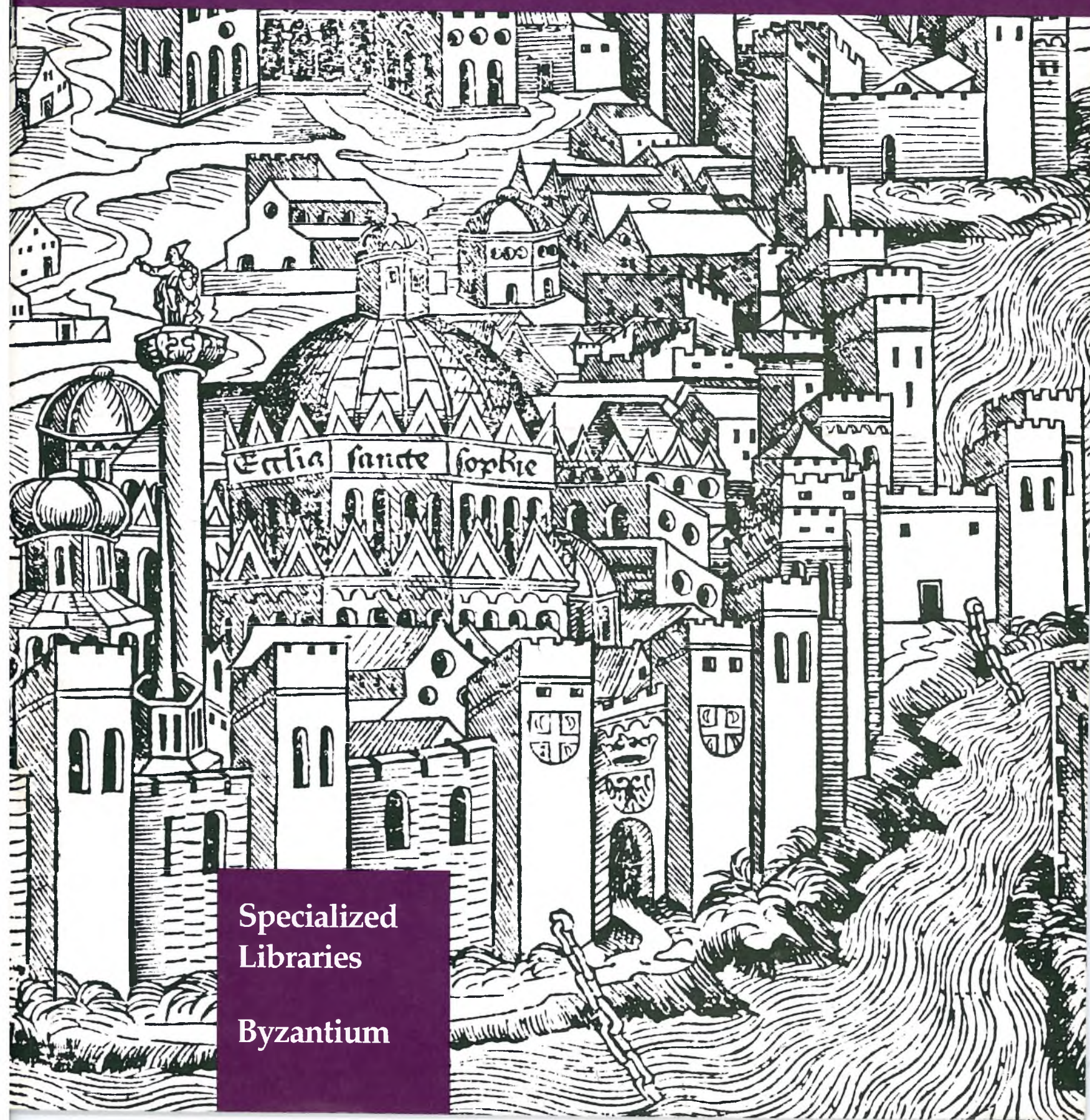
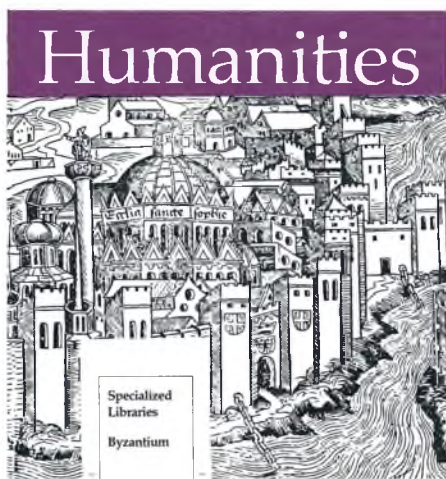


Humanities

NATIONAL ENDOWMENT FOR THE HUMANITIES • VOLUME 9 • NUMBER 1 • JANUARY/FEBRUARY 1988



Specialized
Libraries
Byzantium



In 330, Constantine the Great made Constantinople the capital of the Roman Empire. This detail of a woodcut with the legend "Constantinopolis" is from Hartman Schedel's *Liber Cronicarum* (1493), one of the earliest works of urban topography, more familiarly known as the "Nuremberg Chronicle." A prominent feature of the woodcut is the Byzantine church of Sancte Sophie, now called Hagia Sophia (Holy Wisdom). (Geography and Maps Division, Library of Congress)

Humanities

A bimonthly review published by the National Endowment for the Humanities

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Editor's Note

The 'Black Hole' of Byzantium

"We Greeks know a lot about our classical past and about life under the Turks," said a Greek filmmaker recently, "but the Byzantine period is a kind of black hole." Ever since scientists rescued the term from its squalid confinement in an Indian city and launched it into the far reaches of space, "black hole" has become a handy metaphor for anything characterized by the absence of light or invisibility and a convenient cliché for whatever is unknowable.

To shed further light on what is, in fact, knowable, this issue of *Humanities* features several articles illuminating the world of Byzantium—a place and a period in history that seems to have slipped away from the careful scrutiny of all but a few linguistically adept scholars. In "An Hour in Byzantium" Alexander Kazhdan of the Dumbarton Oaks Center for Byzantine Studies describes aspects of the autocratic experience of "the only totalitarian state of the European Middle Ages" that are of importance to today's society. Pointing out the number of languages that have to be mastered by Byzantinists, Speros Vryonis traces the continuity of tradition—in language, literature, art, and religion—from ancient Byzantium to modern Greece. Also featured are several articles about NEH-supported projects ranging from a museum exhibition of Byzantine silver at the Walters Art Gallery to the Oxford Dictionary of Byzantium and a program for visiting Byzantinists, both at Dumbarton Oaks.

Dumbarton Oaks is not alone among the specialized collections that focus on a particular subject area or discipline. In "Community-Building Collections," Richard Brown of the Newberry Library examines the ways in which specialized libraries create a community of scholars in a particular area or field. "Advancing Fellowship" by Susan Burnam looks at the special collections at the American Antiquarian Society and the Huntington Library and explains how these two centers for advanced study foster academic and collegial exchange across academic disciplines. Also featured is an article about the labanotation of some of George Balanchine's ballets and a look at how school teachers in Seattle are using the art museum as a classroom. Finally, the *Humanities* Guide provides information about the various NEH programs that support scholars' travel to overseas collections.

Long before a modern Greek filmmaker made the connection explicit, the term "Byzantine" had dark and unknowable connotations. From the second half of the eighteenth century, the term took on a pejorative meaning of devious and intricate, not without a suggestion of corruption and intrigue. In "A Plug for a Very Old Word," Harold Cannon investigates the origins of the word *Byzantine* and how it came to have its present meaning. As for that day not too far in the future when the first black hole is actually located and named, the word *Byzantium* could gain a new lease on life.

—Caroline Taylor

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An Hour in Byzantium

BY ALEXANDER P. KAZHDAN



Photos courtesy Dumbarton Oaks

THE FACTS OF the past are scarce, and frequently even elementary data remain unavailable. If I were asked about the size of the population of Byzantium or the amount of taxes collected, I could give no answer whatever that is based on the sound facts of the past. Even those historical facts that have not been stranded in the wilderness of time and have managed to reach the thick ledgers of historians, even they are not free from distortion. The ancient and medieval writers who registered them could have been badly informed, and it is certain they were not less subjective in their opinions than we are today.

The nineteenth century was in love with ancient Greece and the free medieval town; the mechanism of freedom was the primary goal of historical investigations up to the end of the century. Byzantium was then in contempt—a totalitarian regime (I use the word in its broadest meaning without any desire to split hairs) with a mandatory orthodoxy, a servile society crawling at the feet of its autocrat; it had no light to shed on flourishing democracy, reason, and liberation. Byzantium personified a case of backward movement from the peaks of antiquity; its stupid rulers and its hidebound monks were to be blamed.

Alexander Kazhdan is editor in chief of the Dictionary of Byzantium at the Dumbarton Oaks Center for Byzantine Studies. He is currently working on an analysis of the vocabulary of the Byzantine historian Niketas Choniates.

Whatever the reason, the twentieth century turned everything around. Certainly, so far as our own time is concerned, we cherish the great ideas of freedom and democracy, but with regard to the past, we have become more interested in totalitarian mechanisms. We discovered and stressed how limited the ancient democracy had been; we emphasized that the medieval town in Europe was part and parcel of the feudal system; and we discovered the significance of Byzantium—the land of pious monks and chaste nuns, the conservator of ancient traditions, the “emporium of the world” (to use an expression of the Byzantines themselves) where trade prospered under the watchful supervision of the state authorities and where justice was performed by intelligent judges and not with the help of seething pot and burning iron. Like moths to a candle, we are attracted by this prosperous totalitarian state—the only totalitarian state of the European Middle Ages.

Nevertheless, we remain aloof from Byzantium. We in the West are successors of Greek democracy and Germanic freedom. (To what extent the Greeks were democratic and the Germans free is a problem itself; probably it was a nineteenth-century illusion.) Byzantium belongs to the mysterious Orient and has bequeathed its values to the Russians and some other countries of the Eastern bloc. Yet, the Byzantine inheritance should not be conferred exclusively on Russia. After all, Byzantium was a successor of the Roman Empire. Byzantium inherited and developed Roman law and preserved for us the Greek classical writers. To some extent we are By-

In a marble relief of the early twelfth century, an unknown Byzantine emperor holds a scepter in his right hand. The globe surmounted by a cross in his left hand symbolizes universal power.

zantium's heirs—why should our search for heritage stop at the threshold?

The majority of Westerners know little or nothing about this heritage. The scholars, naturally, depict Byzantium in manifold ways that not infrequently contradict each other. What can be said about this country in the most general manner without exciting too much indignation among those of my colleagues who envisage Byzantium differently?

Byzantium was overturned by the Ottoman Turks in 1453 when they seized its capital, Constantinople. Just when Byzantium started we do not know. There was no proclamation of its origin, nor was the name *Byzantium* introduced for the state as a whole. The state was considered to be the Roman Empire, even though this created some problems because Rome (“the old Rome”) from the eighth century on was beyond the political reach of Constantinople, and there was a necessity to tell the old Rome from the new one.

In the Byzantine language, *Byzantion* was the designation only of the city on the Bosphorus (“Oxford” in English)—an unofficial and a trifle archaic designation of the city officially called the city of Constantine (Constantinople), New Rome, and the Queen of Cities. Thus, any starting point for Byzantium as a regime apart from the Roman Empire would

be artificial. Sometimes the foundation of Constantinople in 330 is chosen for this purpose, sometimes the death of Justinian I (565), the builder of Hagia Sophia and the conqueror of Africa, Italy, and south-eastern Spain.

I prefer the middle of the seventh century as the boundary line because by that time the old Roman pattern of the state had evaporated and the society became medieval, albeit the old name stayed put, deceiving those who believe more in names than in things. Because the changes of the seventh century as such are the object of scholarly discussion, it is difficult to insist on the validity of this date. We say often that Byzantium existed for a thousand years, but we do not know when it originated—when to sever it from the Roman Empire.

What forms the cardinal features of Byzantium? Probably most people will suggest the strong imperial power, the *autokratoria*. This answer is both true and misleading and, at any rate, should not be that simple. A strong imperial power evidently distinguishes Byzantium from the contemporary feudal states of Europe, and it has given me the opportunity here to call it the only totalitarian regime of medieval Europe; but strong imperial power existed in the Roman Empire for several centuries before the birth of Byzantium.

Byzantine imperial power was more ceremonial than Roman power, and its totalitarian character was

more overtly revealed: The emperor (*basileus*) was conceived of as a direct administrator of all bureaucratic branches; in the state constitution there was no "prime minister" although *de facto* imperial favorites often played this part. But this was due to favoritism, not state law.

Within the Roman Empire were various groups and institutions that, at least in theory, existed to limit the omnipotence of the emperor: the Senate, city councils, and the circus parties—strange sportive companies that displayed the existence of contradicting views. All these phenomena underwent alterations: The circus factions became an obedient part of the imperial ceremonial whose role was to meet the *basileus* with praise and acclamation. The Senate grew into a body of higher functionaries, not of economically independent families. The municipal administration disappeared. The *basileus* became limited only by moral principles whose guardian was the church. Moral limitations, not endorsed by law, were flexible—easy to reinterpret or avoid.

Here we face a paradox: So far as

any individual was concerned, the *basileus* was omnipotent. He could execute anyone, confiscate property, exile or dismiss anyone; no state or church dignitary was immune from punishment. At the same time, the power of the *basileus* was not stable (half the emperors were dethroned or murdered), nor was he able to overcome the resilience of tradition. Any attempt to reorganize the system choked in a vocal or silent resistance. Despite the absence of any constitutional body to check the emperor's will, the Byzantine *basileus* tried in vain—or with rare exceptions, did not try at all—to abolish traditional forms and customs. Inertia, not emperor, ruled the empire.

Byzantium differs even more drastically from the ancient world through its loss of urban civilization. Many scholars disagree with this thesis, but it seems to be true nonetheless: Antiquity was an urban civilization, and the city was the predominant factor of its political and cultural existence. Byzantium certainly retained several towns, although they were mostly destitute; but from the seventh through the tenth centuries, the city was far from occupying a key position in economic and social life. Byzantium became a country of peasants and soldiers with a very thin layer of the population involved in trade. Professional



Fragments of a silver cross with niello and gilding, ca. 1057–58. The central figures depict the Emperor Constantine being blessed by the Bishop Sylvester, who is holding an icon of two saints. The miracle at Chonech is at the left; on the right, the Archangel Michael appears to Joshua.



intellectuals such as teachers, lawyers, or physicians were rare and enjoyed no social respect.

Roman society was socially variegated, but in Byzantium there was a strong trend toward the mitigation of social diversities. The senatorial estate as such disappeared, and so did the curiales, the regional aristocracy of the second rank. At the other end of the social spectrum, slavery lost its importance, and dependent peasants are unknown in the sources of the eighth and ninth centuries. Three major categories were formed at that time: the rural taxpayers (who were also the backbone of the non-professional army), the privileged inhabitants of the capital (the right to reside—to become a citizen—in Constantinople was controlled by the authorities), and the members of the administration, the bureaucrats. There were no legal boundaries between these categories, and a simple peasant, given the chance, could reach the throne—and did so, for example, in 867 when Basil founded the so-called Macedonian dynasty. There were no established lineages but for a few Cappadocian or Armenian families. We call this system one of vertical dynamics; it did not create equality because the lifestyle and power wielding of a real pauper differed drastically from that of a former pauper who had managed to become a judge or a general. And, of course, the children of the influential and mighty had more career opportunities than the offspring of poor families, but the legal distinction between noble and non-noble had yet to be developed.

With communal links destroyed and kin connections (of a Western type) underdeveloped, the nuclear family became the key unit of society. To conclude a marriage became a solemn procedure; free divorce, typical of the Roman Empire, was forbidden; concubines were equated with prostitutes. The family as a unit owned property, with the widow having full disposal after her spouse's demise. The family was in the center of agricultural and craft activity and of elementary education. The family imposed its pattern on various institutions. Monasteries, for



The Emperor Constantine VII is represented as St. Constantine in this mid-tenth century ivory relief.

example, were regularly small and family-like, their nucleus being a spiritual father and son closely bound. The political propaganda proclaimed the *basileus* a father of his subjects and a father (or brother) of neighboring rulers.

The Roman lifestyle was consistently public. Certainly the openness of life was not completely extinct in Byzantium: There were public processions, public banquets, and fairs, but privatization of conduct followed the atomization of society. The theater, the most public entertainment of the ancient world, died out after the sixth century, and the role of the hippodrome was significantly reduced. Silent prayer, impossible in antiquity, was highly praised in By-

zantium, and silent book-reading partly replaced the ancient custom of reading aloud before company. Where the ancient ideal of the philosopher was a teacher conversing with his pupils, the Byzantine "philosopher" was primarily a monk meditating in solitude. And if in the West human salvation was considered, first and foremost, to take place within the church, within an institution, many Byzantine theologians stressed the individual way of salvation—the personal achievement of such a blessed status that the vision of the divine light becomes possible.

Byzantine society was governed by an amorphous body of bureaucrats whose theoretical head was the *basileus*. Even though, as I have said, a separate member of this bureaucracy might be defenseless against the *basileus*, the administrative body as a whole was a rigid and awkward institution that imposed its dull will upon society. Beliefs and opinions were prescribed and traditional. Obedience to God and the *basileus* was an ideal behavior, free will was considered to be the source of sin, and freedom itself was reduced primarily to tax exemptions. The state and the official church acted together against heresies and dissidence—able to burn both subversive books and subversive men. The question of whether the house of God could be adorned with icons became the subject of imperial legislation.

What was the place of a thinking man, of an intellectual in such a uniform society? For long we could not understand him; we treated him as subservient, as following the slightest wink of the mighty. Latest studies have raised doubts concerning this derogatory view of Byzantine intellectuals. It goes without saying that creative work in the humanities is difficult under vigilant censorship and a continuous hunt for heretics or dissidents. Nevertheless, some Byzantine scholars and writers dared to protect the realm of reason against the empire of tradition. "Christ also used syllogisms," said an ecclesiastical at the beginning of the twelfth century while defend-



Dumbarton Oaks


Many Byzantine churches have not survived the earthquakes prevalent in the Mediterranean area. This cruciform church at Qal'at Si'man in Syria, ca. 480–90, was a famous pilgrimage site because it contained the column of St. Simeon Stylites in its octagonal courtyard.

ing the human right to appeal to logic. Indeed, great Byzantine writers, such as Michael Psellos or Eustathios of Thessalonike or Niketas Choniates, occasionally battled for their ideas, albeit normally with fulsome praise and under cover of flattery. Totalitarian as it was, Byzantium was also creative. To some extent, it was the autocratic court that enhanced the development of art, literature, and science and generously provided the means to make mosaics and to fill up the stomachs of hungry intellectuals. Although many literati complained of the lack of money, to the best of my knowledge, no Byzantine intellectual perished of starvation.

Autocracy also taught writers to express their criticism in an exquisite and veiled form of biblical quotation, classical imagery, and roundabout allusion. Noble lambs knew how to put on the wolf's skin. Byzantium was creative but within a limited scope: In its beginnings, more plentiful and sophisticated than its western and northern neighbors, it was

the empire up to the eleventh century and only then fell behind. Enslaved by tradition, Byzantium was afraid of change; it moved slowly toward feudal forms and scholasticism and practically ignored the birth of the Renaissance. Byzantium allowed the Italians to appropriate its trade and finally was unable to gather an army worth the name. The Turks occupied Byzantium while the West, involved in its minor troubles, remained aloof.

The Byzantine historical experiment permits us certain essential observations concerning the mecha-

nism of a totalitarian regime. It also raises questions that are difficult to answer—as difficult as are similar questions directed toward contemporary problems. Was Byzantium defeated by the Turks because of the impotence of its totalitarian administration, or did it survive up to the fifteenth century *because* of its totalitarian government? Has Byzantium left such a brilliant legacy owing to its autocratic court or despite it? Is the consistent sticking to tradition an unavoidable feature of the totalitarian state? Was the Byzantine atomization interconnected with the totalitarian structure of the empire? Who actually rules in a totalitarian state—an autocratic *basileus* or a body of his bureaucratic assistants? How could a ruling elite exist without being legally consolidated? Although history does not give us clear answers to questions of such importance to the contemporary world, an hour—or more—in Byzantium can furnish the material to grasp, or at least to contemplate, the only totalitarian state of medieval Europe. 



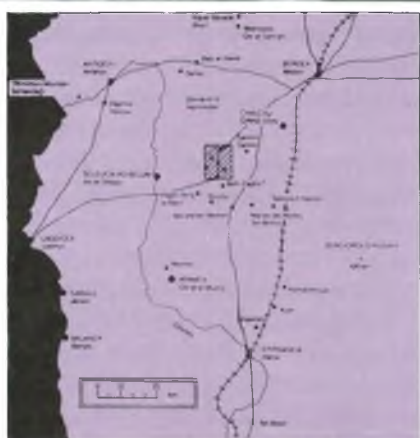
Wallace Art Gallery

Panel from a casket depicting "Sorrowing Adam." The design is borrowed from the statue of Herakles by Lysippos that had been in the Hippodrome at Constantinople.

Treasure Lost and Found

BY SUSAN QUERRY

Photos courtesy of Walters Art Gallery



"Silver Treasure from Early Byzantium" appeared at the Walters Art Gallery in Baltimore from April 18 to August 17, 1986. The Walters is second only to the Metropolitan Museum of Art in its holdings in Byzantine and western European medieval art. The map shows the area of Syria west of Aleppo associated with the famous silver treasures of Stuma, Riha, Hama, and Antioch, with shaded sections indicating towns that used the church silver in the later sixth century.

WHILE PREPARING HER doctoral dissertation at Oxford University in 1980, Marlia Mundell Mango began to fit together a puzzle—piece by piece, inscription by inscription, and stamp by stamp. Her discoveries confirmed scholars' long-standing suspicion that the silver treasures of the north Syrian sites of Hama, Stuma, Riha, and Antioch were originally one large hoard of chalices, plates, lamps, processional crosses, and candlestands buried at or near Kurin (Koraon) Syria.

Mango's work took her from England to Jerusalem, Aleppo, Paris, New York, Washington, and Baltimore. The results of her research have been published in *Silver from Early Byzantium: The Kaper Koraon and Related Treasures* (published by the Walters Art Gallery, 1986), an exhibition catalogue that has since been honored with the Schlumberger prize from the Académie des Inscriptions et Belles Lettres of the Institut de France, and an award of distinction from the American Association of Museums 1987 Museum Publications Competition. The catalogue was tied to an international loan exhibition that brought the four treasures together at the Walters Art Gallery in 1986 with NEH support.

