal. One of the most famous escapees of Nazi Germany, Ludwig Mies van der Rohe, was likewise influenced by Karl Friedrich Schinkel. Mies resettled in Chicago a century after Schinkel's death, and held court there for the next two decades, creating some of the foremost examples of one of the dominant architectural movements of the twentieth century, Internationalism. □

Matthew Kiell is a writer based in Chicago.

The Art Institute of Chicago received \$175,590 from the Museums Program of the Division of Public Programs for an exhibition, "Karl Friedrich Schinkel, 1781-1841: The Drama of Architecture."



NOTEWORTHY

BY AMY LIFSON

The Networked Planet

Try to imagine an invisible force that can change society's work patterns and sense of community. Then look around and see this social force already in place—the computer network. The Computer Museum examines the future of communication in "The Networked Planet," opening November 12 in Boston.

Oliver Strimpel, executive director of the Computer Museum, predicts that computer networks will have an impact on society equal in importance to the Industrial Revolution. "We're seeing for the first time a force that works against centralization, the need to concentrate people in one place. The idea of communities will change from ones that are linked by geography to those linked by interest."

Visitors to the museum will be able to experience firsthand the network and its implications on privacy, access, and global geography. "In the past," says director of exhibits David Greschler, "we have usually presented technology in a nonquestioning way—in this exhibition we have embedded humanities within the technology by using four guides through the network."

The "guides" have distinct personalities and situations: One is a mother who works out of her home, one is a man who works for the homeless out of his car, one is a mature editor who has seen a lot of technology come and go, and one is a young woman who is an avid, experienced computer user.

Each visitor is given a key card and bar code to enter the network, supply personal data, and pick a guide. The guides tell visitors about each exhibit

area, such as online information from the FAA and the New York Stock Exchange, while giving their own spin on how the technology affects them.

"I hope that people will recognize themselves in the guides, and realize how much the technology has already changed their lives and how they interact," says Greschler.

Yesterday's News

All fifty states are participating in the U.S. Newspaper Program to preserve the nation's newspapers on microfilm. Begun in 1982, the program supports states' efforts to survey, catalog, preserve, and store newspapers that otherwise would disappear, losing the history they contain forever.

The completed and current projects will produce bibliographic records for approximately 220,500 newspaper

titles and will microfilm approximately 53 million pages of newsprint. Information about the titles and holdings are available on a database maintained by the Cooperative Online Serials Program (CONSER).

One newspaper that was nearly lost was the *Albany Atlas* for the years 1848 through 1850. In 1988, a bound volume of the *Atlas* for those years fell off the back of a truck onto the middle of the Fort Bayou Bridge in Ocean Springs, Mississippi. It was found by the bridge keeper, turned over to the Mississippi Newspaper Project, and eventually given to the New York State Newspaper Project, where there had been no copies of the *Atlas* for those years. It is the descendant of the *Atlas*, the *Albany Argus*, which William Kennedy, Pulitzer prize-winning author of *Ironweed*, is using to research his upcoming novel about life in Albany at the turn of the century.

"I go to the papers to be comfortable with the age," says Kennedy. "I can see the way people lived, what the mores of the moment were, what the social calendar was like, how to bet on a horse, what the crime was like, what people were eating and drinking and advertising for in the paper, and the day-to-day politics—it's almost impossible to find any of this in a history book."

According to Kennedy, there is nothing like the daily newspaper to furnish an authentic life to feed his imagination. "I value the life that's reflected in the daily paper, and I think it's wonderful that expenditures and efforts are made to preserve these newspapers." □



Author William Kennedy reads a turn-of-the-century newspaper at the New York State Library

Courtesy of the New York State Library

假
紙
仔

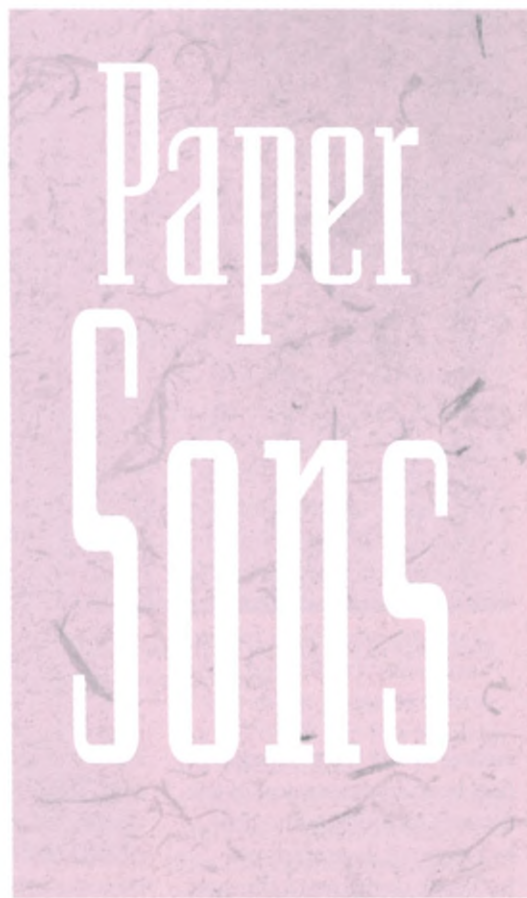
I

OR MANY CHINESE

*the United States was the "Mountain
of Gold." Despite the Chinese*

*Exclusion Act of the late nineteenth century, they
devised ingenious ways to get around the laws.*

*Some claimed to
be merchants, while
others bought papers
certifying that they
were the sons of U.S.
citizens. These people
became known as*



BY HAYES JACKSON

In a warehouse in Bayonne, New Jersey, Betty Lee Sung was to make the most significant discovery of her long career in migration history. In 1991 she unearthed documents placing Chinese Americans in New York in the 1860s, a decade earlier than previously known. She also uncovered a wealth of family histories based on transcripts of interrogations by immigration authorities from the 1880s to the 1950s.

Finding the files themselves had not been difficult. Sung traced them to the National Archives-Northeast Region facility in Bayonne, where they were stacked from floor to

accessible to the public, but since few knew the significance of their contents, they had been for the most part neglected. Picking a box at random, Sung pulled it off the shelf and looked inside. She was amazed by what she found: records revealing that Chinese Americans lived in New York in the 1860s. According to traditional migration theories, these people had not reached the area until the 1870s.

Led by this clue, Sung, professor emerita and former chair of the Department of Asian Studies at the City College of New York, found U.S. government immigration records for Chinese persons who entered the

they contained, in her words, "a treasure trove of information" to be used by scholars for research and by Chinese Americans to trace their ancestry.