Mango's research began as a general study of patronage in Byzantine times. While studying the people and funds responsible for the purchase and creation of buildings, objects, and books, Mango developed a new understanding of the role of silver within Syria, a prosperous portion of the eastern Roman Empire. As her focus narrowed, Mango began to seek answers to questions. "What was church, as opposed to secular or domestic, silver? What sil-

ver was destined for important urban patrons and what was intended for village use? What was the original size of each treasure?"

In answering these questions and examining the four treasures, Mango uncovered similarities that were more than coincidental. For example, the treasures share a common history, both in modern times and in Byzantine times. Inscriptions on the pieces suggest that they were all acquired in northern Syria in the late sixth and early seventh centuries. Some of the vessels bear the complex hallmarks of five stamps that the Byzantine state bureaucracy—the "Count of the Sacred Largesses"—developed to monitor the precious metal trade. The stamps bear official insignia, monograms, and names, making possible the chronological classification established by Professor Erica Dodd. Some pieces are inscribed with dedications to the Church of St. Sergios in the village of Koraon, where the treasures were buried around A.D. 700, and then discovered together in late 1907 or early 1908.

Exploring the economics of donation, Mango found that over the decades in question, Koraon was an affluent village populated with people of influence and position. "As a Christian state, the Byzantine Empire was populated by individuals and families who, regardless of their social standing, placed importance on contributions to the church," says Mango. At no time was the scale and opulence of such gifts greater than during the empire's first "Golden Age," under Justinian (527–565).

Many of the Koraon pieces are inscribed with names—John, Thomas, Sosanna, Pelagios—and descriptions of relationships—parents and children, husbands and wives, nephews and nieces. Building on work by Erica Dodd, Mango was able to construct from the inscriptions the family trees of several families who assumed the responsibility of providing their church with the appropriate liturgical silver. One aid in trac-

Susan Querry is a writer-editor in the NEH Office of Publications and Public Affairs.

ing inscriptions arose from the Byzantine practice of assigning to male and female siblings different versions of one name (such as Pelagios and Pelagia). The inscriptions also point to some of the events—such as marriages, births, and deaths—that warranted the donation of silver objects to the church. Often the inscriptions reveal spiritual reasons for the donation, for example, this statement on an ornate oil flask: “In fulfillment of a vow, and for the salvation of Megale and of her children and her nephews, and for the repose of the soul of Heliodoros and of Akakios.”

When the empire was under seige, Byzantine Christians were most likely accustomed to gathering and hiding their valuables. Mango’s work suggests that, during the eighth century, while under Arab domination,

Byzantine Christians abandoned the area of Koraon and buried their church silver in the hopes of one day returning to find it unharmed. According to Mango’s hypothetical chronology of events surrounding the treasure, it was not until January 1908, when the pieces were discovered by villagers, that antiquities dealers who, for personal gain and to avoid confiscation by Ottoman authorities, acquired the clandestinely excavated treasure, fabricated stories of the still mysterious discovery, and then separated and traded the pieces on the international art market.

Ottoman authorities learned of the hoard but were able to confiscate only four of the pieces (the Stuma treasure). The villagers probably alerted Christian goldsmiths in nearby Riha, and as word of the discovery spread throughout the area, other Christian goldsmiths and an-

tiquities dealers purchased the remaining pieces. It was around this time that the treasure was first separated into the four groups: Stuma, Riha, Hama, and Antioch.

Antiquities dealers were careful to sell to foreigners those pieces (the Riha treasure) that most closely resembled those seized by the Ottoman authorities. These objects were initially offered to British archaeologists, then transported to France, and eventually ended up at Dumbarton Oaks in Washington, D.C.

As time passed and distance separated the four treasures, their similarities went unnoticed. The Hama treasure ended up at the Walters Art Gallery in Baltimore; the Stuma treasure at the Archaeological Museum in Istanbul; the Riha treasure at Dumbarton Oaks; and the Antioch treasure at the Metropolitan Museum of Art in New York.

One of the greatest challenges of Mango’s treasure puzzle was tracing the Hama treasure. According to Gary Vikan, assistant director for curatorial affairs and medieval curator at the Walters Art Gallery, Mango helped to unearth correspondence written in July 1910 regarding the discovery of a great treasure of early Byzantine church silver. The correspondence was sent from Basil Gebarat, the nephew of the archbishop of Hama, to a friend of



The chalice, ca. 602–610, is inscribed, “In fulfillment of a vow and (for) the salvation of JOHN and THOMAS and MANNOS, the (sons) of THEOPHILOS.” The lid of the pyxis (box) is ornamented with the Chrismon and a quatrefoil border. An acanthus leaf design embellishes one side of the box, a Chrismon the other.



Gebarat's in Jerusalem's Saint Anne's Monastery where the letters are still housed today. At that time the treasure was in the possession of the clergy at the Hama Cathedral. Gebarat wrote that the Ottoman authorities had tried to confiscate the pieces but had been rebuffed by the clergy who falsely claimed that the treasure had been the property of the church for centuries. Gebarat was careful to conclude his letter with, "My letter is, therefore, very confidential, and its publication will cause us much harm."

Soon after Gebarat's writing, the Hama treasure mysteriously passed into the hands of a director of the local branch of the Ottoman Bank. The director took the pieces with him a few years later when he moved to Port Said where he remained for at least ten years. Some time between 1927 and 1929, the Hama treasure was transported to Paris to a renowned antiquities dealer, Joseph Brummer, who made the treasure available to Henry Walters, the gallery's founder. The Hama treasure then took its place as the centerpiece of the Walters' Art Gallery collection of Byzantine art.


The Walter's exhibition, "Silver Treasure From Early Byzantium," was held April 17 to August 17, 1986, to coincide with the first meet-

ing in the United States of the International Byzantine Congress at Dumbarton Oaks and Georgetown University. With Dumbarton Oaks, the Walters also hosted an NEH-funded symposium, "Ecclesiastical Silver Plate in Sixth-Century Byzantium," in May 1986.

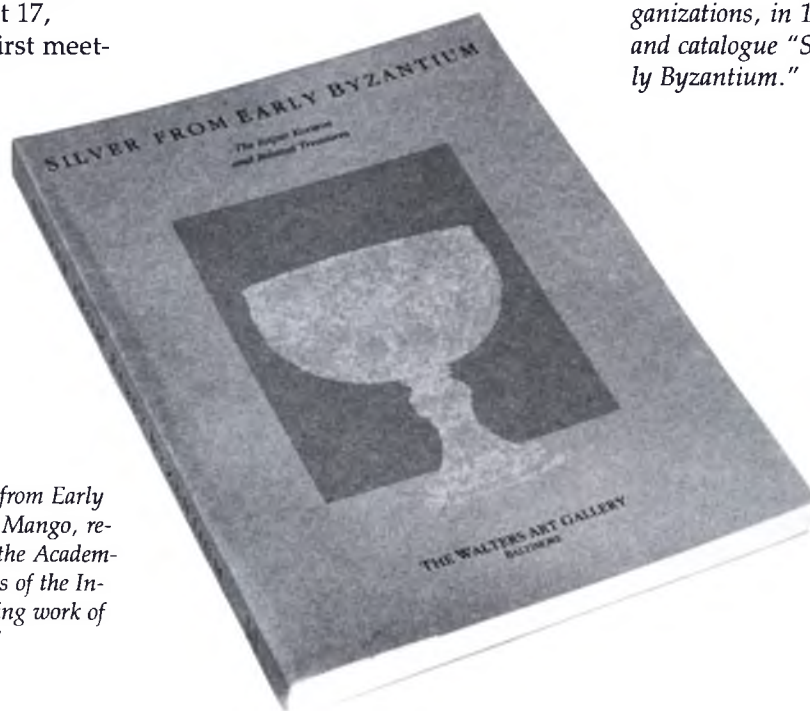
In planning the display of the objects, Vikan turned to French archaeologists who had excavated early Byzantine ruins around Koraon. Their expertise was necessary to re-create a model of an early Byzantine church in which the silver might have been used. According to Vikan, "Because we already knew virtually all there was to know about this silver treasure—when it was made and for whom, the village and even the church where it was dedicated—we could, in theory at least, re-create its total 'living environment,' that is, we could rebuild its very church—altar and all. The church's arches were styrofoam, its columns pine, and its dome fiberglass," says Vikan, "but the effect was thoroughly Byzantine, especially with the addition of four dozen pieces of precious sixth-century silver. Our goal was to create something of the spiritual power of

Byzantium, and something of its physical reality in order to provide both context and meaning for art objects that are more or less unfamiliar to most of our public."

Before returning the pieces to their respective museums, the Walters Art Gallery gave visitors the rare opportunity to view the four treasures as one, nearly eighty years after their separation. Mango says, "The exhibition was noteworthy because it is doubtful that the treasures will ever again be reunited."

Although the exhibition ended in August 1986, the details of Mango's findings have been documented and preserved in the fully illustrated exhibition catalogue. According to Vikan, "In the spirit of a good detective novel, Dr. Mango lays out all the evidence bearing on the mysterious early history of the Walters Art Gallery's Hama treasure, and on its links to the three other famous silver treasures: those of Stuma, Riha, and Antioch. After more than six years of research, the puzzle has finally been assembled." 

The Walters Art Gallery received \$157,118 in outright funds from the Division of General Programs, Humanities Projects in Museums and Historical Organizations, in 1986 for the exhibition and catalogue "Silver Treasure from Early Byzantium."



The exhibition catalogue, "Silver from Early Byzantium," by Marlia Mundell Mango, received the Schlumberger Prize of the Académie des Inscriptions et Belles Lettres of the Institut de France for "an outstanding work of scholarship produced worldwide."

Ancient Byzantium and the Modern Greeks

BY SPEROS VRYONIS, JR.

Private collection, photograph by Speros Vryonis, Jr.



The Byzantine influence is still strong in this detail of an icon of St. John the Baptist, Ionian school, which was painted in the eighteenth century. The reliance on gold leaf in the background reinforces an other-worldly impression.

THE PERENNIAL INTEREST of Western people in their cultural ancestors, the ancient Greeks, has exercised them on occasion to wonder why the modern Greeks do not pronounce the language in the way in which Western-educated people learned it in school. Further, it has led them to question whether the modern Greeks, their culture, and their language are in any way derived from those "supermen" who spawned our "super" Western civilization.

Is it possible that there is a continuity of some type in the realm of language that stretches from the eighth century B.C. to the twentieth century A.D.? It seems to fly in the face of accumulated wisdom of a long scholarly tradition. The answer

to this question is intertwined with the thorny and often-debated descent of the modern Greeks, their society, and their institutions.

It is the fate of children to be the object of comparison with their more famous parents and grandparents, and so it is with the modern descendants of nations that have in the past created great cultures: the Chinese, the Hindus, the Arabs. But whereas the filiation of modern Chinese, Hindus, and Arabs with their ancient ancestors has never been seriously disputed, the opposite is true with the case of the modern Greeks and the Greek-speaking populations of that part of the world in classical and late antiquity.

During my years of historical, philological, and classical studies as a student, the term *culture* inevitably referred to a very restricted domain: literature, art, and music. It is not in this impoverished sense that the term is employed in this essay. Rather, by culture I mean and imply a much more comprehensive understanding of the term: According to

the anthropologist, *culture* is a holistic concept of a phenomenon that includes all the manifestations of organized life—not merely art, music, and literature, but political institutions and ideology, religion, economy, technology, superstitions, family, etc. Further, culture is also dynamic and subject to change as well as to constancies.

As for cultural continuity, what has often been understood by Byzantinists in the past is that a given culture remains unchanged, fixed in hieratic immobility. If by *culture* one means the total organization, thought, and technology of a large unified group in all its various manifestations, it is no less true that by *continuity of culture*, one means the totality of this manifestation and its process through time. Culture evolves; it does not remain static.

In discussing ancient Byzantium, I mean the first three centuries of the Byzantine Empire from the accession of the great reforming emperor, Diocletian, in A.D. 284 to the death of the great "codifying" monarch,

Speros Vryonis, Jr., is a professor of history at the University of California at Los Angeles and author of The Decline of Medieval Hellenism in Asia Minor and the Process of Islamization From the 11th Through the 15th Century.

Justinian, in 565. During this long period, the institutions that gave Byzantium its characteristic form crystallized and thereafter continued to evolve up to and beyond the demise of the Byzantine state at the hands of the Ottoman Turks on May 29, 1453.

As a political reality, modern Greece did not come into being before March 25, 1821, at which time the Greeks rebelled against the long period of Ottoman domination. One should note, however, that there is a fundamental difference between political institutions and culture. On the one hand, political institutions form but one part of culture; on the other, a great many elements of modern Greek culture had been present long before the emergence of the modern Greek state—present both in the Byzantine and ancient Greek periods. Thus, modern Greece as a political reality is a very different category from, and was created much later than, fundamental elements in modern Greek culture.

One has to begin by studying the historical evolution and culture of the Greek-speaking populations who have for most of this time occupied the Greek peninsula, the Aegean and Ionian islands, Cyprus, and parts of Anatolia. This means mastering a massive body of primary sources written in the various dialects and registers of the Greek language, the Greek language itself, the vast and rich material artifacts of this culture, as well as a massive body of secondary scholarship. At the same time, inasmuch as the Byzantine Empire contained many non-Greek-speaking peoples—Slavs, Albanians, Romanians—and because the Greeks were so intertwined with the Turks as well, one must be able to read the growing and vast body of secondary literature in these languages as well as the languages of the primary sources of these various peoples.

Political and Legal Institutions

Byzantium was, from its very inception and until its demise, a theocratic and absolutist monarchy, and although scores of ambitious individuals sought to grasp the imperial authority by violence, the theory of

monarchy itself was never seriously challenged. Scholars of Byzantine political institutions have often referred to Byzantine monarchy as oriental monarchy; nevertheless, there is a definite theoretical basis in the writings of the ancient Greek authors, from Homer, Plato, and Aristotle to the philosophers of the later ancient period. Further, there was the historical precedence of the Hellenistic monarchy, beginning with Alexander himself.

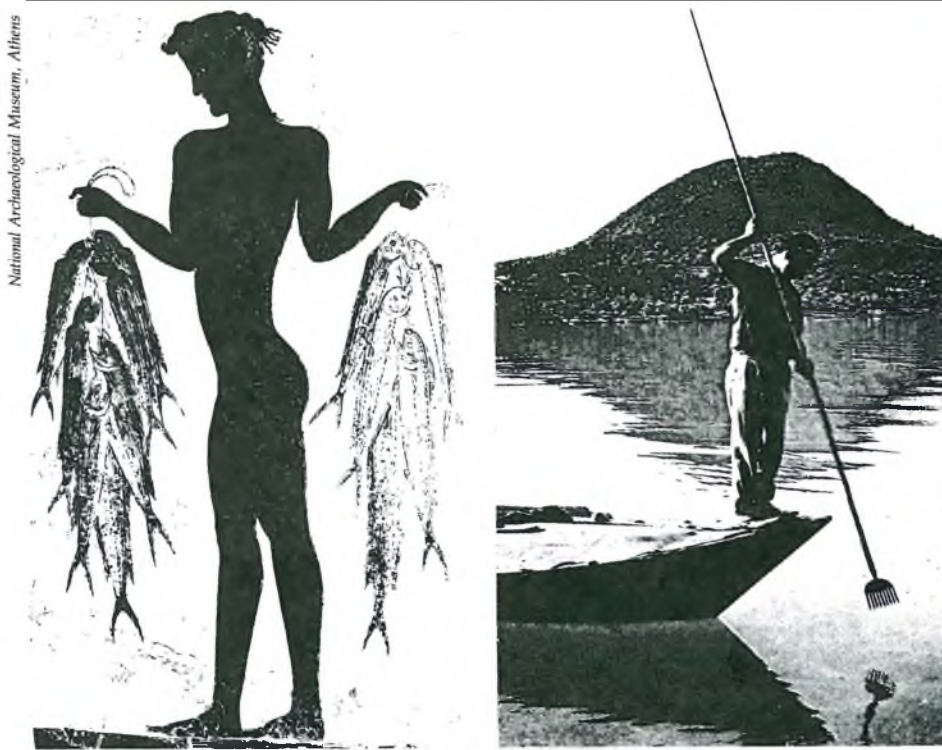
Thus the Roman legal trappings of Byzantine absolute monarchy hide within them a substantial Hellenic historical and philosophical substance. The legal structure was substantially Roman although there was a very considerable admixture of Greek and other local, customary law. Such was the case with maritime law where, in the *Digest*, Justinian orders the authorities to consult the older sea captains to ascertain what local customary law is in a variety of maritime matters.

Religion and Philosophy

Certainly the greatest change that we see in the culture of the Greek-speaking peoples of the early Byzantine period is in the realm of religion. With his conversion to Christianity, Constantine the Great began a process that made Christianity the

formal state religion and that led ultimately to the conversion of the Greek-speaking populations to the new monotheistic religion. The Christian Trinity replaced the old pantheon of the great Olympic gods, and divine revelation replaced the human mind as the ultimate source of knowledge. The elaboration of the episcopal structure brought into being a rigidly hierarchical and vast, bureaucratic church mechanism that functioned in a manner parallel to the state. Church and state bolstered each other although the state retained control. Thus, the ecclesiastical administration, in contrast to the more extreme Christian philosophy manifested in monasticism, was closely modeled on the Roman provincial administration—an indication of the fact that Christianity did not emerge in a historical or cultural vacuum.

At the level of formal culture, the church fathers had, by the fifth century, decided on a fateful course. The classical Greek heritage was to be used for education, for theology, and for life in all those areas where it did not offend Christian dogma and ethics. Thus, Christian dogma, which was largely formulated in the Greek language in the early period, was influenced by the language itself and by the philosophical contents of its technical vocabulary. Neverthe-



The young man depicted in the murals at Thera, ca. 1500 B.C., might have caught his fish in the same manner as the modern-day Greek fisherman.

less, both language and its philosophical contents were subordinated to the theory of religious monotheism. Strands of Greek philosophy itself, especially Neoplatonism, had been moving toward monotheism in a political system that was monarchic, so that at certain points, this type of pagan Neoplatonism and Christian monotheism met.

It is at the level of popular culture, however, that we see the dynamism of ancient paganism. In the rural areas, the old agricultural calendar, which itself rested on an unchanging agricultural technology and social organization, prevailed. And if at the formal level of religion the Olympic gods gave way to the Trinity, on the local level, pagan religious forces were so powerful that the church had to adopt them within the Christian framework. The worship of the saints took over the function of local pagan practice with the result that popular religion was in essence a pagan phenomenon with a rather thin Christian veneer. Incubation, offerings, animal sacrifice, magical propitiation of the forces of nature, and most spectacularly the commercial trade fair—the ancient Greek *panegyris*—dominated popular religious practices in the villages. The elements of continuity in popular, rural religion are impressive, and they continued to be prominent into the nineteenth and early twentieth centuries.

Economic Institutions

The continuity of economic technology from Graeco-Roman times brought with it a continuity in many of the economic institutions in the cities, on the land in the countryside, and at sea. With respect to urban life, the continuity of the actual towns themselves, the specialization of labor, and the craft corporations are particularly noticeable although at the same time the administrative organization of urban life gradually changed.

The *Geoponica* of the sixth-century Bassus constitutes a massive handbook of agronomy and agricultural technology that the author compiled from various ancient Greek and Roman authors. Because agronomy had

remained relatively constant and consistent, the ancient authors were just as relevant in the era of Justinian as they had been in ancient Greece and Rome. Indeed, in 1937 during a brief visit to the island of Cephalonia as a small boy, I myself saw my grandfather apply the viticulture and arboriculture described by Bassus.

Maritime life had long ago been organized. Maritime institutions, such as the maritime loan of the *Digest*, go back as early as the legal cases in which Demosthenes was an advocate and continued throughout the Byzantine and Ottoman periods into the nineteenth century. Agrarian legislation concerning the sale and alienation of land, from the time of the late Egyptian Greek papyri, focused on the preemptive principle (*protimesis*) of purchase, which gave prior rights to categories, first of relatives and next to categories of neighbors. The nuclear village with its fiscal responsibility toward the state remained the principal social, economic, and fiscal unit of society for some two thousand years.

Language and Literature

By the reign of Justinian, diglossia, one of the most long-lived cultural phenomena among the Greek speakers, was firmly in place. Educated Greeks wrote in an artificial language that derived from the literary-grammatical movement known as the Second Sophistic and that aspired to return to the linguistic norms of the great classical Greek writers. Thus, both secular and ecclesiastical authors adopted as their literary language and as the language of polite, administrative, and ecclesiastical discourse, the artificial atticizing language of this movement. This form of Greek diverged ever more widely from the vernacular speech of ordinary citizens with the passage of time, and it set in motion a split in the history of the Greek language that did not end until the presidential decree of Constantine Karamanlis in 1976, which ordered that henceforth the language of education and government would be the spoken rather than the artificial, atticizing Greek of the past nineteen hundred years.

In literature, as in language, there was a dual development. There was



Courtesy Spiros Vryonis, Jr.

The Byzantine tradition of the icon continues to be a part of Greek religious life. This procession of Athonite monks and Greek secular authorities carries a revered icon.

a strong continuation of many ancient Greek literary genres, such as history, grammar, rhetoric, and science, whereas the newer literary genres were brought into being by other needs and tastes: the chronicle, hagiography, theology, and hymnology. Many of these continued throughout the long history of the Greek people.

As for art, the late ancient elements were gradually molded into a new art for the service of religion and state. There evolved the form of Byzantine art that emerges in the reign of Justinian and thereafter is visibly quite different from its ancient predecessors, although ancient elements are observable in the detail. Byzantine art became thereafter a constant in the religious life not only of Greeks but of all the Orthodox peoples of the Balkan peninsula. The eighteenth-century text on



Dumbarton Oaks

With its magnificent dome, Hagia Sophia, the metropolitan church at Constantinople is the masterpiece of Byzantine architecture, influencing both Christian churches and Moslem mosques. Hagia Sophia itself became a mosque in 1453. The minarets are a later addition to the original building, built in A.D. 532–537 (church proper) and 558–563 (main dome) by the Anatolian architects, Anthemius of Tralles and Isidorus of Miletus.

painting of the monk Dionosis of Phourna passed into Romanian, Bulgarian, and Serbian from the Greek. In this text, Byzantine techniques are set down side by side with those of Western painting.

Forces of Change

The culture of the medieval Greek speakers was subject to three broad and powerful forces, alien to and outside of Greek culture. The first was the invasions of so-called "barbaric" peoples in the early Middle Ages. In the late sixth and early seventh century, much of the Balkan peninsula was overrun by the migratory Slavic tribes as a consequence of which Christianity and the Greek and Latin languages were decimated in much of the peninsula. But in a substantial portion of the southern half of the peninsula, as well as in the islands, Asia Minor, and southern Italy, Greek survived as a vital language. The culture of Byzantine society not only absorbed these Slavs in much of present-day Greece, but the formal culture of Byzantine society gradually reasserted itself over most of the Balkan peninsula, beginning with the ninth century. In the East, Islam took away the rich provinces of Hellenism in Egypt, Palestine, and Syria. There, the Greek language gradually disappeared before the onslaught of Arabic, although there too the various facets of Byzantine culture left permanent and important imprints on

the evolution of the Muslim culture of the Near East.

More profound was the impact of the Ottoman conquest and rule, for the Turks conquered and tightly subjected the major core lands of Hellenic culture: Greece, the isles, Asia Minor, and Constantinople itself. In Asia Minor, the Turkish conquests—long, repeated, destructive, and disruptive—were accompanied by large-scale settlements of Turkish nomads. However, the Turks conquered the Balkan peninsula relatively quickly with less destruction and upheaval, and this was accompanied by a much smaller settlement of Turks. Still, Ottoman rule represents the only historical circumstance in which the formal culture of the rulers of the Greeks was not Greek culture, with the result that the formal patronage of culture in the Balkans functioned largely on behalf of Islamic culture and its institutions. The control of wealth passed from Christians to Muslims, and the formal culture of the Greeks atrophied.

Deprived of their national dynasties and aristocracy, as well as of the control of wealth, the church and a much weakened tradition of secular schools remained as the last flagging forces of formal Greek culture. But the popular culture of the Greek people retained its vitality and motive force. The systems of dowry,

land sale, craft activity, and maritime commerce display astonishing elements of continuity for the simple reason that the Ottoman masters of the Eastern Mediterranean found them to be efficacious for their economic and fiscal interests. The systems of values and beliefs attached to the technology and exploitation of the soil, the sea, and the crafts of Hephaestus remained largely the same. This system of beliefs was also attached to varying bodies of lore in which the most popular were the Nereids, the old man of the sea, Alexander the Great, Constantine the Great, and the last Constantine, Constantine Palaeologus. Thus, the Ottoman conquest decapitated Greek culture by leading to the atrophy of the formal culture but left intact the popular culture or the massive body of the culture of the Greek people.

Perhaps the most striking element of continuity is that of language, both the vernacular and the artificial *kathareousa*. This linguistic tandem was yoked from the first Christian century only to be unyoked in 1976. The vernacular is recognizably evolved from the *koine*, which in turn derived from the Attic dialect. And although the third and great period of change in Greek culture, that of Europeanization or modernization, threatens to undermine the last bastion of continuity in the formal culture of the Greeks—the church and Christianity—it has left the language as it was. ☞

Visiting Byzantinists Spread the Word

BY DEBORAH PAPIER

BYZANTINE. The very name has become synonymous with the complex and inaccessible. But Dumbarton Oaks, a Harvard-affiliated research center in Washington, D.C., along with the Centers and Regional Associations of the Medieval Academy of America, is working to remove the aura of the arcane from Byzantine studies through a Visiting Byzantinists program supported by NEH. Now in its fourth and final year, the program has sent nineteen scholars into universities and colleges throughout the country "to proselytize for Byzantium," as one participant has put it.

The visiting Byzantinists have a two-fold mission. Much of their week-long residency is spent within the university community, where they may lecture to undergraduates in world civilization courses or meet with scholars engaged in specialized research in the area of medieval studies. But according to Judy Siggins, assistant director of Dumbarton Oaks, the institutions hosting the Byzantinists are not only encouraged, but required to involve the general public. This outreach may encompass lectures at the local art museum, receptions at a Greek Orthodox church, or an appearance on a local television talk show.

The program is the brainchild of Giles Constable, a former professor of medieval history at Harvard who also served as director of Dumbarton Oaks. Constable had long been worried, he says, about the tendency of universities "to concentrate on the big, traditional areas of medieval studies, like church history, while things that really are interesting and important tend to be left out." It was his intention that this be a pilot program, laying the groundwork for future efforts in other aspects of medieval studies.

According to Angeliki Laiou, professor of Byzantine history at Harvard and a visiting fellow during the

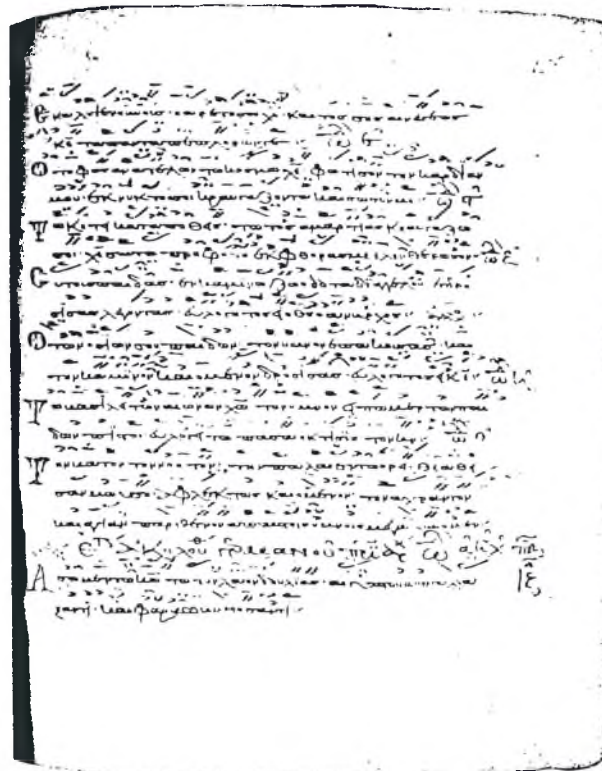


Dumbarton Oaks

Still in use as a monastery, St. Catherine's monastery at Mt. Sinai was built in the sixth century in the reign of the Emperor Justinian. The idea that religious orders continue to live as they did in the days of Byzantium fascinated the audiences of the visiting Byzantine scholars.

first year of the program, Byzantine art is studied at a number of colleges, but the history, philosophy, literature, and theology of the Byzantine Empire can be found in the curricula of only a few American universities. This is an unfortunate state of affairs, given that, in Laiou's words, "the Byzantine Empire transmitted to western Europe ancient Greek learning, the Roman legal and administrative system, and Christianity. There isn't much question," she continues, "that these three elements form the basis of European civilization and, to the degree that American civilization and culture derive from these European antecedents, they form the basis for American civilization as well."

Laiou's visiting fellowship took her to three universities—Ball State University in Muncie, Indiana, Western Michigan University in Kalamazoo, and the University of Toronto. According to Laiou, the residencies varied considerably, depending on whether the institutions she visited had active programs in medieval studies. At the University of Toronto, one of the great centers for medi-



Courtesy Milos Velimirovic

This page of Byzantine music with thirteenth-century notation over an older layer is from the collection of the St. Sabas Monastery in Jerusalem.

Deborah Papier is an editor and freelance writer in Washington, D.C.

eval studies, a conference on Byzantine studies was organized at the time of her visit. At Ball State University, Laiou delivered a lecture on Byzantine art for students in a world civilization course. In Kalamazoo, she presented a lecture on Byzantine art at the Kalamazoo Institute of Art and was interviewed on the university radio station, in addition to giving two class lectures and participating in three seminars.

Alice-Mary Talbot, who is executive editor of the *Oxford Dictionary of Byzantium*, also participated in the first year of the program. At Southern Methodist University, she spoke in two classes of a core humanities course and attended a series of luncheons with students. She also met with faculty to discuss ways in which Byzantine studies could be incorporated into courses already existing in the curriculum. At a program sponsored by the Center for the Study of Religion in the Greco-Roman World, an organization of scholars from a number of universities in the region, Talbot discussed faith healing in Byzantium. In a public lecture, which attracted large numbers from the local Greek community, she spoke on the role of women in the politics and religious controversies of the Byzantine Empire.

"The reaction I got a number of times," she says, "was 'why haven't we heard about this civilization before?' This empire lasted 1,100 years at its peak, controlled large amounts of territory, and produced magnificent works of art, but it's not considered to be in the mainstream of Western civilization, and all non-Western civilizations are very poorly known in this country."

"Americans are notorious for their poor knowledge of history," concurs Yugoslavia-born Milos Velimirovic, professor of music at the University of Virginia. His area of specialization is Byzantine music, which he describes as "exclusively church music—monophonic chants. On the surface, the sound is similar to the Gregorian chant. But there are certain stylistic differences in part due to the language, which is Greek. Music follows the melody of speech. If there is a stress, the melody tries to move up."

"We have two basic scales," he

Photos courtesy of Walters Art Gallery



Above: Peter Paul Rubens owned (and drew) this vase, carved from a single piece of agate, ca. 400. One of the largest cameos in the world, it is seven and a half inches high. Below: An icon (second half of the fourteenth century) depicting Anastasis (the Harrowing of Hell). Anastasis refers to the story of Jesus' rescue, following his crucifixion, of the souls of the righteous held captive in hell since the generation of Adam. The gilded background is typical of Byzantine art.



continues, "major and minor. But the scale is a Western concept. In Byzantium there were eight modes, and each mode had its own formulae. Byzantine music has a very special kind of notation that looks like hen tracks on paper. It has to be transcribed into Western notation."

Velimirovic spoke on these matters at the University of Missouri's school of music and at the local Kansas City Greek Orthodox church. He also gave a general talk on the history of Byzantium to an audience of 500, spoke to a business group about Byzantine trade relationships, and visited a ninth-grade class. The ninth graders asked about sports in the Byzantine Empire, which gave Velimirovic the opportunity to describe wrestling and the horse races in the Hippodrome.

"As a teacher I pride myself on being able to communicate with nonspecialists," he says, adding that he is often surprised and delighted by the sophistication of nonspecialists' questions.

"It was an important consideration to find scholars who could be stimulating, indeed electrifying, speakers," says Dumbarton Oaks's Siggins of the process by which fellows were selected. "We looked for a balance between scholarly eminence, on the one hand, and the person's ability to provoke interest as a speaker. We looked for people with scholarly reputations who would be challenged by the possibility of addressing general audiences."

Siggins adds that "at Dumbarton Oaks we talk about this as 'the missionary program.' We bring Byzantinists here to study and enrich their work. The 'missionary program' is a way of spreading the word outside the walls of Dumbarton Oaks."

Although a final evaluation of the program will not be done until spring 1988, comments that Siggins has received from several host institutions indicate that the visiting Byzantinists have had an impact on curriculum development and library acquisitions that will endure long after the scholars' visits. ✎

The Public Humanities Projects Program in the Division of General Programs awarded \$82,265 in outright funds to complete the grant "Pilot Project for Program of Visiting Byzantinists" in 1983.

The Oxford Dictionary of Byzantium

BY ALLYSON F. McGill



Dumbarton Oaks

This twelfth-century fresco in the interior dome of the church at Lagoudera, Cyprus, depicts Christ Pantocrator (The Ruler of All) encircled by an inner ring of archangels and an outer ring of prophets. Saints in medallions ornament the arches.

THE BYZANTINE EMPIRE spanned the ancient Mediterranean world and the Balkans. Its role in the development of Christianity was crucial, for it was during this period that theologians and ecumenical councils gradually defined Christianity's basic doctrines, that the relationship between church and state was formulated, and that new Christian iconography and church archi-

tecture came into being. Yet for all this, the Byzantine Empire has often been represented as over a millennium of duplicity and intrigue.

Scholarship on the Byzantine period has undergone a transformation in recent years, according to Alexander Kazhdan, senior research associate of Byzantine studies at Dumbarton Oaks and editor in chief of the forthcoming *Oxford Dictionary of Byzantium*. Kazhdan and Giles Constable, a former director of Dumbarton Oaks, traced the changing fortunes of Byzantium's reputation in their 1982 work, *People and Power in*

Byzantium: An Introduction to Modern Byzantine Studies. They note that the period's reputation reached a low point in the second half of the eighteenth century when such historians as Edward Gibbon viewed the Byzantine state as corrupt and responsible, through the rise of Christianity, for the decline of the Roman Empire.

Succeeding generations have taken different views of the Byzantine world. Nineteenth-century historians, influenced by the prevailing Victorian concept of social progress, regarded the Byzantine Empire as

Allyson F. McGill is completing a doctoral degree in Victorian Studies at the University of Indiana at Bloomington.

backward. With the twentieth century came a change in historians' perspectives. In Kazhdan's view, "The development of modern Byzantinology is connected with the understandable interest of present-day society in totalitarian regimes, in the autocratic experience of the past, and the concepts of organism, society, and people that are of great importance to many modern political developments." German historian Günter Weiss's interest in Byzantine administrative organization, for example, was influenced by his own concern with the path of modern bureaucracy, while many Russian historians view Byzantium in light of village communities and as a medieval, not ancient, state.

The growth of Byzantine studies programs, in addition to historians' research and publications, is staggering. Before 1892, no periodical devoted to Byzantine research existed; now there are dozens. In American and Canadian universities and colleges, undergraduate courses and programs have flourished, while M.A. theses and doctoral dissertations in Byzantine history, art, theology, law, and music have more than doubled in the last decade.

"There are many dictionaries on antiquity, and some—notably, the *Oxford Classical Dictionary* and the *Oxford Dictionary of the Christian Church*—tangentially treat aspects of the Byzantine empire," says Kazhdan. "But a dictionary solely devoted to Byzantium does not exist. There is nowhere the student of Byzantium can turn to for concise information." There are also problems of language and translations, because many younger scholars are not trained in the original languages of many works.

The need for such a source was first pointed out by the late Hungarian scholar, Gyula Moravcsik, in an article published in 1955. When East German scholar Johannes Irmscher met with Kazhdan, who was senior associate at the Institute of Universal History of the Academy of Sciences in Moscow in the 1960s, they discussed the need for a more detailed and informed source than was available. When German and Soviet authorities denied permission, the project failed. (Since that time, Irmscher has gone on to publish a



The eastern compartment of the south gallery of Hagia Sophia was reserved for emperors. In this mosaic, the figures of Emperor John II Comnenos and Empress Irene flank the Virgin and Child.

Byzantine dictionary in German, but with a Marxist perspective that makes it quite different from the dictionary being prepared by Kazhdan and his staff.)

In 1980, shortly after he emigrated to the United States, Kazhdan met with other Byzantinists (Oleg Grabar, Harvard University; Angeliki E. Laiou, Harvard; John Meyendorff, Fordham University; Nicolas Oikonomides, University of Montreal; Ihor Sevčenko, Harvard; Speros Vryonis, Jr., University of California, Los Angeles) at Dumbarton Oaks to plan for the preparation and publication of a concise dictionary of Byzantine studies. Sponsored by Dumbarton Oaks, the project secured funding from NEH in 1983, and enlisted Oxford University Press as publisher in 1984. Additional support for the project is being provided by the Andrew W. Mellon Foundation, the Samuel H. Kress Foundation, and the Menil Foundation.

With guidance from the advisory board, Kazhdan and other members of the editorial board—Executive Editor, Alice-Mary Talbot; Art History Editor, Anthony Cutler; Archaeology Editor, Timothy E. Gregory; and Associate Editor for Art History, Nancy Patterson Sevčenko—have selected more than 100 contributors to write approximately 3,275 of the total 5,500 entries (the rest will be written in-house). Preference was given to scholars from the English-speaking world, but others will also be represented in translation.

Major entries, of approximately 1,000 words, will treat such topics as agriculture, literature, art, Constantinople, and politics, while shorter entries, averaging 200 words, will cover topics that require only brief definition rather than lengthy discussion. Topics that are tangential to Byzantium, such as the history of Kiev or personalities of ancient and biblical history, will have short entries. Each entry will also contain bibliographic information on primary sources and secondary literature, as well as manuscripts and monuments. The dictionary will be illustrated with such items as maps, chronological tables, architectural designs, genealogies, and tables when necessary for understanding an entry. Publication is slated to coincide with the eighteenth International Byzantine Congress to be held in Moscow in 1991.

Perhaps the most exciting aspect of the *Oxford Dictionary of Byzantium* is the fact that it will reflect the most recent scholarship on Byzantium. Rather than focusing exclusively on government and politics, the dictionary will also contain discussions of everyday life, science, and medicine. As Kazhdan puts it, "Entries on patriarchs and emperors will coexist with entries on surgery and musical instruments. An entry on the cultivation of grain will not only be connected to entries on agriculture and its economics but on diet, the baking of bread, and the role of bread in this changing society. For Byzantine scholars today, bread is more than the staff of life within the home; it is the staff of spiritual life in the Christian liturgy as well."

Kazhdan believes that the dictionary will be helpful to all Byzantinists, from established scholars to the student encountering the field for the first time. In addition, scholars working in such subjects as the early church or the Western medieval world will benefit from this concise source on an important but little-understood empire. ✍

Since 1983, Dumbarton Oaks has received \$703,326 in outright funds and \$250,000 in matching funds from the Reference Materials category of the Division of Research Programs for the Oxford Dictionary of Byzantium.

REPORT FROM SARDIS:

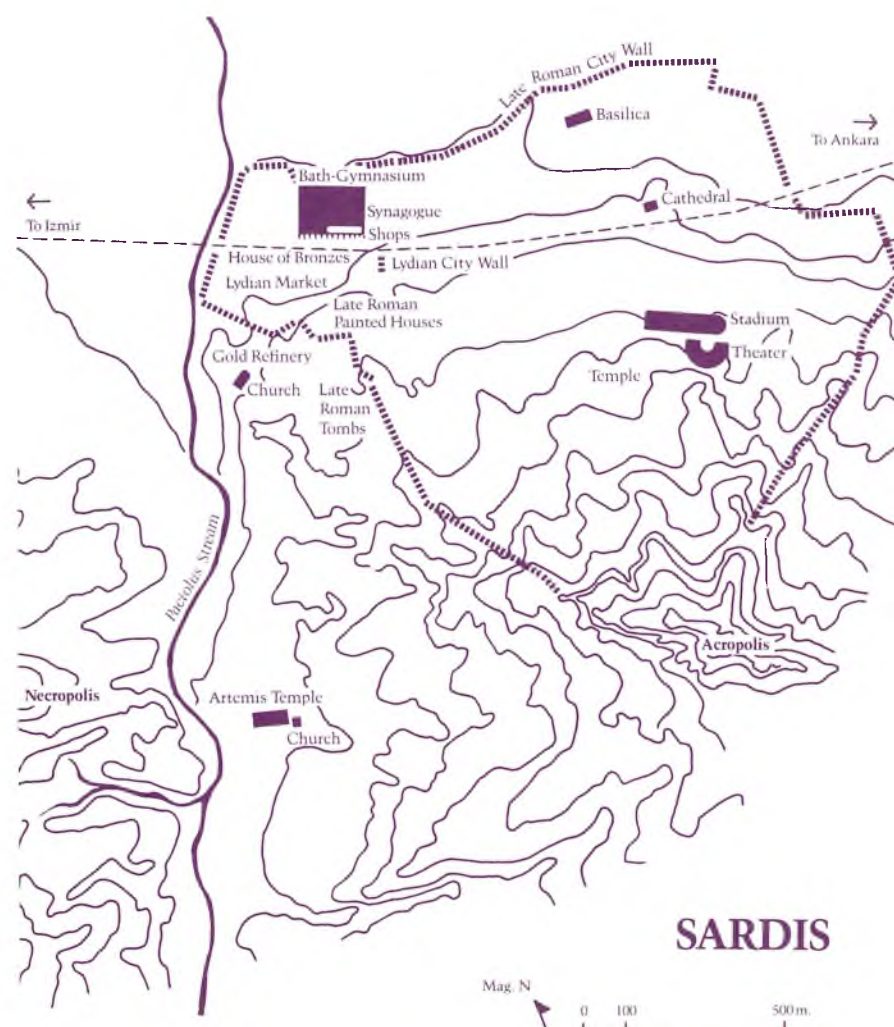
Getting to the Bottom of 3,000 Years of History

BY MARY T. CHUNKO

IN ANCIENT TIMES, the city of Sardis was renowned as the capital of Lydia, kingdom of the Mermnad dynasty. Yet, except for ruins of a temple dedicated to the goddess Artemis and the tombs of the Lydian kings, the Sardis of King Croesus was largely a historical fiction until 1958, when a team of archaeologists from Harvard and Cornell universities began to excavate the site of the so-called "Paris of the ancient world."

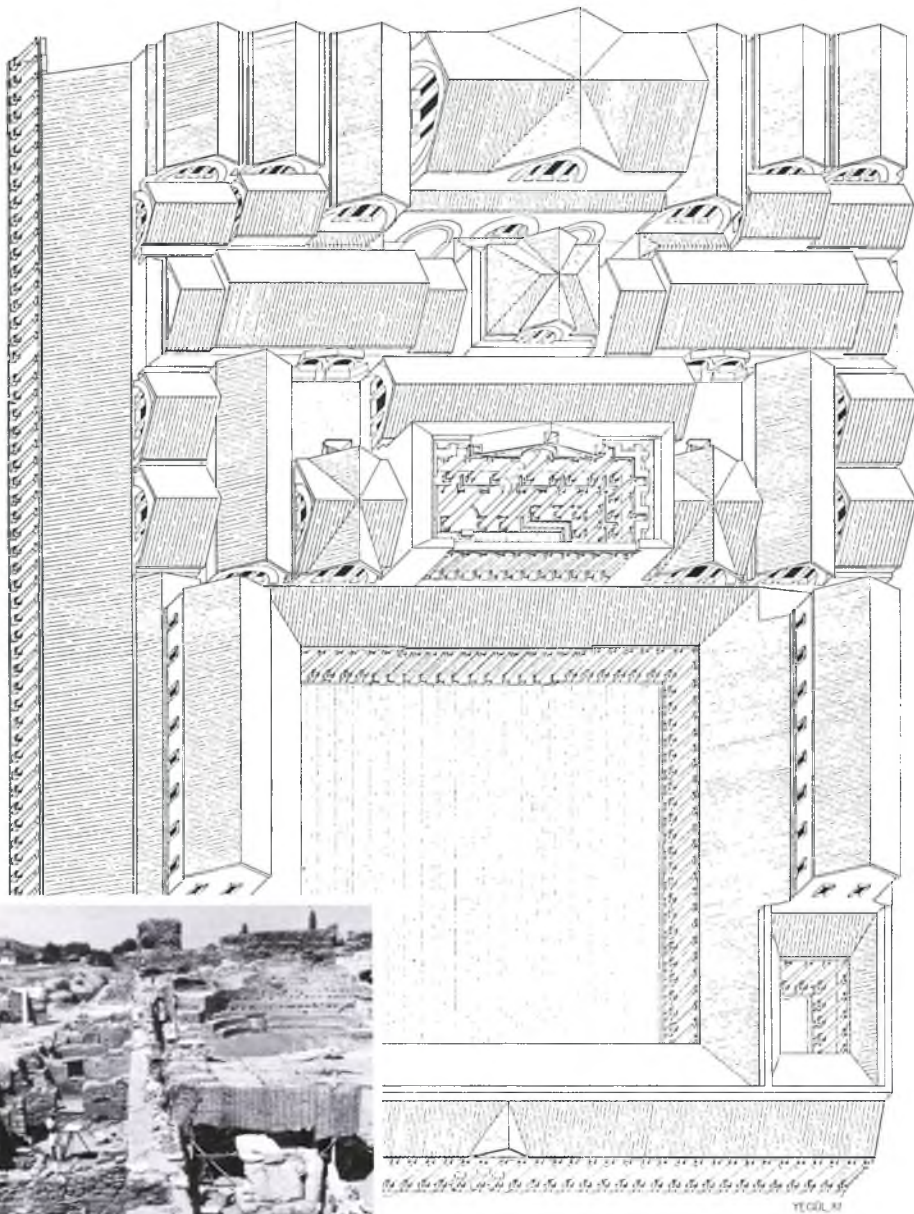
The archaeological team was led by the late George M.A. Hanfmann, Hudson Professor of Archaeology at Harvard. In the mid-1950s, an obscure tale in Herodotus had led Hanfmann—who had begun his career as an Etruscologist—to believe that Lydia might hold the key to the

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The row of Byzantine shops that lined the "Marble Avenue." The shops were attached to the south walls of the Roman gymnasium and the synagogue.