Sung knew, however, that the files would have to be thoroughly cataloged before they would be useful to anyone. After securing a grant from the Chiang Ching Kuo Foundation, Sung and associates Kaimon Chin, Robert Lee, and Shu Huey Jenner began cataloging the records. A subsequent grant from the National Endowment for the Humanities will see the project through to completion, at which point information about each immigration file will be stored on a database.

many of them to work building the country's railroads. This was a period of free immigration, but after the railroads were completed and economic depression hit, the Chinese became scapegoats. In 1882 the government passed the first of several Exclusion Acts, which closed the country's doors to a particular nation's people for the first time.

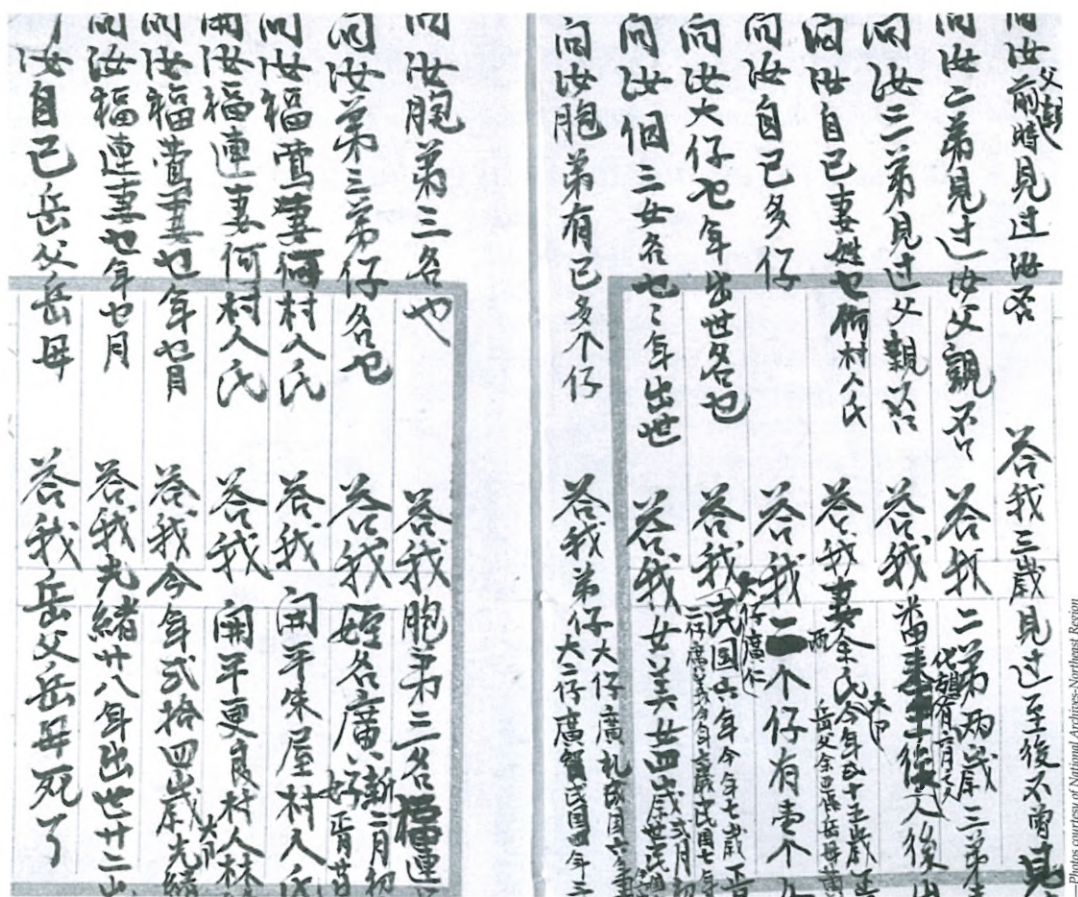


*In those days,
you didn't keep
your real identity—
photos, letters,
things like that—
around.*

*We tried to hide
as much
as possible."*



Under the Exclusion Acts, those of Chinese descent could enter the country only if they were born in the United States or to U.S. citizens abroad, thereby qualifying as citizens. The acts made exceptions for a handful of other categories, such as merchants, students, or teachers, but most immigrants tried to enter the country by claiming to be citizens or offspring of citizens. With almost all Chinese barred from entering, the flow of immigrants was greatly curtailed. For many Chinese, however, the United States remained the "Mountain of Gold," and they devised ingenious ways to get around the laws. Some claimed to be merchants,



Books such as this coached applicants for detailed interrogation by immigration officials. If the answers of the family members did not agree, all were subject to deportation.

ceiling in 581 boxes. Archives had been in possession of the records for quite some time, but none of its employees had ever deciphered the system under which they were filed. The boxes had been kept together and were

New York region from the mid-1880s to the 1950s. Purely by chance, she had pulled out one of the earliest boxes, a lucky break, since the dates on those materials told her how significant the files were. She realized that

The project's results will be made available electronically throughout the National Archives system.

Chinese immigrants started arriving in the United States during the late 1840s and early 1850s,

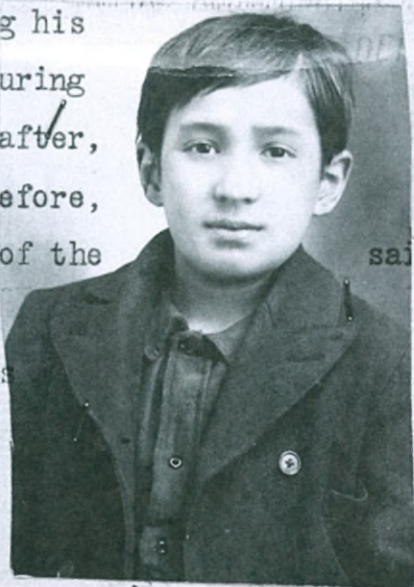
14888
New York (China)

Whereas JOHN HAYES, JR., whose photograph is hereto attached, is about to depart for China upon a temporary visit, with the intention of returning to the United States and of retaining his

United States during
sence and thereafter,

Now therefore,
identification of the
and in order
landing upon his

I, John
Chinese name is
certify that I



domicile in the
such temporary ab
PER STEAMER
CHINA.

for the better
JAN 6 1898
said John Hayes, Jr.
INSPECTOR

to facilitate his
said return,

Hayes, (whose
(Wong Hay), do hereby
am a merchant, a

member of the firm of Lung Kee & Co., No. 24 Pell St., New York City, and that the said John Hayes, Jr., is my lawful son; that he was born in this city ~~San Francisco~~ September 20, 1885, and that he was baptized according to the rite of the Roman Catholic Church on the 20th day of September 1885; that his mother, my wife, is an American woman, and therefore the child does not come under the provisions of the so-called Chinese Exclusion Act.