Photos courtesy of Archaeological Exploration of Sardis



Above: This hypothetical axonometric restoration drawing of the bath-gymnasium complex at Sardis was prepared by Fikret K. Yegül.
Left: The south wall of the synagogue showing at the left the Byzantine shops in process of excavation in 1967.

mystery of the Etruscan language and people. As he wrote in the introduction to his *Letters from Sardis* (Harvard University Press, 1972), "In one of the most violently disputed chapters of his history (I.94), Herodotus tells how the Lydians in times of a legendary king Atys, son of Manes, had a famine; how to forget hunger they invented dice and all sorts of games; and how finally one half of them took to ships, sailed to Italy, and became the mysterious Tyrrhenoi or Etruscans."

In excavating at Sardis, Hanfmann was following the work of his predecessor at Harvard, Professor George Henry Chase, who had joined a Princeton expedition led by Howard Crosby Butler between 1910-14 and 1920-22. Although Butler's team had unearthed a great deal of important pottery, these finds were published only in summary form, and most of the objects were not fully described or dated. (Butler's work was cut short by the onset of the Greco-Turkish war.) By contrast, the discoveries of the Harvard-Cornell team since 1971 are well documented in five books and nine monographs, five under NEH support. The latest of these is *The Byzantine Shops* (Harvard University Press, forthcoming) by J. Stephens Crawford, associate professor of art history at the University of Delaware, who helped excavate the shops in 1967-69 and 1972-73.

Crawford calls the shops at Sardis "the best example of their kind yet discovered from the late Roman era." The contents of the shops were sealed during destruction and burning in the early seventh century A.D. and, according to Crawford, constitute "a late antique Pompeii, a unique mirror of early Byzantine commercial activity."

The shops are located along the south side of a major civic complex, which also included a bath-gymnasium and an ancient synagogue (see the map of Sardis on page 19). Hanfmann's team had outlined the long row of Byzantine shops as early as the summer of 1958. Excavation since then "suggests that the Sassanian Persians set the roofs on fire," says Crawford, "apparently after the shopkeepers had already fled, for there were no skeletons found on the site."

According to Jane Ayer Scott, executive director of the Harvard-Cornell expedition and head of publications and research for the project, Crawford's study is important in that it presents the daily hardware, virtually *in toto*, of the inhabitants of Sardis from a securely dated context. "Prior to Hanfmann's discovery of the shops, almost none of the early Byzantine objects from Sardis could have been dated with any certainty."

She adds that publication of the findings from the shops may help archaeologists to date and interpret other sites in Asia Minor.

Coins found in the shops are of great interest to numismatists because they indicate not only that the shops were in use from the fourth to the early seventh centuries A.D., but also because they are "an important source of information about the circulation of coins and hence, potentially, about the workings of the ancient economy," according to Ann Johnston, one of the authors of *Greek, Roman, and Islamic Coins from Sardis* (monograph 7 in the Sardis series, published in 1981 by Harvard University Press).

Noting that "Sardis was never a backwater," Johnston has traced the distribution of Greek coins within the city over several centuries. She points out that "different parts of the city were occupied at different periods and inevitably the archaeologists have managed to excavate only a small part of an extensive site"—a fact that has had important consequences for the chronological distribution of the finds. The area

around the synagogue and Marble Court, inhabited during the late Roman and Byzantine times, has yielded mostly coins from those eras, while the House of Bronzes and Pactolus North "have tended to throw up a higher proportion of Greek coins, having been inhabited from Lydian times through the Hellenistic period and then left largely undisturbed for several centuries," she explains.

Lydian Sardis is the focus of Andrew Ramage's work. Ramage, professor of art history and archaeology at Cornell University, is associate field director of the Harvard-Cornell expedition and editor, with Jane Ayer Scott, of the Sardis publications. Ramage observes that "although there is a long record of earlier habitation and literary references to personalities of previous eras," a trenchant picture of Sardis does not emerge until about 725 B.C.

Excavation of Lydian Sardis centered around the Lydian trench and the remains of a gold-refining installation, which operated from the late seventh to the mid-sixth centuries B.C. "The complex can be considered one of the most important discoveries of the expedition for connecting the picture of the Lydian Sardis of historians and numismatists with the physical remains from the trench," Ramage says. "We now have more than imagination to give

us a picture of workmen squatting by ash-lined hollows in the ground, pumping bellows into red-hot charcoal and melting the raw gold into cakelike ingots."

The findings from the Lydian trench suggest that, by 725 B.C., Sardis was a flourishing community with ties to Corinth and Rhodes. The city, located sixty miles inland from the western coast of Anatolia in modern Turkey, reached the apogee of its splendor during the eighth to sixth centuries B.C. Under the great kings Gyges, Alyattes, and Croesus, Sardis controlled the area from the Aegean coast to the Persian border. After its conquest by Alexander the Great in 334 B.C., Sardis became first a Greek, then a Greco-Roman city.

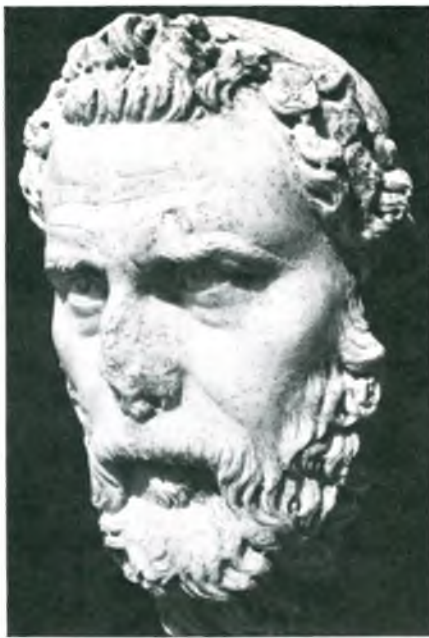
Tacitus gave a vivid account of the earthquake that leveled Sardis and eleven other cities in Asia Minor in 17 A.D. The devastation was so extensive that the emperor Tiberius remitted taxes for five years and granted 10 million sesterces from the imperial purse for the city's reconstruction. In his study of the Roman bath-gymnasium complex (*The Bath-Gymnasium Complex at Sardis*, Harvard University Press, 1986), Fikret K. Yegül states that "the planning of the Roman city of Sardis appears to



Left: The coin portraying the Roman emperor Marcus Aurelius (reigned 161–180) was minted in Ephesos and found at Sardis in 1959. Below: This brass lamp in the form of a lion was excavated from the Byzantine shops. The flame would have spouted from the cockle shell in the lion's mouth. A bracket on the side originally supported a statuette of the goddess Cybele. Right: On this pottery flask with molded decoration from the Byzantine shops, rabbits nibble at leaves sprouting from a Christian cross.



Archaeologists found this splendid late Roman marble portrait head face down in a road constructed in Byzantine times. It probably belonged to a statue honoring an important official, philosopher, or orator.



Archaeological Exploration of Sardis

have begun from the *tabula rasa* provided by the destruction."

Christianity took hold in Sardis after Constantine the Great made Sardis a metropolis of his church in the fourth century. During this period, the city became an important military center with a large arms factory.

"Like other cities of Asia Minor between the fourth and sixth centuries, Sardis experienced expansion and prosperity," explains Scott. The city grew beyond its walls; villas and houses were constructed along the Pactolus River. She adds that "up until ten years ago, Byzantine art history was primarily the study of great churches. Sardis has contributed a great deal to our knowledge of domestic architecture in the Roman cities of Asia Minor and particularly to our knowledge of the decline of those cities in the sixth and seventh centuries."

Scott explains that "most of those cities left almost no record from the seventh century to the eleventh or twelfth centuries. At Sardis we are trying to fill in a little bit of that gap."

Evidence from the shops and the bath-gymnasium suggests that they were destroyed by fire shortly after 616, but new discoveries—the result of excavations directed by Crawford H. Greenewalt—show a different picture of decline in other areas of the city. Terraced houses built at right angles to the main east-west Roman road show a slow diminution of wealth; a drying-up of the water supply; and wide avenues laid out in the fifth century, falling into disuse in the sixth, and becoming totally abandoned in the seventh.

Scott believes that "no one theory of decline fits the evidence any more, but it is quite clear that Sardis was hit by a very forceful invasion or earthquake early in the seventh century from which it never recovered."

The "Sardis Excavation and Monograph Series" has received, since 1980, \$3,000 in outright funds and \$14,170 in matching funds from the Publication Subvention category of the Division of Research Programs and, from the Interpretive Research category, \$31,195 in matching funds and \$119,678 in outright funds.

The Sardis Excavation Project

Major Publications

**The Bath-Gymnasium Complex at Sardis*, by Fikret K. Yegül, with contributions by M.C. Bolgil and C. Foss. Cambridge, Mass.: Harvard University Press, 1986, 180 pp.

Letters from Sardis, by George M.A. Hanfmann. Cambridge, Mass.: Harvard University Press, 1972, 366 pp.

**Sardis from Prehistoric to Roman Times: Results of the Archaeological Exploration of Sardis 1958-1975*, by George M. A. Hanfmann, assisted by William E. Mierse. Cambridge, Mass.: Harvard University Press, 1983, 466 pp.

Sculpture from Sardis: The Finds Through 1975, by G.M.A. Hanfmann and Nancy Ramage. Cambridge, Mass.: Harvard University Press, 1978, 203 pp.

A Survey of Sardis and Major Monuments Outside the City Walls, by G.M.A. Hanfmann and J.C. Waldbaum. Cambridge, Mass.: Harvard University Press, 1975, 416 pp.

Monographs

Ancient and Byzantine Glass From Sardis, by Axel von Saldern. Cambridge, Mass.: Harvard University Press, 1980, 118 pp.

*Received support from NEH.

Ancient Literary Sources on Sardis, by J. G. Pedley. Cambridge, Mass.: Harvard University Press, 1972, 96 pp.

Byzantine and Turkish Sardis, by C. Foss. Cambridge, Mass.: Harvard University Press, 1976, 225 pp.

Byzantine Coins, by G.E. Bates. Cambridge, Mass.: Harvard University Press, 1971, 159 pp.

**The Byzantine Shops*, by J. Stephens Crawford. Cambridge, Mass.: Harvard University Press, forthcoming.

**Greek, Roman and Islamic Coins from Sardis*, by T. V. Buttrey, Ann Johnston, Kenneth MacKenzie, and Michael L. Bates, with a contribution from J. A. Charles. Cambridge, Mass.: Harvard University Press, 1981, 274 pp.

Lydian Houses and Architectural Terracottas, by Andrew Ramage. Cambridge, Mass.: Harvard University Press, 1979, 47 pp.

**Metalwork from Sardis: The Finds Through 1974*, by J. C. Waldbaum. Cambridge, Mass.: Harvard University Press, 1983, 216 pp.

Neue epichorische Schriftzeugnisse aus Sardis (1958-1971), by R. Gusmani. Cambridge, Mass.: Harvard University Press, 1975, 132 pp.


A Plug for a Very Old Word

BY HAROLD CANNON

These days the word "Byzantine" seldom refers to the sixteen centuries of Constantinopolitan art and culture. "Intricate, complicated, inflexible, rigid, unyielding"—those are the meanings supplied by the 1972 Supplement to the Bosphorus (or Oxford) English dictionary. The same source identifies Arthur Koestler as the writer who first used the word in this borrowed sense; in a book entitled *Yogi and Commissar* (1945) he states that "the antidote to eastern Byzantinism is Western revolutionary humanism." Recent American dictionaries cite mostly passages in which the Soviet system is being unfavorably compared with the West. The term seems to have lost its geographical and historical sense and taken on a political and pejorative aura.

So "Byzantine" has joined the verbal arsenal that enables us to castigate a political system of which we disapprove, or a bureaucracy ripe for reform. For all the centuries of religious art and craftwork that bear this imperial name, for all the adventure, romance, and mystery evoked by those mammoth gold coins known as "bezants," and for all the strategic and economic importance of the Golden Horn in the days before Kitty Hawk, this is all the word means to us now. As the Turks reduced Constantinople by calling it Istanbul, so we have reduced "Byzantine" to a mere synonym for unwanted intricacy.

Or have we? This is not a new meaning. Obstruction, hindrance, and the prevention of progress are close to being synonyms for the colony on the European side of the Bosphorus founded by Megara in the sixth century B.C. The Chalcedonians on the Asian bank had emigrated from Megara seventeen years before, and they observed that the new site was, from their point of view, "opposite," and that it was strategically placed to control or obstruct the passage of the straits. They called it "the plug opposite," or, in Greek, Byzantium. This is the etymological explanation. There is also a legend that one Byzas was the founder—a gentleman most appropriately named "plugger."

So, the next time you are searching for just the right word to describe unneeded complexity of such frustrating inertia as to preclude the possibility of movement, do not hesitate to reach for the word that has the authority of twenty-five centuries behind it—"Byzantine." Remember, a city that could plug the Bosphorus so effectively for most of history deserves to be a byword for blockage. 

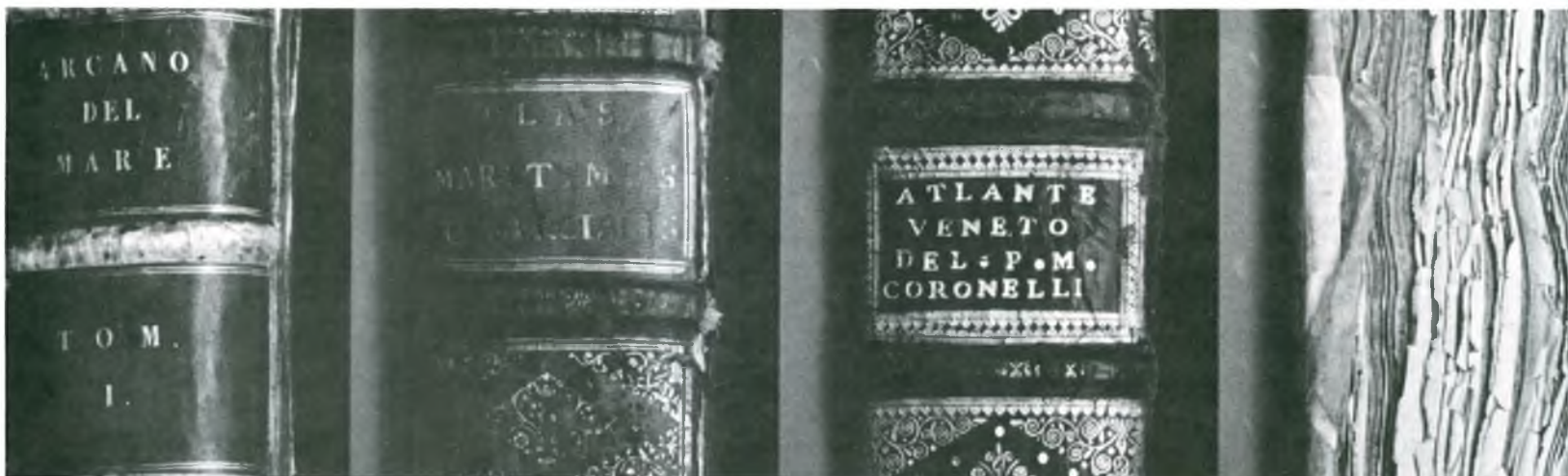
Harold Cannon is the director of the NEH Office of Challenge Grants.

biz'n-tīn'
bī-zan'tīn
bīz''n-tēn'

Detail of a Byzantine dress ornament. Filigree enamel on gold, fifth or sixth century.

Community-Building

BY RICHARD H. BROWN



SINCE OUR GREAT independent research libraries were founded, scholars have made their way to them, on their own, to pursue solitary research. Libraries in the humanities, such as the Newberry and the Huntington, the Folger, and the American Antiquarian Society, among others, have long welcomed this kind of use. Now they and other specialized libraries, such as the John Carter Brown and the Schomburg Center for Research in Black Culture, are going beyond. With increasing aggressiveness, and in a variety of ways, they are going after their potential constituencies.

A significant result of this approach is the creation of unique communities of scholars. Drawn together by great research collections, operating in essentially "neutral" environments that are equally open to lay and academic scholars and that are free of disciplinary, institutional, and hierarchical boundaries, scholars find these communities to be a rich new resource for learning in America.

Creating Constituencies

Unlike other libraries that are created to serve external constituencies—a

Richard H. Brown is a historian and academic vice president at the Newberry Library.

university, for example, or the people of a state or municipality—the independent libraries by their nature create their own constituencies. Through public catalogues, union lists, and scholarly word of mouth, news of particular collections spreads; and scholars come from near and far to use them. In our own day, the decline of older elitist assumptions about scholarship and the scholarly world has eroded the notion that simply publishing a finding aids the scholar, and opening the front door is enough. Custodians of great library collections, like other stewards of great wealth, have come to assume increasingly a positive responsibility to make sure their resources are well used. In the case of libraries, this means making sure that people who can use the collections most effectively actually get to the library.

Why the new aggressiveness? Not solely altruistic, the motives grow out of internal financial necessity, which recognizes the simple fact that independent libraries can no longer live comfortably off the income from endowment. Now these libraries must raise substantial portions of their annual operating expenses just to keep the front door unlocked. Doing this requires being able to convince donors that what goes on in an institution is important. It requires something that is going on about which one can proudly talk.

Graff Collection, Huntington Library



Items from the papers of George Ruxton, a noted English traveler of the American West. Ruxton's portrait is at upper left.

Unlike other libraries, independent research libraries by their nature create their own constituencies.

Collections



John Carter Brown Library. Photos by Richard N. Hurley

Main reading room, John Carter Brown Library, Providence, Rhode Island.



Folger Shakespeare Library

Detail of the Globe playhouse from Claes Jansz Visscher's *Londinum Florentissima Britanniae Urbs*, ca. 1625.

aries, the
arch libraries by
e their own

The engines of the new community building are many and varied. Some are traditional, tried and true methods of assembling scholars. Lectures, symposia, conferences, and colloquia are hardly new to independent libraries, but their number and frequency have been increasing steadily. They bring together scholars who are already at an institution with others from outside who work in the same field. Provoking discussion, these gatherings generate new questions that make business for the library. The lectures and symposia serve as a two-way street, for they help identify a library with work in particular fields and also give scholars a chance to find out what is there.

Centers for Research

New to the libraries' arsenal in recent years are centers for research and education. These centers not only employ the old techniques in profusion but run educational programs such as seminars and summer institutes for teachers, and they sponsor major research projects and publication programs. Notable among such centers are the Institute for Renaissance and Eighteenth-Century Studies and the Center for Shakespeare Studies at the Folger, the American Antiquarian Society's Center for the History of the Book in America, and four centers at the

Newberry: the D'Arcy McNickle Center for the History of the American Indian, the Hermon Dunlap Smith Center for the History of Cartography, the Center for Renaissance Studies, and the Family and Community History Center.

All these centers have as their goal not only promoting scholarship in their respective fields but also encouraging scholars to use the great collections at their host library. The Newberry's Center for Renaissance Studies and the Folger's Institute each operate in conjunction with member institutions—forty-eight in all, including most of the major research universities in the Midwest and on the East Coast. Hundreds of faculty members and graduate students each year enroll in summer institutes stressing the techniques of archival studies, or in seminars rooted in the rare books and manuscripts of their respective libraries—often in fields in which no one university could justify a course even if it had the collections. Both centers have been notably adept at attracting distinguished foreign scholars whose direction of seminars, institutes, or workshops offered at the library, draws scholars and teachers from many American institutions.

Other centers reach out in different ways. At the Newberry, for example, all four centers run periodic summer institutes, many supported by NEH. More than a hundred

scholars and teachers from throughout the country participate each summer for periods of one to two months. For ten years the Family and Community History Center, rooted in the library's rich collections of local and family history, offered institutes that helped blaze the trail toward the use of quantitative methods by historians.

For more than ten years, institutes offered by the McNickle Center, founded to exploit one of the world's outstanding collections in American Indian history, have brought to the library teachers from secondary schools and community colleges with substantial native American populations to help prepare new courses in native American history. The center has also helped school and college libraries develop collections through the publication of more than thirty volumes of selected bibliographies in the field. All four centers participate in "Transatlantic Encounters" institutes, coordinated by the Center for the History of Cartography, which annually assemble from across the country teachers and scholars who are developing courses having to do with the cultural exchange generated by the Columbian voyages.

Educational Programs

The Newberry also reaches out—and brings people in—by means of educational programs not connected with its centers. Through the Newberry Library Lyceum, more than five hundred adults participate each year in seminars on everything from Shakespeare to Virginia Woolf, from calligraphy to bookbinding. In addition, the Newberry Library Program in the Humanities of the Associated Colleges of the Midwest and the Great Lakes Colleges Association brings to the library faculty and students from twenty-five leading liberal arts colleges, from Ohio to the Rocky Mountains, for programs ranging from semester-long seminars to independent study options. Although some students find it less exotic than, say, a spring semester in Paris, the opportunity to consort with leading scholars from around the world while working full time on an independent research project is an undreamed-of opportunity for many.



John Carter Brown Library. Photo by Richard N. Hurley.



Schomburg Center for Research in Black Culture. Photo by Walter Dufresne.

Top: The John Carter Brown Library is especially known for its holdings in printed writings about the Americas during the period of European control of New World affairs. Middle: The Schomburg Center for Research in Black Culture is part of the New York Public Library. Below: Elizabethan architecture inspired the design of the Folger Library Reading Room with its E-shaped floor plan.



Folger Shakespeare Library.