Wong Hay

Sworn and subscribed to before me
this 28th day of December 1897

Julius M. Helle
Notary Public New York County
(N-53)

John Hayes, Jr., was born in 1885 to a Chinese father, Wong Hay, and an American mother, Bridget Casey. Restrictions on the entry of Chinese women led to marriages between American women and Chinese men.

while others bought papers certifying that they were the sons of U.S. citizens. These people became known as "paper sons."

Life under the Exclusion Acts was difficult for those Chinese already in the country and those who subsequently gained entry. Anti-Chinese sentiment was rampant, and immigrants, whether legal or not, kept to themselves as much as possible. Drawing attention only made them targets for harassment, persecution, and possibly deportation. Since many immigrants were poor or illiterate, they seldom, if ever, wrote letters home. Those who did often used professional letter writers, so their correspondence was formal and perfunctory, and their letters rarely contained the kind of detail that is useful to historians. Consequently, Sung explains, "There was very little written history on this topic. In those days, you didn't keep your real identity—photos, letters, things like that—around. We tried to hide as much as possible." Any records from the period that did survive in China were most likely destroyed during the Cultural Revolution. Without written records of the Chinese immigrant experience, it has been difficult to piece together their history in the United States. Until now, that is.

After the Exclusion Acts were passed, the Immigration and Naturalization Service kept track of every Chinese person who entered or left the country. Since New York was one of the main ports of entry, the records for the region are voluminous.

Each of the 581 boxes at the Archives contains a series of files for separate immigrant cases. These files typically consist of Chinese exit permits, American reentry permits, identification cards

that the Chinese were required to carry, and witness information about the immigrant. Most folders also contain a photograph of the person in question; in some cases, these are supplemented by family portraits. These pictures provide a visual record of an individual's development over the time his or her file was maintained. When an immigrant left the country and returned several years later, the files will often have photographs from both ends of the journey. "The pictures are fascinating," Sung explains. "You can see how quickly people aged. Four to seven years of living took much more of a toll back then."

The photographs will also prove significant for people using the immigration records to research their own family histories. In these cases, the files may provide the first glimpse of a relative who has long since passed away. "The photographs are really great for this purpose," Sung says. "If you've never seen your grandfather or your grandparents before, you can come into the files and see them for the first time, which is wonderful."

But for historians, the most important aspect of the files will be the transcripts of interrogations conducted by immigration authorities. Upon arriving in this country, all Chinese were detained—sometimes for as long as nine months—and required to prove that they were allowed to enter under the Exclusion Acts. As part of this process, immigrants were interrogated at length about their family history and the route by which they arrived in the United States. Each file contains a copy of this interrogation, some of which run as long as 101 pages.

Questioning was rigorous. Immigrants were asked to describe the village in which they grew up and were expected to remember the

number of chickens they owned or the number of stairs in their home. Sung laughs when she recalls a particular case in which a person was asked if the water buffalo they had owned was male or female. If a detainee failed to answer any of these questions correctly, he or she could be deported immediately.

After releasing a detainee into the country, immigration officials often followed up with field visits to immigrant homes and businesses. Reports of these visits are included in the files, and they offer first-person portraits of living and working conditions. Consequently, these files will provide researchers with a valuable oral history of the immigrant experience and a window on the social conditions of the time. "You can almost get a history of the Chinese people from these interrogations," explains Sung. "They contain this tremendous amount of social history, which is useful for historians and for people looking up their genealogy."

Because detainees were often compelled to circumvent the law, some of the information in interrogations may be false or misleading, so users of the files may have to do some detective work. "The Exclusion Acts necessitated some degree of obfuscation in order for an immigrant to get into the country and get back out," explains Robert Morris, the director of the National Archives Northeast Region and one of Sung's collaborators. "The puzzle for the researcher is to figure out the overall truth of the records." Confessions of "paper sons" obtained under an amnesty program in the late fifties may uncover real identities. Immigrants usually only lied about their relationship to their paper fathers, not about what they did in this country. The bulk of the information in the files,



When Mak Chue (Mrs. Loo Lin) applied for admission as the wife of a merchant, she was denied entry on the grounds that her husband, who owned a restaurant, was a laborer. Being an educated woman, she reapplied as a teacher and was admitted in 1903.

therefore, can be considered accurate, according to Sung, and the records will provide important clues to future scholars piecing together a social history of the time.

Although the project is almost completed, the records are already changing the traditional view of the Chinese-American immigrant experience. Until recently, scholars thought that Chinese-American history began in California, and it has long been assumed that these immigrants did not arrive in New York until after the completion of the transcontinental railroad in 1869. Sung's work, however, will force scholars to reassess these ideas. "These records change the whole tone and tenor of Chinese-American history," she explains, com-

paring the find to an archaeological discovery of antiquity.

The immigration records have already revealed that by the 1860s Chinese immigrants had arrived on the East Coast through the port of New York, not via transcontinental migration. In exploring the interrogation documents, Sung has learned that many later immigrants found different and creative ways to reach New York City. Because Canada did not have an exclusion act until 1923, many traveled to Vancouver and then took the Canadian Pacific Railroad to Montreal, at which point they entered the United States through small towns, like Malone and Ogdensburg, New York, along the Canadian

border. Sung has also uncovered records of immigrants who traveled first to Havana or Trinidad, served a period of indenture, and then arrived in this country. Some had already taken Hispanic names.

Sung explains that although New York City remained a magnet for Chinese Americans, these newcomers were much more mobile than previously assumed. "They traveled to places as far away as South Dakota, Tennessee, and Florida," she says. "They were more dispersed than I thought."

The records also contain valuable details about everything from family life to crime in Chinatown. Because Chinese were allowed to enter the country if they could prove themselves to be merchants, the files contain rich details of their business dealings and affiliations. To be considered merchants, immigrants were required to have a \$1,000 stake in a viable enterprise. Many files, therefore, contain lists of investors and the amount of money they had put up. Sung was surprised that so many immigrants had accumulated the necessary \$1,000, a staggering sum in those days.

In their questions, immigration officials prove to be particularly interested in the tongs, or business associations, that Chinese merchants belonged to, reflecting the prevailing prejudice that these were sinister enterprises. Immigration officials' own biases are apparent, and it is clear that they assumed guilt until detainees could prove their innocence. In follow-up field reports, immigration officials give detailed descriptions of Chinatown businesses and restaurants. "By the affiliations and addresses, we will be able to recreate what Chinatown was like during a certain period of time," Sung says. The files also contain exten-

sive and detailed descriptions of Chinese village life.