Fellowship Programs

For all the effectiveness of these other strategies, the steadily growing fellowship programs at independent libraries contribute the most to the development of new communities of scholars. The Huntington and the Newberry each now offers upwards of \$400,000 in fellowships annually, and others are not far behind. A conservative estimate would be between \$1.2 and \$1.5 million awarded each year by independent humanities libraries, not counting another \$200,000 in fellowship stipends awarded by other agencies—Guggenheim, American Council of Learned Societies, NEH, for example—to scholars who choose to take their fellowship year in residence at one of the libraries.

The fellowships come from a variety of sources, including both grants and capital funds. Many are made possible by grants to the libraries from the NEH program of Fellowships at Centers for Advanced Study. Fellowships are sometimes connected with centers within the libraries, sometimes not. Almost without exception, the fellowships are restricted to work in residence, which ranges, typically, from a month to a year. Shorter terms make it possible for scholars to come in to use particular collections, while longer tenures afford opportunity for sustained reflection and research as well as writing.

The fellows serve to knit the communities together. They provide an ever-changing mix of scholarly interests; they keep library staff in continual face-to-face contact with their constituencies; they help with book selection; they join resident scholars who are working in library research projects to host other visiting scholars; and they bring to the libraries incessant intellectual vitality—a scholarly *joie de vivre* that helps constantly to reaffirm basic institutional purposes.

In return, the fellows participate in a truly interdisciplinary community wedded to a great library collection. In the Newberry's McNickle Center, native American tribal historians and teachers from reservation schools rub shoulders with scholarly academics bent on writing new books about the Indian experience. The fellows meet easily over coffee, share

their insights in seminars, and use the same books. The result over the past ten years has been a prodigious outpouring of more than twenty-five books that are helping lay a new ethnohistorical base for understanding the native American past as well as dozens of new courses, teaching materials at all educational levels, and bibliographies that are helping shape school and college libraries.

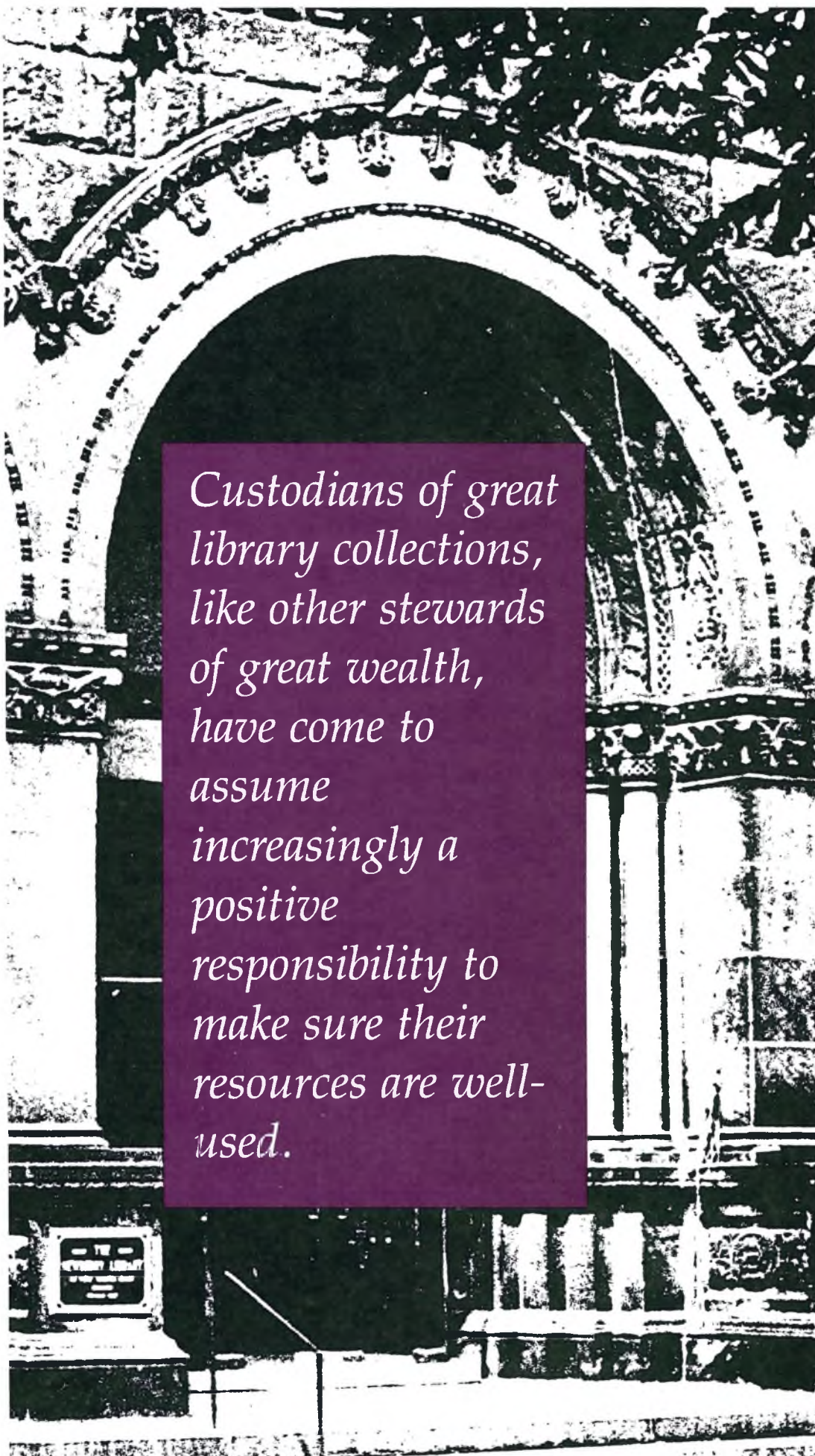
In the Center for Renaissance Studies, predoctoral candidates and experienced scholars pore together over vernacular or Latin texts, learning paleographical skills from visiting experts, preparing perhaps to go off to Europe for further archival research or to return to the classroom with a heightened sense of how to use these texts in teaching.

The link between the collections and the communities is the key to what is going on and what is unique about the new communities. Theresa Toulouse of Tulane University had this to say about her recent experience at the Newberry:

After a few weeks, my bookshelves were full. . . . I was not only reading widely, but also attending special lectures on Renaissance rhetoric and the history of reading as well as weekly Newberry colloquia on topics ranging from the mapping of Lake Superior to the history of the Spanish bureaucracy in Peru. The Fellows' Seminar provided new theories about Renaissance poetics, eighteenth-century English feminists, the roots of the French Revolution, the role played by the medieval church in the regulation of population. . . . Although in the end each of us returned to the intense solitary labor that scholarship demands, we returned informed, challenged, and invigorated by these exchanges with the other fellows and staff. The Newberry's unique quality is a direct function of the interplay between the collections and those who use them. The movement from text to discussion back to text seems firmly built into the library's very structure.

Such a statement, in varying form, could be written from most of our great independent libraries. The collections and the communities, operating synergistically, are a major new resource for learning in the humanities. ♪

Custodians of great library collections, like other stewards of great wealth, have come to assume increasingly a positive responsibility to make sure their resources are well-used.



The Richardsonian Romanesque facade of the Newberry Library, designed by Henry Ives Cobb and completed in 1893.

Newberry Library

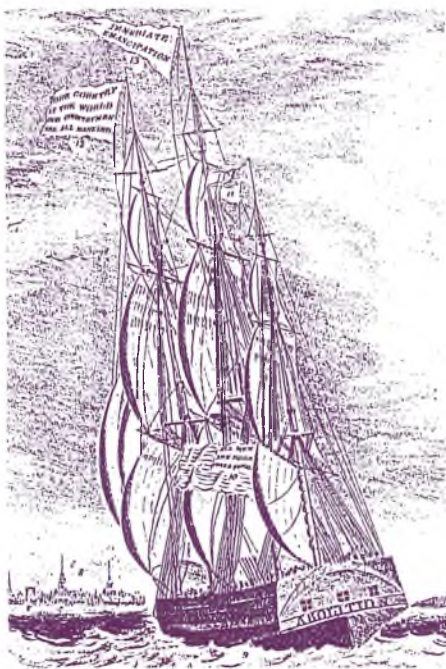
Advancing Fellowship

BY SUSAN BURNAM

American Antiquarian Society



Above: Isaiah Thomas (1749–1831) of Worcester, Massachusetts, one of the foremost publishers of his day, founded the American Antiquarian Society in 1812, in part to hold a collection of printed matter that he had compiled for a history of printing in America. Below: Detail of an engraving of Liberty Triumphant, an abolitionist painting. A librarian at the American Antiquarian Society located the engraving for scholar Deborah Van Broekhoven. The entire picture is an allegory showing the triumph of Abolition over the sinking ship named Colonization.



THROUGH THE NEH Centers for Advanced Study Program, one can write about pirates or alchemists, scan the booksellers' ads and the news from 200 years ago, or read antislavery tracts from the decades before the Civil War. Using outstanding collections of original materials, one can join an interdisciplinary community of scholars in a setting that might well be mistaken for Utopia. One such scholarly utopia is the American Antiquarian Society (AAS) in Worcester, Massachusetts. Another is three thousand miles away, the Huntington Library in San Marino, California.

Founded in 1812, the AAS was the first historical society in the United States to house a collection that is national in scope. The society supports two or three fellows a year through the Centers for Advanced Study Program. These, along with perhaps two dozen research associates and short-term fellows, plus a staff of about fifty, form the core of the AAS scholarly community. The library is open to other scholars as well. The result, says John Hench, associate director, is "a good mix and a good critical mass at any given time."

The society's collection focuses on American history and culture through 1876. It is, "without doubt, the best collection of things printed in what is now the United States through 1820," Hench says. Holdings include more than half a million volumes of books and pamphlets and about 2 million issues of eighteenth- and nineteenth-century newspapers, as well as manuscripts, graphic arts materials, and modern secondary works.

Scholars using the newspaper collection have investigated a broad range of topics, including the drafting and ratification of the Constitution, the relationship of advertising to economic development, the life of the common seaman, the importance of music in slave society, and the rise of the novel in America. New possibilities are continually being identified. "Younger scholars especially," says Hench, "are looking beyond the established canon of literature" in their work with these sources.

Deborah Bingham Van Broekhoven, assistant professor of history at Ohio Wesleyan University and a 1986–87 NEH fellow, says she found "even a richer source than I had anticipated" for a study of the women's antislavery network in Rhode Island in the mid-nineteenth century. For such a project, the newspapers, pamphlets, almanacs, and broadsides at AAS, which record so much of the day-to-day life of the times, were invaluable.

Van Broekhoven commends "the ability of the staff to give almost immediate attention" to a scholar's concerns. She tells of a time when she casually mentioned to one of the librarians that she wondered what had become of an abolitionist painting auctioned off at an antislavery fair. A few minutes later, the librarian brought her an engraving made from the painting.

Van Broekhoven's experience was enhanced by living at the nearby Goddard-Daniels house, a gift to the society several years ago. The

Susan Burnam is a free-lance writer in the Washington, D.C., area.

house provides for efficient use of the fellows' time and creates the potential for scholarly exchange after hours.

An extensive program of seminars and lectures—including at least one by each fellow—involves the staff, fellows, scholars, and students from neighboring institutions. These and other opportunities for intellectual exchange mean that fellows, who range from full professors to young scholars of promise, are “caught up in the strength of collegiality” among representatives of varied academic disciplines, Hench says.

Sacvan Bercovitch, Charles E. Carswell Professor of English and American Literature at Harvard University, spent his sabbatical year at AAS working on a study of Melville in relation to the literature and literary market of the times—“really sort of a cultural biography of the nineteenth century,” he says. One of the good things about the year in Worcester, including residence in the Goddard-Daniels house, Bercovitch says, “was meeting some of the younger people I wouldn’t have run into otherwise.”

One of these is NEH fellow Michael Warner, whose own research project as a fellow for six months in 1986–87 brought together the literary and the political. Warner, an assistant professor in Northwestern University’s English department and program in comparative literature, went to Worcester to research “the history of printing and the transformation of the public sphere,” starting with political essays of the American Revolution and ending with the rise of the American novel. His interest in the relationship between how people use and perceive print and how political affairs are conducted was well served by his residence at AAS. Like Van Broekhoven, he gives the AAS staff high marks. As for the society’s collection, he calls it “simply the best collection in early American materials.”

Many fields contribute to the society’s emerging focus on the history of the book in American culture. A formal program on the subject, established in 1983, continues with research projects, conferences, publications, workshops, and lectures in this inherently interdisciplinary area.

The Huntington Library in California is part of a complex that includes two art galleries and botanical gardens. With more than 5 million manuscripts, 350,000 rare books, and a quarter of a million reference works, the Huntington is a vast resource for the study of British and American history and British art. Its best known strength is in the Renaissance, according to Martin Ridge, head of research and senior research associate. He adds that the American West and history of science collections are exceptional, too, and that the Huntington also houses a regional office of the Archives of American Art.

Some 1,600 readers, including about seventy fellows, use the col-



The Bloody Downfall tells the story of Sir Thomas Overbury, one of the most explosive scandals of the Jacobean period. This early seventeenth-century publication in the Huntington Library was examined by Linda Levy Peck during research on the study of patronage and corruption in early Stuart England.



Out-of-town scholars conducting research at the American Antiquarian Society can live in comfort at the Goddard-Daniels House, located across the street from Antiquarian Hall.



The 140 acres of landscaped gardens at the Huntington Library, Art Gallery, and Botanical Gardens provide a pleasant strolling environment for scholars.

lections each year. Of these, five or six long-term fellows are supported through the NEH. Here, as at AAS, the Endowment's fellows are a mainstay for, as long-term residents, they provide a sense of continuity and influence acquisitions and readers' services.

Robert C. Ritchie, assistant chancellor of the University of California at San Diego, spent the 1984-85 academic year as an NEH fellow at the Huntington, working on what Ridge calls "a wonderful book about pirates." Ritchie charted the course of Captain Kidd and other buccaneers while enjoying what he calls "wonderful space and quiet in a quite beautiful setting" at the Huntington. He was able to finish the manuscript of *Captain Kidd and the War against the Pirates* (Harvard University Press, 1986) with the help of the library's general collection and its special strength in the literature of voyages. The Huntington's "superb" collection in sixteenth- to eighteenth-century British and American history contributed to a book that, Ritchie says, is "split between those two worlds," and that deals with the rise of large-scale European piracy as a worldwide phenomenon at the end of the seventeenth century and its disappearance by the year 1726.

Scandals at the court of James I drew Linda Levy Peck to the same idyllic setting in California to work on a study of patronage and corruption in early Stuart England. Peck, an associate professor of history at Purdue University, used sixteenth- and seventeenth-century manuscripts in the Huntington's Stowe collection to trace the development and impact of corrupt practices such as bribery and extortion. As the library's excellent manuscript collections become better known, even British historians are coming to use papers no longer available in their own country.

Although there is no common residence for fellows at the Huntington, there are many opportunities for scholars to get together. All attend the seminars in British and American history and, as Ritchie says, "there are always people coming through, people to talk to," other scholars who add to one's own understanding. Peck may speak for fellows at both institutions in saying, "I can't wait to go again."

Since 1976, the Henry F. Huntington Library has received \$707,015 in outright funds and \$105,500 in matching funds from the Centers for Advanced Study Program, formerly under the Division of Fellowships and Seminars, now under the Division of Research Programs. Since 1976, the American Antiquarian Society has received \$526,516 in outright funds and \$5,000 in matching funds from the Centers for Advanced Study Program.



While conducting research for a book about pirates, Robert C. Ritchie found a map at the Huntington Library titled "The Seat of War in the West Indies or the Islands of America" with a cartouche showing the complete process of looting a captured ship. (detail)

Photos courtesy of the Huntington Library



Photos courtesy of Seattle Art Museum

This detail from the Catalan Atlas (1375), depicts Marco Polo's travels. For many years after Marco Polo's return to Venice in 1295, cartographers relied on his information about Asia. The original manuscript of the Catalan Atlas is in the Bibliotheque Nationale in Paris.

Tea, Textiles, and Trade

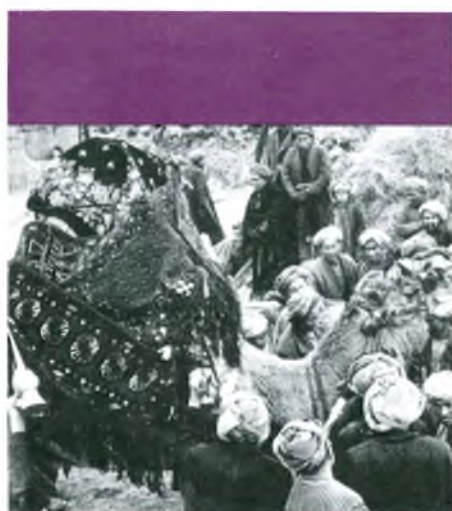
BY MATTHEW KIELL

MUSEUMS ARE POPULAR outing destinations for school classes of all ages. But, typically, the museum visit is a one-day break from the regular curriculum, an attempt to inject "a bit of culture" into children's lives with little connection to what they are learning in the classroom. Most museums have materials and programs set up for schoolchildren, but they tend to highlight a museum's exhibitions, not to complement a school curriculum.

The Seattle Art Museum has tried something new. It responded to this situation by developing, along with its other school outreach programs, an Objects of Trade Teacher Workshop, funded in part by a planning grant from NEH.

Beginning in February 1985, Associate Director for Programs Bonnie Pitman-Gelles met with public

school teachers, university scholars, and museum educators, curators, and docents to develop the museum as an accessible resource for teachers and to establish contacts with scholars in the Puget Sound area.



In many cultures, possession of textiles is an indication of wealth. Kept for their beauty as well as for their usefulness, textiles are passed on from generation to generation and are sold or traded. On festive occasions, animals are adorned with colorful rugs.

Objects and Exploration

The topic "Objects of Trade" was chosen because geography and exploration are perennial school subjects. Yet it was realized that these subjects are often difficult for modern students to appreciate. "A twentieth-century perspective often makes it difficult to imagine the past, much less understand it," Pitman-Gelles explains. "The electronic age has altered old notions of time and space. For us, rapid travel to any part of the globe is a fact of daily life. There is little wonder that students find it hard to understand that in the thirteenth century Marco Polo waited sixteen years to learn of his father's and uncle's journey to the court of Kublai Khan."

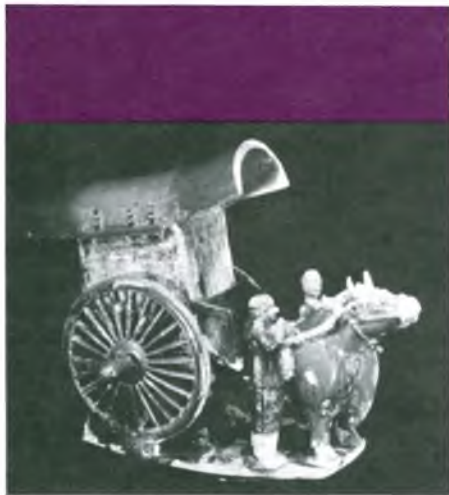
Furthermore, Pitman-Gelles thought that an examination of the influences of trade on economics and cultures was especially suited to

Matthew Kiell is a free-lance writer in Chicago.

the needs and interests of elementary- and middle-school teachers and students in Seattle, a city deeply involved in international trade.

A Test with Tea Trade

To test the idea of Objects of Trade, in spring 1986 nine teachers from Seattle's Montlake School participated in a four-hour pilot workshop focusing on the trade of tea. It included lectures by University of Washington history professor Jack Dull on the history of tea trade



Until recent times, bullock carts such as this from the Tang dynasty (seventh or eighth century) were used to transport heavy goods along the Central Asian trade routes.

between China, Europe, and America; strategies and materials for teaching about trade; teacher resources; and teaching with objects. After the workshop, teachers returned to the museum with their classes for special docent tours on the theme of trade in tea.

The pilot workshop's format was deemed too brief, so a two-day, ten-hour format was developed and designed by Sarah Loudon, education program coordinator, around the theme of trade in textiles. Teachers received credit for attending the workshop through the University of Washington Extension's Academic Programs for Teachers.

Thirty teachers, two observers, and ten docents participated in the program that was held in November 1986 in association with the museum's exhibition "The Common Cord," a collection of silk *ikat* (a technique in which warp and sometimes weft yarns are dyed before weaving) textiles from Turkestan. The textile theme focused on the Middle East and Central Asia and emphasized overland trade, whereas the tea workshop had focused on the Far East and emphasized shipping.

On the first day of the textile workshop, University of Washington history professors Daniel Waugh and Jere Bacharach offered sessions on

the history of trade between Asia and Europe through Central Asia, focusing on the Mongol Empire. Waugh began with Marco Polo and examined the Silk Road and camel caravan trade, exploring general principles of trade, such as the interdependence of producers of goods and merchants, the transport of goods, the establishment of commercial centers, and the economics of trade.

Bacharach lectured on the history of trade in rugs from Central Asia and the Middle East to Europe and America. Examples from the museum's collection were used to illustrate how the use of rugs changed in the West, thereby increasing demand and influencing rug production.

The second day focused on teaching strategies and resources. Rick Moulden, a teacher and staff development specialist with the Bellevue School District, demonstrated how to present principles and concepts of trade to elementary- and middle-school students. Teachers discussed the principles of perceived advantage in trade and "levels of trade," as well as the idea that when objects are traded, the decorative designs, functions, technological knowledge and skills, and even religious beliefs that went into their making are often traded too.



Seattle Art Museum's Bonnie Pitman-Gelles, in kimono, speaks to a teacher workshop.

Making the Abstract Accessible

Pitman-Gelles discussed teaching with objects and how to use questions to guide students in examining and drawing conclusions from objects. Using four textile pieces from the museum collection and jackets from four different cultures, she helped the participants discover a wealth of cultural information and evidence of trade. Gail Joice, curator of the "Common Cord" exhibition, discussed the exhibition itself, relating it to the subject of trade: the spread of the silk-making technology along the Silk Road, dye importing, textile exchange between nomads and urban dwellers, and changes in the cut of garments resulting from trade.

To supplement the sessions, Loudon prepared an information packet of resources, bibliographies, a booklet on teaching with objects, and twenty slides. Special tours of "The Common Cord" were also offered. "The workshop prompted us to think about our collection in new ways," says Pitman-Gelles. "We also formed some lasting contacts with scholars at the University of Washington."

Lydia Christofides, a third- and

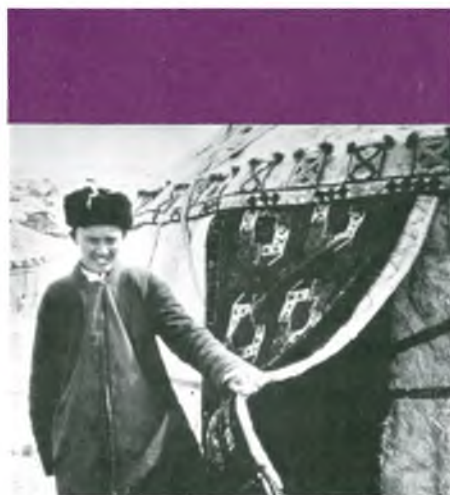
fourth-grade teacher at Stevens Elementary School in Seattle, notes that this is the first museum workshop in which she has participated in her seventeen years of teaching. "Before this, any preparation I did for a class visit to a museum was on my own. The workshop gave me practical ideas and materials for getting the children ready." The two museum docents who led the class consulted with Christofides before the visit and amended their presentations to fit the students' knowledge and preparations.

Christofides admits that "The Common Cord" was a somewhat abstract exhibition, which would, on its own, be inaccessible to students, especially young ones like hers. Yet the students were very interested in the textiles in the exhibition. "I thought forty-five minutes would be the maximum, but the children asked so many questions that it went quite beyond the allotted time." Her students were particularly interested in the fact that a person's status in the community was reflected in the colors and complexity of the patterns of his clothing. Most of their questions centered on what type of person would wear a particular garment. They were also curious about the dyeing process used to create the colorful clothing.

"I'm much more receptive now to

using the museum as a resource. In fact," Christofides concludes, "I'm participating this fall in another of the museum's workshops, on calligraphy." *✍*

From the Elementary and Secondary Education in the Humanities program in the Division of Education Programs, the Seattle Art Museum received \$18,000 in outright funds and \$5,000 in matching funds in 1985 for a planning grant, "Objects of Trade: A Training Institute."

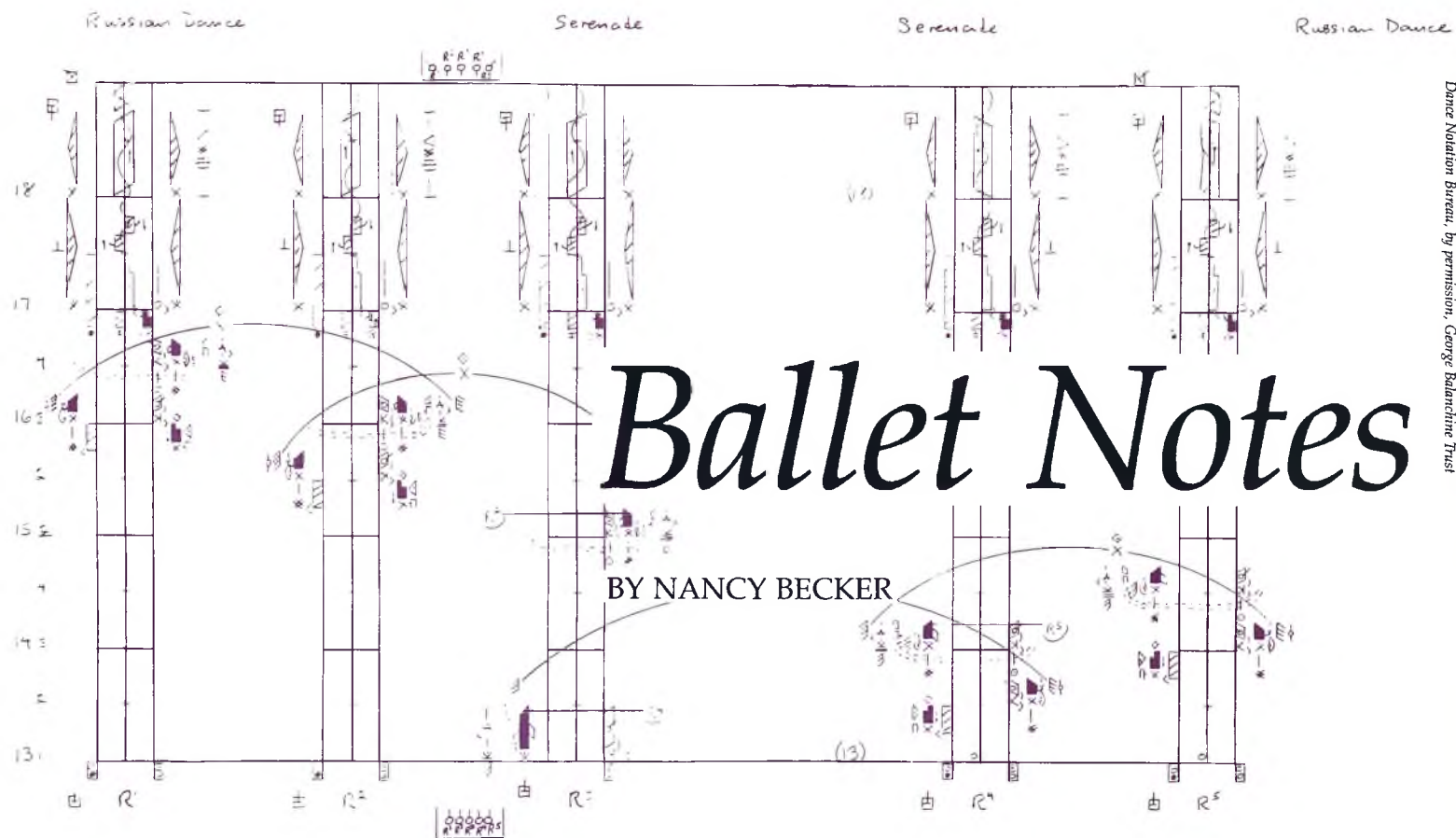


A nomadic tent with a rug door demonstrates that textiles are also part of everyday life.



Workshop participants wore exotic garments, as examples of textiles they were learning about.

Photos courtesy of Seattle Art Museum



Dance Notation Bureau, by permission, George Balanchine Trust

The labanotation score from the Russian dance section of Balanchine's *Serenade* diagrams the dancers' movements.

THE DEATH OF George Balanchine in April 1983 left an irreplaceable gap in the world of dance. As artistic director of the New York City Ballet and the School of American Ballet, Balanchine was the acclaimed choreographer of some 400 works. His death focused attention on the evanescence of dance as an art form; once a dance is performed it typically remains only in the memories of those who choreographed it, danced it, and saw it.

Fortunately, many of the works of George Balanchine will not disappear over time. Complementing the large body of descriptive and critical prose about Balanchine and the considerable number of films and videotapes of his works, a major project conceived by the Dance Notation Bureau and supported by NEH ensures that additional detailed records of his work will become part of our cultural heritage. Dance historians, dancers, and audiences will benefit from this four-year endeavor approved by Balanchine before his death.

Nancy Becker has a master's degree in dance history from New York University and is a free-lance writer and editor in Cleveland.

The Dance Notation Bureau, located in New York City, is a non-profit corporation founded in 1940. Its mission is the documentation of human movement with particular emphasis on the preservation of choreography. One of the principal activities of the bureau is the training and certification of dance notators in the system known as labanotation, the most widely used system for notating dance. The system evolved out of the work of Rudolf von Laban (1878-1958), a dancer, choreographer, and movement theorist who published a book on movement notation in 1928.

The Balanchine project involved the notation of eighteen dances (see the box on page 37). According to Muriel Topaz, former executive director of the Dance Notation Bureau and current director of the dance department of the Julliard School, "The ideal record of a dance would combine both labanotation and videotape or film." At its best, film or videotape preserves a record of performers' interpretations, says Topaz, whereas labanotation records choreographic intent and process. "During notation," she explains, "the notator is able to see and hear the

choreographer or restager teach and demonstrate the dance as he wishes it to be performed. Furthermore, the notator is able to witness the corrections given, the coaching, the refining of each movement, and the compromises that are inevitable because each dancer's body has idiosyncratic limitations. The camera records little of this."

Why Notate?

In Topaz's view, the choreographer's intent is of primary importance. At a dance critics' conference in 1982, she raised the provocative question: "Is choreography an art form?" She then went on to say, "If the choreographic art exists, it must have observable, formalistic content, structural components, and a reality that lends itself to analytic scrutiny. And if it exists . . . it must survive changing tastes, changing technical training, and changes in the eye of the beholder." In many art forms, "masterpieces" are often recognized only after the death of their creator. In order for this to be the case with dance, it is necessary, according to Topaz, to have a written record that gets as close to the choreographer's intent as possible.

Of the eighteen works recorded in the Balanchine project, five had been notated in part or in their entirety at some time in the past. Comparison of two records is of particular interest to dance historians, for it enables them to study how these works evolved over time.

"Contrary to the popular assumption that a specific dance is an unchanging entity, there are, in fact, many ways in which the identity of a dance can be unclear or change-

able," Topaz says. "For example, more than one choreographer can create a work with the same name and the same music, but with different steps. Also, it is not uncommon for a choreographer to make changes after the initial performance of a work. Costumes and sets sometimes go through a metamorphosis over the years. A new title can be given to a work, and choreography can be changed to highlight the capabilities of a new dancer performing a specif-

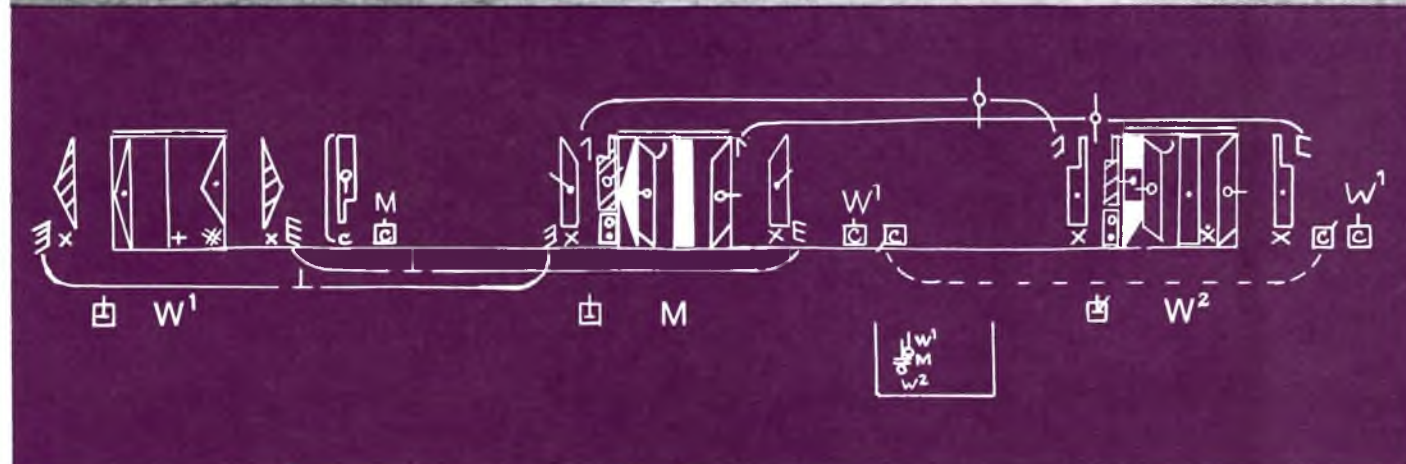
ic role, or because the work is being performed on a stage with different dimensions, or for many other pragmatic or aesthetic reasons."

The Labanotation System

Labanotation, unlike most language and music notation systems, is written and read vertically. Reading from the bottom of the page to the top, readers can visualize themselves moving in time as well as space. The staff consists of a central line with



New York City Ballet, photograph by Paul Kolnik. Labannotations by Dance Notation Bureau, by permission, George Balanchine Trust



Heather Watts, Leonid Kozlov, and Valentina Kozlova of the New York City Ballet execute a dance movement in *Serenade*. The labannotations for these movements are depicted beneath.



New York City Ballet, photograph by Paul Kolnik

George Balanchine composed the choreography for *Prodigal Son* when he was twenty-four. The ballet, which has been labanotated, premiered in Paris in 1929 and was first performed by the New York City Ballet in 1950.

parallel columns on either side that represent the right and left sides of the body. There are columns for each part of the body and symbols are placed in those columns to indicate the direction, level, and timing of that body part. The basic symbol of the system, a rectangle, is altered in shape to show direction, in color to show level, and in length to show time.

A completed dance "score" can be loosely sketched or very detailed. The length of a dance, the number of dancers involved, and the complexity of the movement can all influence the length of a completed score. According to Lisa Machlin, development associate of the Dance Notation Bureau, "a typical score of a fifteen-minute dance that involves five to seven dancers is likely to run to about 200 pages." She adds that labanotation is a complex process requiring highly developed skills of observation, knowledge of music and dance, and a great deal of practice. "It typically takes a full-time student with a background in dance about three or four years to become certified by the Dance Notation Bureau." There are approximately twenty-three certified labanotators in the United States today.

Because the goal of labanotation is to create a record that represents the intent of the choreographer, notators

try to record a work when it is being taught to a dance company by the choreographer or by someone closely affiliated with the work when it was originally created. To avoid notating a particular dancer's interpretation of a work previously performed, the bureau's notators record works when they are being taught to a company for the first time. To fulfill this requirement, notators on the Balanchine project traveled across the United States and Canada to companies where specific works were being introduced into the repertoire for the first time.

Because of the expense of rehearsal time, a company usually must learn a dance within a short period, sometimes as brief as a week, although the complexity of the notation process often requires more time. For six of the eighteen Balanchine works recorded in the NEH-funded project, it was possible for the notators to watch two companies during their initial rehearsals. In a few cases, when a company had videotaped the learning process of a work, the notator used the videotape to flesh out a score.

Each completed score was reviewed by another certified notator, who checked it for conformity to the "grammatical" rules of labanotation. In addition, Victoria Simon, a close affiliate of Balanchine's and a stager

of many of his works (including six in this project), acted as a consultant to the labanotators. The scores were then transferred to archival quality, acid-free paper.

The final documentation of each of the works in this project consists of the notated score (including some indication about specific dancers' interpretations of the instructions they were given), costumes and lighting information, and musical scores keyed to the dances. Essays about each work written by dance historian Nancy Reynolds, a bibliography concerning the work, and a general bibliography on Balanchine complement each score. The materials are available at the Balanchine archive of the Dance Notation Bureau; permission for use must be obtained from the Balanchine estate. Photocopies may be obtained from the bureau, and microfilmed copies can be studied at the dance collection of the New York Public Library and the archives of the New York City Ballet.

In 1984, the Dance Notation Bureau was awarded \$45,000 in outright funds and \$139,825 in matching funds from the Reference Materials category of the Division of Research Programs. The award supported "Documentation of the Choreography of George Balanchine."



Dance Notation Bureau

BALANCHINE LABANOTATION PROJECT, 1984–88

BALLET	STAGED BY	COMPANY	NOTATOR	CHECKER	PREMIERE
Agon^a	<i>Sara Leland</i>	Les Grands Ballets Canadiens	Virginia Doris	Maria Szentpal	1957
A La Francaix	<i>Leslie Peck</i>	Richmond Ballet	Terri Richards	Muriel Topaz	1951
Bugaku	<i>Rosemary Dunleavy</i>	Ballet West	Terri Richards	Ray Cook	1963
Concerto^b Barocco	<i>Victoria Simon</i>	State of Alabama Ballet & Hartford Ballet	Leslie Rotman	Maria Szentpal	1941
Cortege Hongrois		New York City Ballet	Gretchen Schumacher	Ray Cook	1973
Donizetti Variations (originally titled: Variations from "Don Sebastian")	<i>Victoria Simon & Sarah Leland</i>	Tulsa Ballet & Hartford Ballet	Virginia Doris	Sheila Marion	1960
The Four Temperaments^c	<i>Victoria Simon</i>	Cleveland Ballet	Mary Corey	Ray Cook	1946
A Midsummer Night's Dream	<i>Susan Hendle & Sara Leland</i>	Northwest Ballet & San Francisco Ballet	Jane Marriett	Mary Corey	1962
Prodigal Son	<i>John Taras</i>	Northwest Ballet & San Francisco Ballet	Leslie Rotman	Ilene Fox	1929— <i>Diaghilev's Ballets Russes</i> ; & 1950— <i>New York City Ballet</i>
Raymonda Variations (originally titled: Valses et Variations)	<i>Victoria Simon</i>	Louisville Ballet	Ray Cook	Leslie Rotman	1961
Rubies (a section from: <i>Jewels</i>)	<i>Colleen Neary</i>	Fort Worth Ballet	Judy Coopersmith	Ann Hutchinson	1967
Scotch Symphony^d	<i>Victoria Simon</i>	Pittsburgh Ballet Theater & Tulsa Ballet Theater	Virginia Doris	Ilene Fox	1963
Serenade	<i>Suki Schorer</i>	School of American Ballet	Virginia Doris	Maria Szentpal	1934 <i>School of American Ballet</i> ; 1935— <i>New York City Ballet</i>
Stars and Stripes^e	<i>Francia Russell</i>	Ballet West	Jane Marriett	Jan Moekie	1958
Stravinsky Violin Concerto (originally titled: Violin Concerto)	<i>Karin von Aroldingen</i>	Northwest Ballet	Leslie Rotman	Muriel Topaz	1972
Tarantella	<i>Victoria Simon</i>	School of American Ballet	Ilene Fox	Maria Szentpal	1964
Valse Fantaisie	<i>Victoria Simon</i>	Fort Worth Ballet & Des Moines Ballet	Suzanne Briod	Ilene Fox	1953
Western Symphony	<i>Rosemary Dunleavy</i>	Ballet West	Leslie Rotman	Ray Cook	1954

^aExcepts notated, 1957–59.
^bPreviously notated, 1963.

^cPreviously notated, 1964.
^dPreviously notated, 1963.

^ePreviously notated, 1964.

HUMANITIES AFTER SCHOOL

The number of college students majoring in the humanities has fallen sharply in recent years. Between 1975 and 1985, the number of philosophy majors was down by 37 percent; foreign language majors, down by 45 percent; history majors, down by 49 percent; English literature majors, down by 59 percent.

This decline has many causes, among them the notion that study in the humanities is of little practical benefit. Today's students ask: What does history have to do with earning a living? What does philosophy have to do with getting a job?

While it would be an error to suggest that the benefit of studying the humanities is primarily practical, there are important—and useful—habits of mind that grow out of studying these disciplines. History, for example, encourages enlarged perspective by requiring consideration of the longer term. Literature, by confronting us with human dilemmas, fosters understanding of the moral dimension of the choices we make.

Noting how often people prominent in various fields recall with gratitude their time spent studying such subjects as philosophy and literature, I asked Humanities to contact leaders in media, the arts, politics, and industry for comments on how the humanities have contributed to their lives. Here are some of their responses.

Lynne V. Cheney
Chairman

Mary Rendlett © 1983



Mary Barnard

Writer

Reed College/Literature, B.A.

As a freshman, I was exposed to the sound of Homer's Greek, and I knew that I must study the language—a move that resulted many years later in my translation of Sappho. In my junior year, another humanities course flung the door wide on twentieth-century poetry—that is, poetry of the first quarter of the century—and I discovered Ezra Pound's *Personae*, which probably influenced my subsequent career more than any other one book. A knowledge of history is basic to an understanding of art, literature, and the events of one's own life.



Jonathan Moore

U.S. Coordinator and Ambassador-at-Large for Refugee Affairs

U.S. Department of State

Dartmouth College/English, A.B.

I was a glutton for the liberal arts, dazzled by the diversity and richness of academic offerings when an undergraduate. Certain that I wanted to work in international relations, I veered away from that and majored in English literature, gobbling up Hardy and Dickens, Yeats and Frost, Shakespeare and O'Neill. The mutual interplay and stimulation of ideas, aesthetics, and language that nurtured me at college have sustained me since. Immersion in the humanities led to an emphasis on analysis, writing, and pluralism in my work—and pushes me to seek truth in politics, ideals in policy, imagination in both.



Samuel R. Pierce, Jr.

Secretary of Housing and Urban Development

Cornell University/Political Science, B.A.

I chose law as my field of endeavor, and I am convinced that my background in the humanities helped me to understand the limitless possibilities of the legal profession. In my career, I have had the good fortune to work in a variety of areas—litigation, labor, finance, industry, taxation, utilities, academia, and government. The breadth of my career can be traced to the broad education I received in the humanities. In my personal life, that education helped me to be open to other people and to life and the experiences it has to offer.



Jack P. Smith

Journalist, ABC News

Carnegie Institute of Technology and Oxford University/History, B.A.

The basic job of a journalist is to look at a jumble of disconnected facts—to synthesize events and comment on them intelligently. It's a knack that comes easiest to those who know how to write and what they're writing about. How this is possible without a thorough grounding in the humanities is beyond me. For understanding the present, sensing how events will unfold, nothing beats studying the past and understanding how we became what we are today and how ideas shaped our culture.

THE Humanities GUIDE

for those who are thinking
of applying for an NEH grant



Peripatetic Studies: Scholars Hit the Road

BY DARREL DECHABY

SCHOLARS HAVE ALWAYS been peripatetic: they must travel to find the facts and artifacts that their work requires. In the days when manuscripts were chained to desks, going abroad to study them was the only way to use the materials. Often such scholarship was supported by wealthy patrons. Yet even in this day of instant communications and the photocopy machine, it is still necessary for scholars to travel abroad to visit the archives, libraries, and museums pertinent to their work. Today, support for such travel is forthcoming from a variety of sources, including the NEH.

For scholars whose pursuits require work abroad, the Endowment offers long- and short-term support through three programs. One of these directly helps scholars defray travel expenses, while the two other programs provide "regrant" support to certain American institutions and organizations that then sponsor scholarly exchanges and fellowship programs with NEH funds.

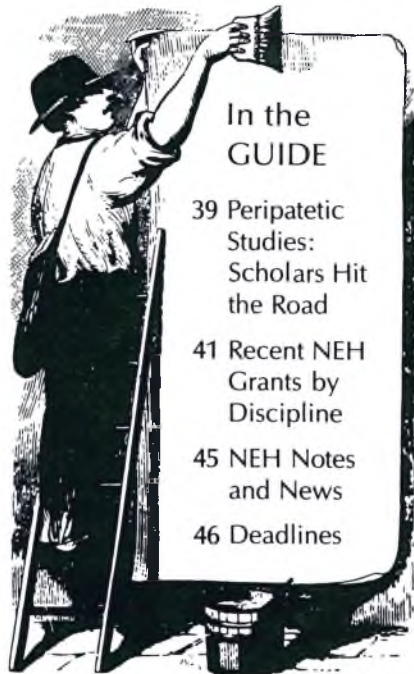
Darrel deChaby is a program specialist in the Conferences category of the Regrants for International Research Program in the Division of Research Programs.

These two regrant programs, Fellowships at Centers for Advanced Study and Regrants for International Research, are in the NEH Division of Research Programs.

Passage to India

Thomas M. Curley, whose field is English literature, last summer traveled to India to consult sources that were not available to him in this country. He visited the Victoria Memorial Hall in Calcutta for research on a biography of Sir Robert Chambers, the chief justice of the Supreme Court of British India under King George III and a close friend of Samuel Johnson.