Once these records become available to scholars, the information should illuminate this era of Chinese-American history. The NEH grant will enable Sung and her colleagues to finish cataloging each of the files and enter them into a database. Users will be able to search for a case in the files by calling up the immigrant's name, place of origin, date of entry, address, or the disposition of his or her case (allowed to enter or be deported). Sung

betical order to the records—the first box does not contain the oldest records, nor the last box the most recent. On the day that she came across the records, Sung removed one of the oldest boxes from the middle of the stacks. If the documents in that box had not predated the assumed Chinese presence in New York, these valuable records might still lie largely ignored in the National Archives-Northeast Region division, now located on Varick Street in New York City.



Because Chinese were allowed to enter the country if they could prove themselves to be merchants, the files contain rich details of their business dealings and affiliations. To be considered merchants, immigrants were required to have a \$1,000 stake in a viable enterprise.



and John Celardo, deputy director at the archives, designed the database to provide the greatest and most logical access to researchers. "We could have done a simple index," explains Morris. "But Dr. Sung recognized that we needed more than that. When it's finished, the database will end up being very thorough and much more useful."

Even when the project is completed, one mystery will most likely remain unsolved. Sung and her colleagues have not been able to deduce what system immigration officials used to organize them. There is neither a chronological nor an alpha-

This organizational mystery partly explains why the records went unused and why it took so long to discover their scholarly worth. As Dr. Morris explains, Archives officials had made earlier attempts to sort through the records. "Before I came on board in 1988, my predecessors had attempted to index these records, but they didn't know how they were arranged," he says. "And despite our best efforts, we still don't know."

The present project was begun in June 1991, and Sung hopes to have the work completed by the end of this year. The project has already sparked scholarly research, with students from Columbia

University and the University of California drawing on case histories for their dissertations.

As news about Sung's find has spread, scholars and researchers in other parts of the country have explored similar caches in other major ports of entry. At the same time, Dr. Sung says, her work at the archives is beginning to stimulate interest among Chinese Americans to research their own roots in this country, roots that were for so long intentionally covered up. "We are overcoming very strong reluctance to consider these issues," she says. "They've been hidden for so long, and even now people don't want to discuss them." Once this project is completed, it will be much easier for people to learn about their own family histories. "This is going to open up a whole new field of Chinese American genealogy," she explains. In fact, two colleagues assisting with the project have found files of family members.

Sung's discovery is enabling researchers to present a clearer picture of individuals, as well as the social and economic networks these immigrants established in America. Meanwhile, Sung continues the work of cataloging her spectacular find. Since the work on this project began, the National Archives office has moved from Bayonne to Manhattan, making the records more accessible. It is there that Sung spends her days helping to disclose these long-lost records of Chinese-American history. □

Hayes Jackson is a free-lance writer in New York City.

Betty Lee Sung received \$80,448 from the Reference Materials Program of the Division of Research Programs.

I think the most important single change in the South, to my mind, was the desegregation of public schools, because we had families living literally next door to each other or across a road from each other and they knew each other.

bounds. You never know where the seeds of change in creativity will lead some of our students. Donna Tartt will produce a novel, or another may become a civil rights lawyer, or who knows what these moments within a classroom relationship will do a decade or two decades from now.

Hackney: Some observers among the optimists—and I think I am a Southern optimist also, though I'm not sure that I would stand in Washington on a public square and claim that the South is going to show the nation the way in race relations completely—but part of me believes that. One of the observations about why that might be so is that, in the traditional segregated South, physical relationships were quite close, or could be quite close, while, obviously, social relationships were rigidified and even legalized and tabooed; whereas in the North, with less legal segregation and much lower taboos against biracial relationships, there was much more physical distance and many fewer actual contacts. So that in the South, when the barriers came down, there was more to share as blacks and whites came together. That sounds a bit like what you were saying about the shared experience around the hearth. Does that make sense?

Ferris: I think it does. I think the most important single change in the South, to my mind, was the desegregation of public schools, because we had families living literally next door to each other or across a road from each other and they knew each other. They knew each other's parents and grandparents, white and black. Yet when they went to school, they went to different schools. Well, when you changed that public segregated world within the school system, you brought together children from the ages of five and six on. Today we have generations now emerging from the public schools who

have studied and worked together from the time they began going to kindergarten, and this is a significant difference. It's a significant change that, in areas, Northern urban areas, where you have large black ghettos and large white ghettos, to bridge those segregated worlds requires a much more complicated system of busing. We began with a much more integrated physical relationship in the South. When you bring these together in a public school, you've made a major step forward.

The other major change was the black vote, so that today in what was the most segregated state of all, Mississippi, thirty years later, you have the largest number of black elected officials in the nation, over eight hundred fifty, many of whom are women. You have small towns with mayors and sheriffs who are black, and you have a kind of change that has been very deep. There is still a lot to be done, but we've made some profound changes here that I think are perhaps the most deeply felt changes racially in our nation.

Hackney: You grew up in Mississippi, outside of Vicksburg?

Ferris: I grew up about seventeen miles outside of Vicksburg on a farm.

Hackney: How do you explain your own personal history? Why did you leave the South for a while? Why did you go to college, which most of your neighbors probably did not.

Ferris: No. My parents were probably the only adults in that whole end of the county who had college educations. And as I mentioned to Willie Morris earlier, I went to a little elementary school where each teacher taught two grades and there were probably about eight children in each class. In the entire school, no child had college-educated parents. I remember the teacher once asked which of us would go to

college, and no one raised their hand, and I didn't either because I didn't want to be different. And the teacher pointed at me and said, "You're going to go to college because your parents will make you." And I responded, "I ain't goin' to no college, I

ain't goin' to no college," to be a part of the group.

My parents had, I think, an unusual openness to not only the poor white community in which we lived, but also to the black community. I remember very vividly my sister once used the word nigger when we were quite young, and my parents washed her mouth out with soap and told all of us we were never to use that word and we would always respect both black and white.

Hackney: You know, I have had and seen similar experiences, but one could react the way your parents did and still be quite conventional segregationists.

Ferris: Well, they certainly were not radicals in the sense that they were voices of change. But I remember in the 1960s, when I was in college, and during the freedom summer, which was thirty years ago, I and my brother and sisters and a handful of others—high school and college-aged students who were white—met with Robert Moses in Vicksburg and the COFO (Council of Federated Organizations) students who were there. We talked about how to change the local community. We met with Moses at the local Catholic church, which was in the black community, and then we went to the local Jewish synagogue, which was the only public place of a religious nature where issues were being discussed. I remember the rabbi said to his congregation just after Schwerner, Goodman, and Cheney had been found: "They murdered three civil rights workers, and the Jews outnumber the blacks. It's time for us to stand up and be counted." All of us were very much aware of the need for change, but also aware of the danger. I remember at these meetings that my father, who was a farmer, said, "If my children are going to be a part of this, I'm going with them," and he went with us. He met with Bob Moses and

he asked him questions about the movement. My parents were willing to change in order to support and understand their children. When I look back on it, I find it really very moving that they, who grew up in a traditional community, were open to change at the risk of life and property, because it was a very dangerous time.