Curley's forthcoming book, *Sir Robert Chambers: Law and Empire in the Age of Johnson*, documents the introduction of English common law to India. The Victoria Memorial Hall has exclusive possession of primary sources about Chambers, including his seventy-two notebooks kept between 1775 and 1798. They are the only extant daily record of the foundation of India's Supreme Court. The first three of these notebooks, crucial to Curley's study, are too fragile to be microfilmed and are available for study only in Calcutta.



PROPOSALS

DEADLINES

GRANTS

GUIDE



Travel to Collections

The Travel to Collections Program in the Division of Fellowships and Seminars is the NEH program that offers direct support to scholars, such as Curley, who must travel abroad to pursue their work.

The program provides a total of \$750 to defray travel expenses to archives and libraries in the United States and other countries. Applicants must demonstrate that their scholarly work cannot go forward without the use of resources in the collections they propose to visit.

Such assurance was given, for example, by Nima Dorjee and Barbara Lipton for their travel last summer to Sikkim. Lipton is director and Dorjee is Tibetan art consultant of the Jacques Marchais Center of Tibetan Art on Staten Island. They needed to work at the Sikkim Research Institute of Tibetology, where they could consult rare manuscripts, scholars, and lamas for their joint work, *A Catalog of a Museum Collection of Tibetan Art and Artifacts*, a record of the materials held by the Jacques Marchais Center. The Tibetan texts that Dorjee consulted included collections of *sadhanas*, or religious practices. Among the manuscripts was *Mi-Tra-Gua-Tsa*, a work consisting of *sadhanas* of 100 different deities, including the history and descriptions of each.

Scholars contemplating travel overseas are urged to contact the program well in advance. Applicants are also asked to contact the archives or libraries to be visited and to receive advance permission to use them before they apply for a Travel to Collections grant.

Centers for Advanced Study

The Endowment currently supports seven centers for advanced study in Jerusalem, Jordan, India, West Germany, Egypt, and Italy (Rome and Florence). Fellowships awarded by these centers range from six to twelve months and provide up to \$27,500. Because eligibility requirements and deadlines vary, applicants are encouraged to contact the center well in advance.

Philip J. King, of Boston College, traveled to the Albright Institute of Archaeological Research in Jerusalem during the first six months of 1986 under such a fellowship to work on completion of his book, *Archaeological Commentary on the Eighth Century Prophets: Amos, Hosea, and Micah*. King's project focuses on the material culture of Iron Age II (eighth century B.C.E.), which has come to light through archaeological excavations. "The project had to be done in Jerusalem because that is where the archaeology is being conducted," says King. His work also took him to the Institute of Archaeology of the Hebrew University, to the Albright Institute, and to

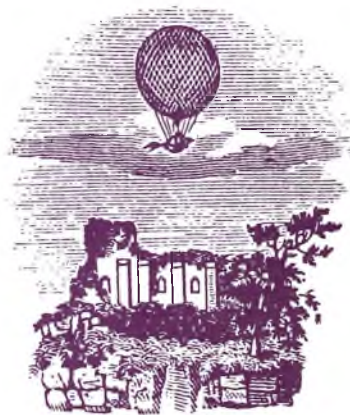
current excavations at the City of David, the Jewish Quarter, and the Temple Mount.

International Research

The Re-grants for International Research category at present supports four major international organizations. The International Research and Exchanges Board administers programs involving scholarly exchange with the Soviet Union and the countries of Eastern Europe. The National Academy of Sciences' Committee on Scholarly Communication with the People's Republic of China administers programs for travel and research in the People's Republic. The American Council of Learned Societies (ACLS) administers the International Travel Grant Program for American schools abroad. The joint committees of the ACLS and the Social Science Research Council (SSRC) support fellowships, workshops, and conferences in Africa, the Near and Middle East, Asia, South America, Europe, and China outside the People's Republic. Criteria and deadlines vary considerably.

Some Caveats and Suggestions

Applicants to any of these programs must be U.S. citizens, native residents of U.S. possessions, or foreign nationals who have resided in the United States for at least three years. No advanced degree or academic affiliation is necessary, but degree program candidates and those seeking support toward an advanced degree are not eligible. Projects must be in the humanities. Administrators at the regrant organizations can advise applicants on the humanities content of proposed work.



GRANT RECENT NEH AWARDS

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

Archaeology and Anthropology

Amherst College, MA; Deborah B. Gewertz: \$65,000. To complete a decade-long study of the Chambri people of Papua, New Guinea, who have weathered and survived an ecological and cultural crisis in their island society. **RO**

Boston U., MA; J. Wilson Myers: \$60,150 OR; \$5,000 FM. To print and catalogue 500 images selected from a larger collection of low-altitude aerial photographs of archaeological sites in Greece and Crete. **RC**

Carnegie Museum of Natural History, Pittsburgh, PA; David R. Watters: \$650,000 OR; \$250,000 FM. To implement a permanent exhibition about ancient Egypt exploring cultural continuity and cultural change with interpretive programs highlighting these concepts. **GM**

DeCordova and Dana Museum and Park, Lincoln, MA; Lisa W. Greenberg: \$24,340. To plan a temporary exhibition, catalogue, videotape, and educational programming on the narrative dimension in contemporary New England folk art. **GM**

East-West Center, Honolulu, HI; Geoffrey M. White: \$91,829. To study the impact of World War II on Pacific islanders based on written and oral sources and focusing on the continuing significance of the cultural encounters between the islanders and American soldiers. **RO**

Fordham U., Bronx, NY; Carol Laderman: \$50,000. To complete a book based on complete transcriptions of three healing rituals by Malay shamans, exploring the roles of these rituals as oral literature, dramatic performance, and native psychotherapy in Malay culture. **RO**

Harvard U., Cambridge, MA; C.C. Lamberg-Karlovsky: \$32,444. To document the Claflin Collection of ethnographic objects from the plains, the Southwest, and elsewhere in North America. **GM**

Human Relations Area Files, Inc., New Haven, CT; Timothy J. O'Leary: \$40,000. To produce a supplement to the fourth edition (1975) of the *Ethnographic Bibliography of North America*, the standard bibliographic resource on Eskimos and North American Indians. **RC**

Indiana U., Bloomington; Jerome R. Mintz: \$100,000 OR; \$10,000 FM. To support an anthropological study of how carnival rituals in Andalusia, Spain, help preserve continuity with one of the oldest cultural traditions in the Western world. **RO**

School of American Research, Santa Fe, NM; Douglas W. Schwartz: \$41,800 OR; \$18,600 FM. To provide postdoctoral fellowships in the humanities. **RA**

U. of Colorado, Boulder; Lawrence G. Desmond: \$41,919. To prepare a catalogue of photographs and tracings made by Augustus Le Plongeon in the 1870s and 1880s of Mayan archaeological sites in Yucatan, Mexico, and in Belize. **RT**

U. of Kansas, Lawrence; Barbara J. Michael: \$31,188. To plan a traveling exhibition and catalogue examining pastoral nomadism as an adaptive strategy, considering it as both activity and ideology, by focusing on the Baggara of the western Sudan. **GM**

U. of Minnesota, Minneapolis; Lyndel I. King: \$200,000. To implement a traveling exhibition, catalogue, and symposium on the traditional arts of Minnesota. **GM**

U. of Pennsylvania, Philadelphia; Robert H. Dyson: \$299,406. To implement an exhibition, publication, and programs examining the Dayaks of Borneo, including trade networks, domestic and ritual life, economics, and arts and crafts. **GM**

U. of South Carolina, Columbia; George D. Terry: \$41,138. To plan a traveling exhibition on the history of the alkaline-glazed stoneware tradition in South Carolina and its influence on southern folk pottery. **GM**

Arts—History and Criticism

Academy Foundation, Los Angeles, CA; Linda H. Mehr: \$85,884. To microfilm the Academy Foundation Library's Production and Biography files documenting the history of motion pictures since 1896. **PS**

Brockton Art Museum, MA; Elizabeth C. Haff: \$90,000. To support a traveling exhibition, catalogue, and educational programs examining the concepts of acculturation, diffusion, and social organization by focusing on architectural style in the southern United States and Liberia. **GM**

Center for African Art, NYC; Susan M. Vogel: \$211,325. To implement a traveling exhibition and catalogue that explore artistic and historical relationships revealed by objects sculpted by Africans for European use in the 15th and 16th centuries. **GM**

CUNY Research Foundation/Brooklyn College, NYC; Benito Ortolani: \$86,916 OR; \$5,000 FM. To further develop the *International Bibliography of the Theatre (IBT)* through compiling the entries for a 1985–86 volume and adding these entries to the existing data base. **RC**

CUNY Research Foundation/Graduate School and University Center, NYC; Barry S. Brook: \$89,968 OR; \$5,000 FM. To compile 11 extra issues of the *Repertoire International de Litterature Musicale's RILM Abstracts of Music Literature*, which will help RILM to achieve coverage of retrospective materials. **RC**

Ann H. Guest: \$19,295. To study the dance notation of Vaslav Nijinsky and the transcription of his choreographic notation of *L'Après-midi d'un Faune* into a more usable form. **RO**

High Museum of Art, Atlanta, GA; Paula Marlais Hancock: \$36,255. To implement a series of educational events to accompany the exhibition "The Machine Age in America, 1918–41" during its stay in Atlanta. **GM**

Indianapolis Museum of Art, IN; James J. Robinson: \$149,165 OR; \$40,000 FM. To implement a traveling exhibition, catalogue, and educational programs focusing on the aesthetic contributions and cultural milieu of Chinese women painters from the 14th through the early 20th centuries. **GM**

Jewish Museum, NYC; Vivian B. Mann: \$34,774. To plan a traveling exhibition, catalogue, and public programs examining the artistic and cultural

heritage of the Jews in Italy from antiquity through modern times. **GM**

Metropolitan Museum of Art, NYC; John K. Howat: \$67,847 OR; \$10,000 FM. To recatalogue the collection of the American Art Department in preparation for opening a study center featuring computerized information that will facilitate access and aid intensive research in the reserve collections. **RC**

NYC Department of Records and Information Services, NYC; Peter J. Mustardo: \$29,700. To conserve 1,000 drawings pertaining to the design and construction of Central Park and 61 other New York City parks, and to prepare a microfilm edition of these materials. **PS**

New York Public Library, NYC; Nancy M. Shawcross: \$50,000 OR; \$31,312 FM. To arrange and describe the musical scores, photographs, correspondence, and 280 linear feet of records from the archives of the American Ballet Theater. The collection will be available for research. **RC**

Oregon Art Institute, Portland; Dan L. Monroe: \$20,000. To plan for the reinstallation of the Rasmussen collection of northwest coast native American art in the Portland Art Museum. **GM**

Princeton U., NJ; Mary M. Schmidt: \$149,009. To produce by computer an index of more than 40 American art journals published during the 19th century. The index will provide citations for 40,000 articles. **RC**

Regents of the U. of Minnesota, Minneapolis; Frederick A. Cooper: \$80,228. To prepare illustrations for a comprehensive handbook of Greek architecture emphasizing construction methods. **RO**

Rice U., Houston, TX; Allen J. Matusow: \$65,000. To research and prepare a two-volume biography of the life, art, and times of George Cruikshank, one of the fathers of British caricature and a prominent illustrator and author of the 19th century. **RO**

SUNY Research Foundation/Albany, NY; K. Drew Hartzell, Jr.: \$60,000. To locate and catalogue music that appeared in English manuscript sources dated before the year 1200. A book catalogue will be compiled. **RC**

Spertus College of Judaica, Chicago, IL; Morris A. Fred: \$31,239. To plan a temporary traveling exhibition, catalogue, and related public programs that focus on the artistic achievements of Poland's Jewish community from the 17th through the early 20th centuries. **GM**

John T. Spike: \$76,556. To research and prepare three commentary volumes, 41–43, in *The Illustrated Bartsch* series. These volumes complete the revision of volume 19 of Adom von Bartsch's *Le Peintre Graveur*. **RT**

U. of Arizona, Tucson; John P. Wearing: \$124,809. To create three calendars of plays and players on the London stage covering the periods 1930–39, 1940–49, and 1950–59. These volumes will be part of a series of calendars extending from 1890 to the end of the 20th century. **RT**

U. of California, Berkeley; James H. Marrow: \$75,450. To research an illustrated and descriptive catalogue of 200 illuminated manuscripts written in the Netherlands and lower Rhineland during the late Middle Ages. The work will supersede an earlier catalogue. **RC**

U. of California, Los Angeles; Edith A. Tonelli: \$225,000. To implement a traveling exhibition, catalogue, and related programs demonstrating the iconographic power and intellectual subtlety of caricatures produced in France during the French Revolution. **GM**

U. of Cincinnati, OH; Lloyd C. Engelbrecht: \$78,110 OR; \$5,000 FM. To prepare a catalogue raisonné of the buildings designed by architect Henry C. Trost. **RT**

U. of Pittsburgh, PA; Deane L. Root: \$93,873 OR; \$5,000 FM. To catalogue the Foster Hall Collection of American Music Materials at the Stephen Foster Memorial, and to enter the cataloguing data into the national OCLC bibliographic data base. **RC**

U. of Wisconsin, Madison; Russell Panczenko: \$205,560. To implement a temporary exhibition, catalogue, and public programs exploring the development, design, and impact of Frank Lloyd Wright's architectural commissions in Madison, Wisconsin, from 1878 to 1959. **GM**

Walters Art Gallery, Baltimore, MD; Ellen R. Williams: \$167,054. To implement a temporary exhibition, technical studies in conservation, a catalogue, and related public programs that examine the art and culture of the Hellenistic Age (330–31 B.C.). **GM**

Classics

U. of California, Irvine; Theodore F. Brunner: \$353,874. To expand the *Thesaurus Linguae Graecae* data bank to cover the addition of late Greek and Byzantine texts and scholia. **RT**

U. of North Carolina, Chapel Hill; Laurence D. Stephens: \$65,956 OR; \$5,000 FM. To prepare the American contribution to three volumes of *L'Annee Philologique*, the annual international bibliography of classical studies. **RC**

History—Non-U.S.

American Jewish Archives, Cincinnati, OH; Abraham J. Peck: \$83,680 OR; \$20,000 FM. To process the World Jewish Congress Archives and the preparation of finding aids for the collection. The archives cover the Holocaust and the postwar development of world Jewry. **RC**

Appalachian State U., Boone, NC; Allen Wells: \$120,000. To study the politics and society in Yucatan before and during the Mexican Revolution, 1890–1915. **RO**

Associated Colleges of the Midwest, Chicago, IL; Elizabeth R. Hayford: \$58,399. To support a three-day conference at the Newberry Library on the teaching of history to undergraduates. **EH**

Peter W. M. Blayney: \$59,161. To work on *The London Printing Houses and Their Books*, which will provide a description of at least one copy of every book printed in London from 1592 to 1610 and identify the printer of every part of each book. **RT**

Central Missouri State U., Warrensburg; Charles David Rice: \$141,332. To conduct a four-week institute for 45 humanities teachers on "The 18th Century: An Age of Revolutions." **ES**

Maria deJong Ellis: \$83,413. To create a comprehensive handbook of Babylonian year names and the documents that bear those year names for the period 2000 B.C. to 1600 B.C. **RT**

Harvard U., Cambridge, MA; Rodney G. Dennis: \$82,211 OR; \$5,000 FM. To prepare the first volume of a catalogue of the early Western manuscripts in the Houghton Library of Harvard University. **RC**

Harvard U., Cambridge, MA; Alexander P. Kazhdan: \$273,675 OR; \$100,000 FM. To complete the *Oxford Dictionary of Byzantium*. **RT**

Harvard U., Cambridge, MA; Edward L. Keenan: \$170,467. To conduct a five-week institute on the history and culture of the Soviet Union. **ES**

Institute for Advanced Study, Princeton, NJ; Giles Constable: \$54,000 OR; \$42,000 FM. To provide

postdoctoral fellowships at the institute's School of Historical Studies. **RA**

Lutheran School of Theology at Chicago, IL; Arthur Voobus: \$30,000. To continue work on the preparation of research tools and reference works on manuscript sources for the history of the culture of the Syrian Orient. **RT**

Princeton U., NJ; Norman Itzkowitz: \$167,466. To conduct a five-week institute on the role of Islam in the 19th- and 20th-century Near East. **ES**

Princeton U., NJ; Denis C. Twitchett: \$130,000 OR; \$100,000 FM. To fund research and editorial expenses for continuing work on volumes 4, 5, and 6 and the beginning of work on volume 2 of the *Cambridge History of China*. **RO**

SUNY Research Foundation/Binghamton, NY; Paul E. Szarmach: \$147,913 OR; \$5,000 FM. To prepare a reference work on the sources used by Anglo-Saxon writers. **RT**

U. of Florida, Gainesville; Jerald T. Milanich: \$257,913. To implement a traveling exhibition that examines Spanish efforts to explore and colonize the southeastern United States and the native American responses to these efforts, 1492–1570. **GM**

U. of Illinois, Urbana, Champaign; Donald E. Crumney: \$150,000 OR; \$25,000 FM. To study the history of Ethiopian land control before 1913 in its social context. **RO**

U. of South Carolina, Columbia; Michael A. Hoffman: \$299,384. To implement a traveling exhibition, catalogue, and educational programs examining the origins of ancient Egyptian civilization and explaining how archaeology contributes to our knowledge of the ancient world. **GM**

U. of Wisconsin, Madison; R. Stephen Humphreys: \$120,000. To study the evolution of Islamic society in Aleppo and Damascus, two of the great medieval cities in the Middle East, from the beginning of the Islamic era (A.D. 640) until the 13th century. **RO**

Washington U., St. Louis, MO; J. H. Hexter: \$25,000 OR; \$25,000 FM. To plan, research, and publish a multivolume collaborative scholarly series on the history of modern freedom. **RO**

Yale U., New Haven, CT; Duncan Robinson: \$152,128. To conduct an institute on culture and society in Victorian Britain. **EH**

History—U.S.

American Antiquarian Society, Worcester, MA; John B. Hench: \$97,173 OR; \$15,000 FM. To conduct the third phase of the North American Imprints Program to catalogue all books and pamphlets printed before 1801 in the United States and Canada and integrate the records with the *British 18th-Century Short Title Catalogue*. **RC**

American U., Washington, DC; Alan M. Kraut: \$49,997. To study the history of immigration to the United States from 1880 to 1940. **RO**

Andover Historical Society, MA; Karen M. Herman: \$11,545. To develop a conceptual plan and exhibit design for the Amos Blanchard barn (1819) and the society's collection of tools and agricultural equipment. **GM**

Bethel College, North Newton, KS; John M. Janzen: \$56,796. To develop interpretive materials for a permanent exhibition on the Mennonites of the central plains, including slide and tape shows, workshops, publications, and new exhibition graphics. **GM**

Brooklyn Historical Society, NY; Ellen M. Snyder: \$75,000 OR; \$25,000 FM. To implement a permanent exhibition devoted to the history of Brooklyn by exploring such issues as urbanization, ethnicity, community identity, work, and leisure. **GM**

Brown U., Providence, RI; Thomas R. Adams: \$122,327 OR; \$81,373 FM. To prepare the two final volumes of *European Americana*, a six-volume chronological guide to writings on the Americas published in Europe, 1492–1750. **RC**

Ethan Allen Homestead Trust, Burlington, VT; Martha G. Ostrum: \$159,707. To implement a permanent exhibition and multimedia presenta-

tion exploring the life and times of Vermont hero and founding father, Ethan Allen. **GM**

Hagley Museum and Library, Wilmington, DE; Glenn Porter: \$88,300. To provide postdoctoral fellowships in business, economic, and technological history. **RA**

Henry Ford Museum and Greenfield Village, Dearborn, MI; Michael J. Ettema: \$37,100. To document a collection of 6,000 American lighting devices and identification of use of these domestic objects in historical programming. **GM**

Illinois State Museum, Springfield; Craig E. Colten: \$21,835. To plan a traveling exhibition interpreting the natural environment of the Illinois River valley and illustrating the various interactions of humans with the river system. **GM**

Los Angeles Public Library, CA; Carolyn Kozo: \$54,856 OR; \$27,428 FM. To catalogue and preserve 15,000 negatives from the library's collection of southern California photographs of the 1920s and 30s. A catalogue will be produced for reference use. **RC**

Louisiana State U., Baton Rouge; Sharon A. Hogan: \$201,780 OR; \$25,000 FM. To catalogue and microfilm newspapers in Louisiana repositories as part of the U.S. Newspaper Program. Some 2,300 titles will be entered into the OCLC/CONSER data base, and 7,200 reels of preservation microfilm produced. **PS**

Miami U., Oxford, OH; Michael O'Brien: \$62,000. To study the intellectual history of the antebellum South by examining the figures who constituted the Southern intelligentsia and the works they produced. A data base on these intellectuals is planned. **RO**

Montana State U., Bozeman; Kenneth W. Karsmizki: \$22,000. To plan a living history program to interpret the Tinsley Homestead, an original 1889 Montana homestead. **GM**

New York State Education Department, Albany; Thomas E. Mills: \$191,250. To microfilm selected historical documents relating to the social, legal, and economic development of New York from 1760 to 1860. **PS**

Panhandle-Plains Historical Museum, Canyon, TX; Bobby D. Weaver: \$173,975 OR; \$25,000 FM. To conduct a second stage of cataloguing newspapers in Texas repositories as part of the U.S. Newspaper Program. Records for 2,500 titles will be entered into the OCLC/CONSER data base. **PS**

Paul Revere Memorial Association, Boston, MA; Nina Zannieri: \$141,900. To implement an exhibition, catalogue, and lecture series that examines Paul Revere's business, family, and public life in relation to the social, political, and economic climates of his time. **GM**

Pennsylvania Historical and Museum Commission, Harrisburg; Robert M. Dructor: \$90,168 OR; \$10,000 FM. To arrange and describe 3,984 cubic feet of records of the Pennsylvania Railroad. The archives will be placed in series order, and records will be prepared and entered into the RLIN data base. **RC**

South Street Seaport Museum, NYC; Sally Yerkovich: \$14,819. To conduct a self-study to examine and evaluate the museum's existing educational offerings and to plan for strengthening interpretive exhibitions and public programs. **GM**

SPNEA, Boston, MA; Elizabeth Redmond: \$25,000. To document the collections of the Walter Gropius House in Lincoln, Massachusetts, and Beauport in Gloucester, Massachusetts, to develop more accurate interpretation and a wider range of public programs. **GM**

State Historical Society of Colorado, Denver; Anne Wainstein Bond: \$23,627. To plan a permanent exhibition, catalogue, and school programs examining the prehistory of Colorado from the earliest times until European contact. **GM**