Hackney: Absolutely.

Ferris: And they were very vulnerable.

Hackney: How did you get to that point of being open to change? Most of your white contemporaries in Mississippi were not.

Ferris: Well, my parents had always emphasized education and doing what you did to the best of your ability and following your education to where it led. They, unlike many parents in the community, encouraged us to go away to school. In my case, both my brother and I went to Brooks School in North Andover, Massachusetts, and then came back South, in my case to Davidson College. That was when the Civil Rights movement was getting started and several of my professors there were very outspoken. A number of us at Davidson began to organize civil rights marches and to bring leaders like James Farmer from CORE (Congress of Racial Equality) and others on campus. We began desegregating the local churches in Davidson and writing letters to the editor. Then when I would go home in the summer, like the summer of 1964, we became more involved in the local changes that were happening. It just seemed to me to be a denial of my

rights to not have blacks in the classroom and to not be able to have my friends, who were black, have the same opportunities that I had. As I look back, as a child, I remember very vividly riding with all white children on a school bus—it took about half an hour to go to school—and driving by black children walking to another school that was far less equipped, and feeling that it was unfair, and I knew that in my heart. The 1960s offered a way to address it and to stand up and be counted.

Hackney: Has that left you with some cultural scars and some ambivalence in your connection to the South? It is obviously home, but that must have been a painful time in your own family.

Ferris: Yes. You know, there is Faulkner's passage where Quentin Compson says, "I don't hate the South, I don't hate it, I don't hate it." I've always been frightened of the South. It, to me, is like Joyce's relationship to Ireland. He was afraid that his eyes would be put out, that he would be blinded—what the Greeks did to their artists when they punished them. To me, although I worked against the grain, I did it always in fear. When we organized civil rights movements in North Carolina, and when I later did my work as a folklorist working with black blues artists, I was always afraid. There is always this sense that the South can and often does voice its intolerance with violence, and there are many examples, tragically, of that. I still have this fear of it—a fear of the beast that is part of the culture that you both love and fear.

Hackney: Is that sort of ironic connection to your subject matter, which is the South, a help actually? Does that help you see the South and its folk culture with a little objectivity, even while you're swimming in it, as you say?

Ferris: Yes. It's not a naive kind of love in an unquestioning way. I've just been reading Cormack McCarthy's *The Crossing* and *All the Pretty Little Horses*. I think, as a Southern writer, his relationship with the beauty as well as the terror of life is something that every Southerner can identify with. And the uncertainty of life that the beautiful and wonderful world that we share can be snuffed out and can change into a terrifying world rather quickly.

I always felt that in my life, that I grew up as a privileged white with education and wealth and the things that would make you feel comfortable and secure. But I felt very insecure, and I think I always will. I think it's part of my family's tradition. My Grandfather Ferris, who was a scholar of Latin and Greek and the first agronomist in our state, grew up, as he said, "after the Civil War and was raised on cornbread and recollections." He never forgot that, nor did my father forget the Great Depression. While they struggled and achieved things in their lives, they also remembered that things could be swept away without your being able to control the forces that did it. I think Southerners have this sense of fear of what might come, and your inability really to control life. In many ways you're controlled by life and by the forces of history that our writers have dealt with so eloquently.

Hackney: As Vann Woodward has put it, the South is the great exception. Poverty, defeat, and guilt are exceptions from the American experience, or the experience of white Americans.

William Ferris photographing Cajun musicians Lenenie and Ofay Romero, St. Martindale, Louisiana.

Ferris: Exactly. Woodward uses the phrase "counterpoint," which I think is a very appropriate way to see the South. Again, as Woodward points out, the South is more

like the rest of the world, because every culture is familiar with military defeat and occupation, and the problems that the South has been imbued



with are familiar to every other world. It's the fact that we're an un-American part of the nation and it means that we have more in common with the rest of the world.

Hackney: Yes. Now, in my view, the South culturally is really the product of the interaction of blacks and whites there, different cultures. Is that the way you approach it as well?

Ferris: Absolutely. I often think of the image of Huck and Jim on the raft in Twain's *Huckleberry Finn*, and the symbiotic relationship of white and black that we are only beginning to understand in terms of what we talk about as Southern culture—our language, our food, our history, our politics.

Hackney: Our music, our religion.

Ferris: You can't understand these apart from that. And when we begin to apply that kind of perspective, you get such a rich and complex world. You begin to understand that the blues are not only an African root music, but they are heavily influenced by white instruments like the guitar and harmonica, and vice versa. White country music, while it's indebted to the British ballad, is also influenced by the blues. These worlds intersect in ways that are very subtle, and the kinds of programs that we do here begin to unveil some of that subtlety.

the social sciences and the sciences as well. There's much more blurring of boundaries between disciplines.

Ferris: Yes.

Hackney: Did you fall into that interdisciplinary mode accidentally, or is it somehow in your training? Folklore or folk life are by definition sort of interdisciplinary, are they not?

Ferris: They are, and I was blessed with the opportunity to teach for seven years at Yale in two great interdisciplinary programs as a joint appointment in American studies and African-American studies. That in many ways reinforced my sense that my own study as a folklorist needed to broaden, to deal with literature and history. The studies that I did there, in particular an oral history of an old mule trader storyteller—which I gave the title *You Live and Learn, and Then You Die and Forget It All*—led me on a journey. To understand this man's life, I had to read and relate Faulkner and his figure, Pat Stamper, this Texas trader. I had to look historically at traders in the West, the South, in New England, in the British isles. And the whole endeavor was a multidisciplinary kind of study which the man's life demanded.

Hackney: He's a fascinating individual, I must say. It's a good book.

Hackney: Yes, because it deals with the entire culture and not just an aspect of it.

Ferris: And it allows students to deal with their own family roots and to somehow connect those roots with the worlds of writers like Faulkner and with the great canon of literature and music and art. I often think of the medieval intellectual stance of a metaphysical reality in which all things are connected as part of a single whole, and how we've increasingly dissected and created within that whole small parts that we study without looking at the other parts, and that what is needed is to put the picture back together. The study of a regional culture can be, in many ways, a key to rediscovering a kind of connectedness that bridges all of the subjects. I think, first of all, it's economically less expensive. What we found here is that by bridging these various courses from various disciplines, it's not an expensive financial task for a university. It also energizes and makes the university community a much more exciting intellectual place and creates a kind of focus for an academic institution that was not there before.

But I think the original impulse was a very early one of growing up as a Southerner and trying to connect those worlds that I knew as a child with worlds that I entered as a student and a scholar, and refusing to allow them to be forced apart.

Hackney: How do you define folk art and folk life as opposed to other art and regular life?

Ferris: Well, the folk culture essentially is the oral culture, the culture of the spoken word, which is passed down, as one artist said, through fireplace training, apprenticeship. A mother will teach her daughter the quilt-making tradition, a father will

teach his son to play the guitar. These are traditions that parallel the academic traditions of the university, so that you may have a classically trained artist like Robert Rauchenberg or Jasper Johns, and you have counterparts within folk tradition of quilt-makers and folk artists that inspire these very artists. Both of them have commented on their childhood, Johns in South Carolina, Rauchenberg in

...I think the original impulse was a very early one of growing up as a Southerner and trying to connect those worlds that I knew as a child with worlds that I entered as a student and a scholar.

Hackney: And I think that's where the understanding is going to come, in the intersection of those cultures and how they interact and produce something entirely different from the roots.

Your center is also, as you said earlier, sort of naturally interdisciplinary. That, it seems to me, has finally arrived as the mode of intellectual activity in the humanities now, and

Ferris: Thank you. In many ways, I came back to my roots as a Southerner. I began in the study of literature and then found myself more comfortably ensconced in folklore. In order to bridge the worlds that I grew up with in my family and community, an interdisciplinary approach like the one that we've shaped here seemed to be the truest kind of intellectual focus.

Texas, and how their abstract expressionism has drawn on the images of quilts and folk art. And Romare Bearden's images of African-American worlds in his collages he relates to visits in Mecklenberg County in North Carolina with his grandparents.

Hackney: So the distinction really isn't in the degree of self-consciousness of the practitioners, nor, I would guess, in the skill with which it's done. Is it in the degree of innovation that is sought?

religion. We will publish fiction and poetry. There will be photography.

Hackney: I assume that the title is the reckon of the sort when one says, "I reckon it's time to go."

Ferris: Yes, it is. We had initially tried to think of titles with the word South or Southern, and we discovered that every conceivable title with that word or those words in it had been copyrighted by *Southern Living*. So we then took a different tack, and Ann Abadie,



One of the great parts of my time at Yale was the opportunity to get to know some of my heroes—Walker Evans, Cleanth Brooks, Robert Penn Warren, and Van Woodward.



Ferris: Well, I think the distinction really is in how the process is transferred. In both cases, you have artists, and I think artists have a common kind of ability to assemble in a very catholic way from every possible source. But in one case, the training is institutionalized in an academic environment, an art or an architectural or a musical department. In the other, it's institutionalized within the family unit or the community. These historically—and they exist in every culture—are parallel traditions, so-called high art and folk art, and they're rarely explored together. But when they are looked at in a collective way, you see a parallel between Faulkner's *métier* as a writer and a storyteller like Ray Lum's *métier* with the narrative tradition. Faulkner was attracted to storytellers because they had similar techniques, and virtually every writer draws on those storytelling abilities for their fiction.

Hackney: Well, this has been a fascinating conversation, and I thank you for it. I will look forward to your new publication, which you're calling *Reckon*. Is that right?

Ferris: That's right. Our new magazine, which we have talked about and worked toward since the very beginning of our center in 1977, will be launched this fall. It will be a serious, thoughtful quarterly magazine that will be addressing areas such as Southern

our associate director, came up with the title, which is a wonderfully rich word. I mentioned it recently to Eudora Welty to get her reaction, and she paused for a moment and then smiled, and she said, "I like it very much." And I think it's the kind of word that Cleanth Brooks and Eudora and others who deal with words would appreciate.

Hackney: Yes. There is the reckoning and all sorts of reckoning accounts as well as arriving at conclusions, as in, "I reckon it's time to go."

Mentioning Cleanth Brooks makes me say that I'm glad you're back in your native region. There was a time when those studying and writing about the South and voicing the South's culture to the world lived outside the South primarily, but that is no longer true.

Ferris: It's true. One of the great parts of my time at Yale was the opportunity to get to know some of my heroes—Walker Evans, Cleanth Brooks, Robert Penn Warren, and Van Woodward. And when I came back South, it was with their blessing. Walker had died, but Mr. Warren, Mr. Woodward, and Mr. Brooks all were part of our national advisory group, as are you. We tried to enlist the great voices who had wrestled with the South for so long. I was saddened by Mr. Brooks's death, but his life was the richest and most eloquent kind of testament to

what we do here. My book, which I'm nearing completion right now, is a collection of interviews with Southern writers, and all three of those great figures—Brooks, Warren, and Woodward—are included in it, with photographs that I've done of them.

Hackney: How wonderful. Are there some contemporary writers in there? Bobbie Ann Mason?

Ferris: Yes. There are interviews with Alice Walker, Ernest Gaines, Sterling Brown, John Blassingame, Walker Evans—a number of writers, some living and some who are not. Pete Seeger and his father, Charles Seeger. They each in their own way

dealt with the South. And I may include interviews that I've done with B. B. King and some of the folk artists as well to give a sense of how each person addresses the region in their worlds.

Hackney: That would be good. Well, I can't resist asking you whether your residence is a shotgun, a dog trot, or a colonial mansion.

Ferris: My residence is a sort of neo-dog trot. It has a big central open area, which is a living room, dining room, and back porch, all of which is used fairly often when I have groups of people over. I've always loved the dog trot. It's to my mind emblematic. When we have nice weather, I love to open all the windows and feel that fresh air coming through, and feel in some ways that reflects what we're trying to do here.

Hackney: Well, thank you very much, Bill. This has been terrific, and I will hope to sit with you on your porch someday. □

The Center for the Study of Southern Culture received \$166,089 in outright funds and \$80,000 in matching funds from the Division of Research Programs for work on the Encyclopedia of Southern Culture. This coming summer, William Ferris will direct a seminar for college teachers on "Blues as History, Literature, and Culture" under a \$103,114 grant to the University of Mississippi from the Division of Fellowships and Seminars.

HUMANITIES GUIDE

The National Endowment for the Humanities is encouraging a national conversation on American pluralism and identity. The initiative will be carried out in a variety of ways, including a special competition, a conversation kit to help Americans get their own conversations started, and a film intended for national broadcast which will also be available in shortened form for use in the nation's classrooms.

To expand and enrich this national conversation, the Endowment invites proposals that address any of the complex topics and themes related to American pluralism and identity. The Endowment is particularly interested in how people—differentiated by ethnicity, race, or culture—interact within the framework of our national society.

Projects might, for example,

- ❖ explore whether it is possible or desirable for Americans to agree on common values, and, if so, what these values might be;

- ❖ assess the importance to American society of shared language, customs, conceptions of identity, and allegiance to common institutions;

- ❖ study the interactions among different ethnic, racial, or cultural groupings of people in the context of our national history or culture or—for comparative purposes—in other pluralistic societies;

- ❖ examine in what ways our society's values and institutions influence the manner in which group interactions have taken and do take place;

- ❖ explore the ways in which power is used, held, and relinquished in our pluralistic society; the means by which individual rights have been balanced; and the role of democratic institutions and processes in maintaining or failing to maintain a cohesive pluralistic society;

- ❖ examine the reasons for the continuing vitality and strengths of America despite, or because of, its historically diverse population.

Although the Endowment will continue to support projects that focus on particular groups both in America and abroad, the present initiative centers on enhancing our understanding of

A National Conversation on American Pluralism and Identity

Endowment-Wide Call for Proposals

"All of our people—left, right, and center—have a responsibility to examine and discuss what unites us as a country, what we share as common American values in a nation comprised of many divergent groups and beliefs. For too long, we have let what divides us capture the headlines and sound bites, polarizing us rather than bringing us together. I am proposing a national conversation open to all Americans, a conversation in which all voices are heard and in which we grapple seriously with the meaning of American pluralism."

Sheldon Hackney, Chairman
National Endowment for the Humanities

what Americans have shared or currently share with each other in our historically diverse country. Such goals as community building, conflict resolution, and public policy debate may ultimately be advanced as a result of these projects, but the specific goal of the initiative is to support humanities-based projects that place questions about American pluralism in historical and critical perspective, thereby animating a national conversation on our shared values and differences. And although the "many" in *E pluribus unum* can be variously defined, the focus of this new initiative is on ethnic, racial, and cultural differences, with other important differentiating and unifying factors such as class, gender, religion, and region interwoven where appropriate.

The Endowment welcomes applications from scholars, educators, and public programmers in all fields and disciplines of the humanities for original research and scholarship; for study programs for faculty and teachers at all educational levels and for curriculum development; for conferences, public lectures, museum exhibitions, library programs, television and radio productions, and any other original and innovative formats and venues appropriate to the subject of American pluralism and identity; and for the preservation of and access to materials supporting these activities.

Applications should be submitted in time to meet regular program deadlines in the Endowment's six divisions. (See page 54.) The proposals will be evaluated according to established program criteria.

Division of Education Programs

Examples of Projects

- ❖ The Historic Hawai'i Foundation received a grant for a four-week summer institute to teach thirty high school teachers about the history of Hawai'i. The institute focused on how Hawaiian natives and successive waves of migrants to the islands—European and American explorers; American whalers, businessmen, and missionaries; and Portuguese, Chinese, and Japanese laborers—created

the state's current multiethnic society and contributed to the changing definition of American culture.

❖ In a collaborative effort between the University of Houston and the public schools of Houston entitled "Texts and Tradition: The Common Ground," 240 teachers gathered in summer institutes to study works of American literature. Pairing classic texts with contemporary ones, institute participants read, for example, Mark Twain's *Adventures of Huckleberry Finn* and Rudolfo Anaya's *Bless Me, Ultima* in relation to the themes of rebellion and the claims of American society on an individual.

Division of Fellowships and Seminars

❖ A scholar received an eight-week summer grant to complete portions of a book on cultural pluralism and democracy. The work examines ways in which cultural conflict can create seemingly irresolvable dilemmas for democratic deliberation and for the stability of democratic institutions. The scholar, a political philosopher, also explores the theoretical basis for a "public use of reason" and the nature of moral compromise that may be necessary when cultural values collide.

❖ A scholar received a yearlong fellowship to study "cultural brokers," i.e., interpreters, messengers, and ambassadors who mediated communication between Native Americans and European settlers in colonial Pennsylvania. By studying these "go-betweens"—men and women, Native Americans, people of mixed ancestry, Irish, German, and English—the scholar was able to shed light on how these early Americans shaped the perceptions each group formed of the other while conveying values across cultural boundaries.

Division of Preservation and Access

❖ The University of Minnesota's Immigration History Research Center developed a two-year project to arrange and describe eleven archival collections comprising 400 linear feet of organizational records and personal papers documenting East European migration to the United States following World War II. Machine-readable catalog records were incorporated into an international bibliographic database. As a result, researchers worldwide will have access to original sources addressing such subjects as the process of relocation in America, the adjustments of immigrant communities to main-

stream society, and society's reaction to these communities.

❖ The University of Oklahoma received a grant to microfilm a collection of official records of the Cherokee Nation and the personal papers of four prominent families. The material constitutes a rich record of the history of the Cherokees from the time of their removal from the eastern United States in the 1830s to Oklahoma statehood and the dissolution of the Cherokee Nation government in 1907. Microfilming will preserve and provide access to materials vital to an examination of the interactions between the Cherokee Indians and white settlers during the nineteenth century.

Division of Public Programs

❖ The Jewish Museum in New York organized a traveling exhibition, "Bridges and Boundaries: African Americans and American Jews," which traces the interaction of those groups in the twentieth century. Through recreated settings, rare documents, and more than two hundred artifacts, the display revealed the evolving place of each group in American society, cultural differences and similarities, and the way that changing perceptions of one another have shaped their relations through this century.

❖ A western states library association has developed a Spanish-English reading and discussion program for use in libraries in cities and small towns in the Intermountain West. Participants will read five novels, for example, Tomás Rivera's *... y no se lo tragó la tierra* (*... And the Earth Did Not Devour Him*), that explore interactions between Hispanic and Anglo cultures, and will take part in a series of discussions of the books led by scholars fluent in English and Spanish.

Division of Research Programs

❖ A grant was awarded jointly to a Latin American historian and an Africanist specializing in the Atlantic slave trade for study of the large African population of Spanish and early American Louisiana (1769–1820). Basing their work on rich documentary evidence, the scholars explored the interactions of African slaves with Creole slaves and free people of various nations, their roles in the creation of Louisiana Creole culture and society, and changes in race relations with the advent of American rule.

❖ The collaborative effort of an anthropologist, a church historian and archivist, and translators of Russian and Yup'ik Eskimo materials will be a comparative study that traces the encounters between the Yup'ik Eskimos of western Alaska and the three major Christian denominations that sent missionaries to the region beginning in the nineteenth century: the Russian Orthodox, the Catholic, and the Moravian Churches. Among the topics to be explored are the ways in which the converts experienced the culture of the missionary groups and the process of negotiation by which cultural values were internalized by each party in the encounter.

Division of State Programs

❖ The New Jersey Council conducted an initiative called "Meet your Neighbors," designed to help people in the state see their individual history and culture within the context of a collective and continuously developing American history and culture. In one phase, scholars from a variety of humanities disciplines worked with leaders from the Filipino, Korean, Japanese, Chinese, and South Asian communities to identify common interests, themes, and specific texts. The council then sponsored community forums attended by Asian and non-Asian peoples to explore common educational values, workplace culture, and civic values.

❖ The Iowa Humanities Board offered a reading and discussion series for the general public entitled "A Stranger in Our Midst," designed to encourage Iowans to explore their place in an increasingly multicultural state. Participants read such works as Amy Tan's *The Joy Luck Club*, Toni Morrison's *The Bluest Eye*, Richard Rodriguez's *Hunger for Memory: The Education of Richard Rodriguez*, and Mary Crow Dog's *Lakota Woman* as a basis for discussions about ethnicity, immigrant cultures and subcultures, and the interaction among different cultures within Iowa and the nation.

For further information, the applicant can contact the Endowment division at the National Endowment for the Humanities, Room 406, 1100 Pennsylvania Avenue, NW, Washington, DC 20506; or call 1-800-NEH-1121. □

DEADLINES DEADLINES DEADLINES

DIVISION OF EDUCATION PROGRAMS *James C. Herbert, Director • 606-8373*

Area code for all telephone numbers is 202.	Deadline	Projects beginning
Higher Education in the Humanities • <i>Lyn Maxwell White 606-8380</i>		
Humanities Focus Grants	January 15, 1995	June 1995
National Projects and Other Institutional Projects	April 1, 1995	October 1995
Science and Humanities • <i>Deb Coon</i>	February 1, 1995	October 1995
Challenge Grants • <i>Fred Winter</i>	May 1, 1995	December 1995
Elementary and Secondary Education in the Humanities • <i>Bruce Robinson 606-8377</i>		
Humanities Focus Grants	January 15, 1995	June 1995
National Projects and Other Institutional Projects	December 15, 1994	August 1995

DIVISION OF FELLOWSHIPS AND SEMINARS *Marjorie A. Berlincourt, Director • 606-8458*

	Deadline	Projects beginning
Fellowships for University Teachers • <i>Maben D. Herring 606-8466</i>	May 1, 1995	January 1, 1996
Fellowships for College Teachers and Independent Scholars • <i>Joseph B. Neville 606-8467</i> ...	May 1, 1995	January 1, 1996
Summer Stipends • <i>Thomas O'Brien 606-8551</i>	October 1, 1995	May 1, 1996
Faculty Graduate Study Program for Historically Black Colleges and Universities	March 15, 1995	September 1, 1996
<i>Maben D. Herring 606-8466</i>		
Younger Scholars • <i>Leon Bramson 606-8459</i>	November 1, 1994	May 1, 1995
Dissertation Grants • <i>Kathleen Mitchell 606-8465</i>	November 15, 1994	September 1, 1995
Summer Seminars for College Teachers • <i>Joel Schwartz 606-8464</i>		
Participants	March 1, 1995	Summer 1995
Directors	March 1, 1995	Summer 1996
Summer Seminars for School Teachers • <i>Michael Hall 606-8463</i>		
Participants	March 1, 1995	Summer 1995
Directors	March 1, 1995	Summer 1996

DIVISION OF PRESERVATION AND ACCESS *George F. Farr, Jr., Director • 606-8570*

	Deadline	Projects beginning
Library and Archival Preservation Projects • <i>Vanessa Pinal/Charles Kolb 606-8570</i>	July 1, 1995	May 1996
Library and Archival Preservation/Access Projects	July 1, 1995	May 1996
<i>Karen Jefferson/Barbara Paulson 606-8570</i>		
National Heritage Preservation Program • <i>Richard Rose/Laura Word 606-8570</i>	July 1, 1995	May 1996
U. S. Newspaper Program • <i>Jeffrey Field 606-8570</i>	July 1, 1995	May 1996

To receive guidelines for any NEH program, contact the Office of Publications and Public Affairs at 202/606-8400. Guidelines are available at least two months in advance of application deadlines.

Telecommunications device for the deaf: 202/606-8282.

DEADLINES DEADLINES DEADLINES

DIVISION OF PUBLIC PROGRAMS Marsha Semmel, Director • 606-8267

Area code for all telephone numbers is 202.	Deadline	Projects beginning
Humanities Projects in Media • James Dougherty 606-8278	March 3, 1995	October 1, 1995
Humanities Projects in Museums and Historical Organizations • Suzi Jones 606-8284	December 2, 1994	July 1, 1995
Public Humanities Projects • Timothy Meagher 606-8272	March 10, 1995	October 1, 1995
Special Competition: The National Conversation • Timothy Meagher 606-8272	January 27, 1995	July 1, 1995
.....	April 28, 1995	September 1, 1995
Humanities Projects in Libraries • Thomas Phelps 606-8271		
Planning	February 3, 1995	July 1, 1995
Implementation	March 10, 1995	October 1, 1995
Challenge Grants • Abbie Cutter 606-8267	May 1, 1995	December 1995

DIVISION OF RESEARCH PROGRAMS Guinevere L. Griest, Director • 606-8200

	Deadline	Projects beginning
Scholarly Publications • Margot Backas 606-8207		
Editions • Douglas Arnold 606-8207	July 1, 1995	May 1, 1996
Translations • Kathryn G. Hansen 606-8207	July 1, 1995	May 1, 1996
Subventions • 606-8207	February 1, 1995	September 1, 1995
Reference Materials • Jane Rosenberg 606-8358		
Tools • Martha B. Chomiak 606-8358	November 1, 1995	September 1, 1996
Guides • Michael Poliakoff 606-8358	November 1, 1995	September 1, 1996
Interpretive Research • George Lucas 606-8210		
Collaborative Projects • David Wise 606-8210	March 15, 1995	January 1, 1996
Archaeology Projects • Bonnie Magness-Gardiner 606-8210	October 1, 1995	May 1, 1996
Humanities Studies of Science and Technology • Daniel Jones 606-8210	October 1, 1995	May 1, 1996
Conferences • David Coder 606-8210	May 15, 1995	January 1, 1996
Institutional Programs and Resources • Christine Kalke 606-8359		
Centers for Advanced Study • Christine Kalke 606-8359	October 1, 1995	September 1, 1996
International Research Organizations • Christine Kalke 606-8359	October 1, 1995	September 1, 1996
Challenge Grants • Bonnie Gould 606-8359	May 1, 1995	December 1995

DIVISION OF STATE PROGRAMS Carole Watson, Director • 606-8254

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

CHALLENGE GRANTS PROGRAM

	Deadline	Projects beginning
Applications are submitted through the Divisions of Education, Research, and Public Programs	May 1, 1995	December 1995

NATIONAL ENDOWMENT
FOR THE HUMANITIES
1100 Pennsylvania Avenue, NW
Washington, D.C. 20506

Official Business
Penalty for Private Use, \$300.00

ISSN 0018-7526

SECOND CLASS MAIL
POSTAGE & FEES PAID
NATIONAL ENDOWMENT
FOR THE HUMANITIES
PUB. NO. 187526