State Historical Society of Iowa, Iowa City; Nancy E. Kraft: \$232,662 OR; \$169,400 FM. To catalogue and microfilm newspapers in Iowa as part of the U.S. Newspaper Program. Records for 6,500 titles will be entered into the OCLC/CONSER data

base, and titles from 78 Iowa counties will be preserved. **PS**

State Historical Society of North Dakota, Bismarck; Gerald G. Newborg: \$115,809 OR; \$100,000 FM. To catalogue 1,800 newspaper titles held in North Dakota repositories and to create 2,800 rolls of preservation microfilm of North Dakota titles important for research. **PS**

State Historical Society of Wisconsin, Madison; F. Gerald Ham: \$64,109 OR; \$5,000 FM. To arrange and describe 14 business history collections totaling 791 cubic feet. Archival inventories will be prepared for each collection and the information entered into the RLIN data base. **RC**

State Museum of Pennsylvania, Harrisburg; Carl R. Nold: \$100,000. To plan a comprehensive exhibition examining the history of Pennsylvania from European settlement to the present. **GM**

St. Louis Mercantile Library Association, MO; Charles F. Bryan, Jr.: \$70,586. To arrange, preserve, and describe the archival and manuscript collections of the St. Louis Mercantile Library Association. **RC**

Texas Historical Commission, Austin; Kit T. Neumann: \$47,007. To implement two interpretive skills seminars for museum and historical society personnel from 23 states. **GM**

U. of Connecticut, Storrs; Randall C. Jimerson: \$83,390 OR; \$5,000 FM. To appraise, accession, sample, arrange, and describe 2,500 cubic feet of records of the New York, New Haven, and Hartford Railroads. The collection will be available for research. **RC**

U. of Georgia, Athens; Barry B. Baker: \$417,441 OR; \$50,000 FM. To catalogue 3,900 newspaper titles held in Georgia repositories and microfilm 630 titles in urgent need of preservation, as part of the U.S. Newspaper Program. **PS**

U. of Kansas, Lawrence; Donna P. Koepp: \$80,020. To preserve the 12,000 historical maps contained in the *United States Congressional Serial Set*. **PS**

U. of Kentucky Research Foundation, Lexington; Paul A. Willis: \$274,942. To complete the cataloging of 5,590 newspaper titles held in Kentucky repositories and create 1,550 reels of preservation microfilms of selected titles, as part of the U.S. Newspaper Program. **PS**

U. of Missouri, Kansas City; Ted P. Sheldon: \$12,284. To plan for Missouri's participation in the U.S. Newspaper Program. **PS**

Vermont Historical Society, Montpelier; Reidun D. Nuquist: \$19,264. To organize and catalogue the society's broadside collection, which consists of approximately 7,500 items, including posters, flyers, announcements, and advertisements. A user's guide will be prepared. **RC**

Vermont State Archives, Montpelier; D. Gregory Sanford: \$63,099. To complete preservation microfilming of the Stevens Papers, jointly owned by the Vermont State Archives and the New York State Library. The papers encompass Vermont history from 1700 to 1860. **PS**

Washington State Library, Olympia; Jeanne E. Engerman: \$165,143 OR; \$56,000 FM. To catalogue and microfilm newspapers in repositories in Washington as part of the U.S. Newspaper Program. Approximately 2,000 titles will be entered into the OCLC library data base. **PS**

Wyoming Archives, Museums and Historical Dept., Cheyenne; James Q. Donahue: \$51,224. To arrange, describe, and prepare finding aids for the records of the Wyoming territorial and state engineers, 1869–1966. The records include information on land and water policy development in the West. **RC**

Interdisciplinary

African Studies Association, Los Angeles, CA; Joseph J. Lauer: \$19,208. To prepare a bibliography of post-1974 American and Canadian doctoral dissertations and masters' theses about Af-

rica, which supplements an earlier work covering 1886–1974. **RC**

Afro-American Historical and Cultural Museum, Philadelphia, PA; Nannette Clark: \$36,800. To document 200,000 photographs and negatives that record 40 years of the social, cultural, and political history of blacks in Philadelphia. **GM**

Alaska State Museum, Juneau; Thomas D. Lonner: \$26,322. To plan for a three-year exhibition on Tlingit ceremonial art, "Many Worlds and Many Meanings: The Crest Art of Klukwan." **GM**

American Antiquarian Society, Worcester, MA; John B. Hench: \$58,000. To provide postdoctoral fellowships in the humanities. **RA**

American Institute for Conservation of Historical/Artistic Works, Washington, DC; Ann B. Craddock: \$56,785. To complete an expanded version of the *Paper Conservation Catalog*, a reference manual that provides information on conservation treatments and associated subjects relating to historical and art materials on paper. **PS**

American Academy in Rome, NYC; Russell T. Scott: \$62,100. To provide postdoctoral fellowships in the humanities. **RA**

American Council of Learned Societies, NYC; Jason H. Parker: \$95,000. To conduct two research planning conferences addressing selected topics in humanities scholarship on China. **RI**

American Research Center in Egypt, NYC; Terence Walz: \$77,000. To provide postdoctoral fellows in Egyptology and Islamic studies. **RA**

American Schools of Oriental Research, Philadelphia, PA; David W. McCreery: \$29,500. To provide postdoctoral fellowships in archaeology and related subjects at the American Center of Oriental Research, Amman, Jordan. **RA**

American Schools of Oriental Research, Philadelphia, PA; Seymour Gitin: \$29,500. To provide postdoctoral fellowships in archaeology and related subjects at the Albright Institute of Archaeological Research, Jerusalem. **RA**

Asia Society, Inc., NYC; Andrew Pekarik: \$200,000. To implement a traveling exhibition focusing on works associated with a group of scholar-artists who were at the center of the Chinese art world in the final years of the Ming Dynasty. **GM**

Brown U., Providence, RI; Ernest S. Frerichs: \$152,000. To conduct a summer institute and a follow-up conference on the study of formative Judaism (1st through 7th centuries). **EH**

Cambridge U. Press, NYC; Frank S. Smith: \$9,970. To support editorial expenses for preparation of two volumes of the *Cambridge History of the Native Peoples of the Americas*. **RO**

Case Western Reserve U., Cleveland, OH; Alan J. Rocke: \$45,384. To study the history of chemistry through an analysis of the opposition of Hermann Kolbe, 1818–84, to structural theories of organic chemistry. **RH**

Columbia U., NYC; Roberta Martin: \$168,876. To conduct two summer institutes on comparative approaches using Asian materials to enrich core curriculum courses in world literature and Western or world history. **EH**

Conservation Center for Art and Historic Artifacts, Philadelphia, PA; Lois O. Price: \$11,028 OR; \$3,000 FM. To conduct a preservation survey and consultation activities for a three-year period for institutions in the mid-Atlantic states. **PS**

CUNY Research Foundation/John Jay College, NYC; Gerald Markowitz: \$71,000 OR; \$10,000 FM. To conduct a study of the history of public health in the United States, focusing on the emergence of the field of occupational safety and health in the 20th century. **RH**

Samuel H. Dresner: \$25,000 OR; \$65,000 FM. To research and write a comprehensive biography of Abraham Joshua Heschel, one of the most important Jewish religious philosophers and social reformers of 20th-century America. **RO**

Elmira College, NY; Darryl Baskin: \$114,445. To conduct a four-week institute on social history, "Individualism and Commitment in American Life." **ES**

Harvard U., Cambridge, MA; A. I. Sabra: \$53,280. To complete a critical study of medieval Islamic science, considering the appropriation, assimilation, and eventual fading of Greek science in Islamic culture. **RH**

Harvard U., Cambridge, MA; John T. Edsall: \$18,384. To study the history of biochemistry from the early 19th to 20th century tracing ideas of the respiratory function of blood. **RH**

Indiana U., Bloomington; Ann G. Carmichael: \$83,000. To study mortality in the city of Milan from 1450 to 1600 in order to establish the identity and prevalence of endemic and epidemic diseases in Europe during this period of contact with the New World. **RH**

Indiana U., Bloomington; Richard S. Westfall: \$74,505. To conduct a study of the social dimension of the emergence of modern science, focusing on the financial support of a community of scientists during the scientific revolution in the 17th century. **RH**

Institute for Advanced Study, Princeton, NJ; Joan W. Scott: \$54,000 OR; \$49,000 FM. To provide postdoctoral fellowships in the humanities. **RA**

International Folk Art Foundation, Santa Fe, NM; Marsha C. Bol: \$228,268. To implement an exhibition, catalogue, and educational programs on the Mexican mask from the period of the Spanish conquest to the present. **GM**

International Museum of Photography, Rochester, NY; Andrew H. Eskind: \$60,325 OR; \$5,000 FM. To expand and update the *Index to American Photographic Collections* and to enhance access to the information through electronic and print media. **RC**

Japanese American National Museum, Los Angeles, CA; Nancy K. Araki: \$39,690. To plan exhibitions that explore Japanese-American experiences in the United States. **GM**

Jewish Theological Seminary of America, NYC; Neil Danzig: \$72,580 OR; \$34,000 FM. To catalogue 40,000 manuscript items from the old Cairo synagogue, including a classified listing of all items and a detailed catalogue of 8,000 fragments relating to Jewish culture in the 10th through the 13th century. **RC**

Kalamazoo College, MI; David S. Scarrow: \$100,134. To conduct a four-week institute on Tocqueville in America. **ES**

Laser Institute of America, Toledo, OH; Joan Lisa Bromberg: \$28,000 OR; \$5,000 FM. To support a portion of a larger, six-year historical project on the development of masers and lasers in the United States. This portion will examine the social, political, and institutional characteristics of this development. **RH**

Museum of Contemporary Art, Los Angeles, CA; Elizabeth A. T. Smith: \$357,382. To implement an exhibition, catalogue, and educational programs with a multidisciplinary view of a Los Angeles-based project that generated modernist designs for American family homes between 1945 and 1966. **GM**

National Humanities Center, Research Triangle Park, NC; Charles Blitzer: \$127,000 OR; \$122,000 FM. To provide postdoctoral fellowships in the humanities. **RA**

New York Public Library, NYC; Howard Dodson: \$81,595. To implement an exhibition, catalogue, and public programs examining the life and times of Marcus Garvey. **GM**

Newberry Library, Chicago, IL; Richard H. Brown: \$90,000 OR; \$27,500 FM. To provide postdoctoral fellowships in the humanities. **RA**

Newberry Library, Chicago, IL; David J. Buisseret: \$292,139. To provide two summer institutes, fellowships, and occasional publications on the reciprocal effects of the contacts between Europe and America (1400–1650). **EH**

Riley County Historical Society, Manhattan, KS; Julia T. Lee: \$14,156. To document and catalogue 500 photographs of downtown Manhattan, Kansas, 1855–1986. **GM**

Rochester Institute of Technology, NY; James M.

Reilly: \$98,798. To research the effectiveness of selenium treatment in prolonging the storage life of silver gelatin microfilm. This treatment promises to protect microfilm against oxidation, which can make parts of the text illegible. **PS**

Rutgers U., New Brunswick, NJ; Reese V. Jenkins: \$110,000. To prepare selective microfilm and print editions of papers of Thomas A. Edison. **RE**
Saint John's College, Annapolis, MD; Harvey M. Flaumenhaft: \$65,662. To prepare guided studies of historic scientific texts in geometry and astronomy that will make these works accessible to a wider body of scholars. **RH**

Society of American Archivists, Chicago, IL; Donn C. Neal: \$111,461. To support the Society of American Archivists Preservation Program, which includes two conservation workshops, ten institutional consultancies, and a comprehensive evaluation of previous workshops and consultancies. **PS**

Society of American Archivists, Chicago, IL; Donn C. Neal: \$145,757. To provide a program of education and professional development among archivists through workshops on archival standards and publications. **RC**

South Carolina State Museum, Columbia; Lise C. Swenson: \$25,000. To plan two exhibitions, publications, and related public programs that focus on federally funded New Deal art projects in South Carolina from 1934 through 1942. **GM**

Stanford U., CA; Barbara Gelpi: \$110,000. To prepare an annotated bibliography of British women's autobiographies that were written or published between 1790 and 1950. **RC**

Tufts U., Medford, MA; Philip G. Mirowski: \$78,000. To study the rhetoric of economics in the 19th century in order to understand the attempt to make economics a mathematical science. **RH**

U. of Arizona, Tucson; Bruce E. Hilpert: \$58,635. To plan a permanent exhibition on the native American peoples of the Southwest. **GM**

U. of California, Berkeley; Nelson H. H. Graburn: \$75,082. To plan a traveling exhibition that examines changes in 18th- and 19th-century Alaskan native art and material culture as a result of foreign trade contact. **GM**

U. of California, Berkeley; David G. Johnson: \$200,000 OR; \$100,000 FM. To support an interdisciplinary project to open up the field of Chinese popular culture studies, focusing on regional opera and local cults, and comprising a colloquium, workshops, source materials, and publication of a sourcebook. **RO**

U. of California, Los Angeles; Kathryn K. Sklar: \$41,997. To conduct a conference on graduate training in the history of American women. **EH**

U. of Hawaii at Manoa, Honolulu; Rachel Laudan: \$99,900 OR; \$40,000 FM. To study the changing views of science and its role in society as evidenced by histories of science, most of which were written by scientists from 1750 to 1914. **RH**

U. of Illinois, Urbana; Marianna Tax Choldin: \$101,404. To conduct a three-year series of workshops on East European and Russian culture. **EH**

U. of Illinois, Urbana; Roger G. Clark: \$26,031. To plan a preservation microfilming program among the member libraries of the Committee on Institutional Cooperation, a consortium of 11 major research institutions in the Midwest. **PS**

U. of Illinois, Urbana; Charles C. Stewart: \$63,225. To microfilm a major Arabic manuscript collection, the private Shaikh Sidiyya library in Boutilimit, Mauritania. The University of Illinois Archives will provide access to the filmed collection. **RC**

U. of Massachusetts, Boston; Diane B. Paul: \$93,000. To study the history of clinical genetics, tracing the social origins of this field in the United States, Great Britain, and the Scandinavian countries. **RH**

U. of Pennsylvania, Philadelphia; Arnold Thackray: \$67,458. To study the history of the intense research program to produce synthetic rubber in the United States during World War II. **RH**

U. of Pennsylvania, Philadelphia; Timothy R. Tomlinson: \$37,400. To implement a symposium, the publication of proceedings, and a lecture series examining the Victorian garden as a reflection of the historic, scientific, and aesthetic pursuits of that era. **GM**

U. of South Carolina, Columbia; George D. Terry: \$79,860. To implement educational programming for "Row upon Row," the traveling exhibition of Afro-American basketry from the South Carolina low country. **GM**

U. of Washington, Seattle; Robin K. Wright: \$24,272. To recatalogue the museum's ethnological collection of southern Northwest Coast Indian materials on a computerized data-base system, photographing all objects and publishing a catalogue. **GM**

Vanderbilt U., Nashville, TN; Paula A. Covington: \$63,726. To compile an interdisciplinary research guide to Latin America and the Caribbean. The guide will include essays on research trends and methodologies, an annotated bibliography, and a list of collections. **RC**

Washington U., St. Louis, MO; John W. Bennett: \$73,247. To complete a multivolume project on the culture and history of the northern Great Plains from 1860 to the present. **RO**

Language and Linguistics

Bowdoin College, Brunswick, ME; John W. Ambrose, Jr.: \$144,831. To conduct a four-week summer institute on ancient Greece and the culture of fifth century B.C. Greek civilization. **ES**

Brent D. Galloway: \$55,000. To complete dictionaries of Upriver Halkomelem and Nooksack, two central coast Salish languages of Washington and British Columbia. **RT**

Harvard U., Cambridge, MA; Louise George Clubb: \$85,000. To provide postdoctoral fellowships in Italian Renaissance studies. **RA**

Wolf Leslau: \$27,500. To complete a handbook of the Semitic Ethiopian languages that will include grammatical outlines of eight languages and their dialects. **RT**

Lushootseed Research, Seattle, WA; Thomas M. Hess: \$67,306. To complete a dictionary of Lushootseed, a native American language of the Salish family spoken in the Puget Sound area of Washington. **RT**

Texas Christian U., Fort Worth; Winifred B. Horner: \$43,115. To compile an annotated bibliography of student lecture notes from rhetoric courses taught in four late 18th- and 19th-century Scottish universities. **RC**

U. of California, Berkeley; James A. Matisoff: \$147,000. To prepare an etymological dictionary and thesaurus of the Sino-Tibetan languages. **RT**

U. of California, Santa Barbara; Charles N. Li: \$83,766. To prepare a functional reference grammar of the Hmong language. **RT**

U. of Colorado, Boulder; Allan Taylor: \$74,810 OR; \$5,000 FM. To complete a dictionary of Gros Ventre (or Atsina), a native American language of the Algonquian family spoken on the western Great Plains. **RT**

U. of Hawaii, Honolulu; Donald M. Topping: \$134,771 OR; \$10,000 FM. To complete a dictionary of Tillamook, a native American language of the Salish family, and additional fieldwork for a data base of Thompson River, a related Salish language. **RT**

U. of Nevada, Reno; William A. Douglass: \$70,395 OR; \$20,000 FM. To complete volume 2 of a Basque-English/English-Basque dictionary. **RT**

U. of North Carolina, Chapel Hill; George Kane: \$102,321 OR; \$5,000 FM. To prepare a consolidated glossary for the three versions of the 14th-century poem *Piers Plowman*, and a descriptive grammar of its language. **RT**

U. of Pennsylvania, Philadelphia; Erle V. Leichty: \$101,929 OR; \$15,000 FM. To prepare a comput-

erized catalogue of the 30,000 Mesopotamian cuneiform tablets housed in the university museum. They cover 2,000 years, including the Sumerian, Akkadian, Kassite, and Assyrian civilizations. **RC**

U. of Pennsylvania, Philadelphia; Albert L. Lloyd: \$149,385 OR; \$15,000 FM. To work on the *Etymological Dictionary of Old High German*. **RT**
U. of Wisconsin, Madison; Frederic G. Cassidy: \$690,100. To work on volume 2 of the *Dictionary of American Regional English*. **RT**

U. of Wisconsin, Madison; Lloyd A. Kasten: \$266,959 OR; \$35,000 FM. To work on the *Dictionary of the Old Spanish Language*. **RT**

Literature

Auburn U., Auburn University, AL; A. Douglas Alley: \$320,424. To conduct a four-week institute for 45 secondary-school English teachers who will study the principles of literary criticism and apply them to a select number of literary works. **ES**

Barnard College, NYC; Christopher C. Baswell: \$26,000. To prepare the section dealing with 11th- and 12th-century commentaries on the works of Virgil for the *Catalogus Translationum et Commentariorum*, research catalogues that describe translations of ancient classics. **RT**

Dallas Institute of Humanities and Culture, TX; Louise S. Cowan: \$35,000 OR; \$25,000 FM. To conduct a four-week institute on tragedy and comedy. **ES**

Linda K. Hughes: \$85,000. To conduct a collaborative study of 15 works of fiction and poetry originally published in serial form in 19th-century England, drawing on reviewer and reader responses in the periodicals of the time. **RO**

Isidore Silver: \$55,000. To study the philosophic thought of the French Renaissance poet Pierre de Ronsard. **RO**

Stanford U., CA; Rachel Jacoff: \$170,000. To conduct a six-week institute providing textual and background study of the *Divine Comedy* for non-specialist undergraduate teachers of Dante. **EH**
U. of Iowa, Iowa City; Steven R. Ungar: \$175,000. To support a collaborative study of French culture from the start of World War I through the end of World War II, focusing on literature and film. **RO**

U. of Texas, Austin; Bernth Olof Lindfors: \$14,133. To continue and complete an international bibliography of criticism of black African literature in English. It will cover criticism published in 1982-86 and supplement two earlier volumes covering 1936-81. **RC**

Vanderbilt U., Nashville, TN; Enrique C. Pupo-Walker: \$150,000 OR; \$25,000 FM. To complete a collaborative, multivolume scholarly study of the history of Latin American literature, intended to replace or complement earlier outdated or fragmentary studies. **RO**

Wellesley College, MA; Jean H. Slingerland: \$24,519. To produce a cumulative index as the last volume of the *Wellesley Index to Victorian Periodicals*. The index describes the contents of 19th-century British, Scottish, and Irish monthlies and quarterlies. **RC**

Philosophy

Saint John's U., Collegeville, MN; Eugene Garver: \$154,621. To conduct a summer institute on Aristotle's major works. **EH**

Texas A&M Research Foundation, College Station; Larry A. Hickman: \$38,000. To study the subject of technology in the writings of John Dewey, 1859-1952, in order to explicate and analyze Dewey's philosophy of technology. **RH**

U. of Chicago, IL; Daniel E. Garber: \$103,363. To prepare the one-volume *Cambridge History of Seventeenth-Century Philosophy*. **RO**

Religion

American Theological Library Association, Chicago, IL; Erica Treesh: \$114,749 OR; \$10,000 FM. To compile a retrospective index to *Religion Index II*, covering multiauthor works published from 1976 to 1980. The work will be published in two volumes and will be available in the religion data base. **RC**
Bettye T. Chambers: \$34,902. To compile a bibliography of all French-language editions of the Bible published in 1600-99, which will continue the applicant's previously published bibliography covering the 15th and 16th centuries. **RC**
Graduate Theological Union, Berkeley, CA; Mark K. Juergensmeyer: \$300,784. To support the second phase of a collaborative project with Harvard University and the University of Chicago on the role of religious studies in the liberal arts and general education curricula. **EH**

Social Science

Harvard U., Cambridge, MA; Roger E. Stoddard: \$30,000. To complete the revised edition of Pollard and Redgrave's *Short Title Catalogue of English Printed Books to 1640* and compilation of a computerized index of printers and publishers. **RC**
Middlebury College, VT; Richard H. Dollase: \$59,785. To conduct a conference to address issues in undergraduate teacher education in the humanities. **EH**
U. of Wisconsin, Madison; William M. Denevan: \$100,000 OR; \$35,000 FM. To research and write three volumes on native American agriculture in the Americas at the time of European contact. **RO**
Williams College, Williamstown, MA; Robert Jackall: \$90,000 OR; \$5,000 FM. To support a collaborative study on the role of public relations and advertising professionals in the public's perceptions of reality. **RO**

Capital letters following each grant amount have the following meanings: FM (Federal Match); OR (Outright Funds). Capital letters following each grant show the division and the program through which the grant was made.

DIVISION OF EDUCATION PROGRAMS

- EB** Central Disciplines in Undergraduate Education
- EK** Improving Introductory Courses
- EL** Promoting Excellence in a Field
- EM** Fostering Coherence Throughout an Institution
- ES** Humanities Instruction in Elementary and Secondary Schools
- EH** Exemplary Projects in Undergraduate and Graduate Education
- EG** Humanities Programs for Nontraditional Learners

DIVISION OF GENERAL PROGRAMS

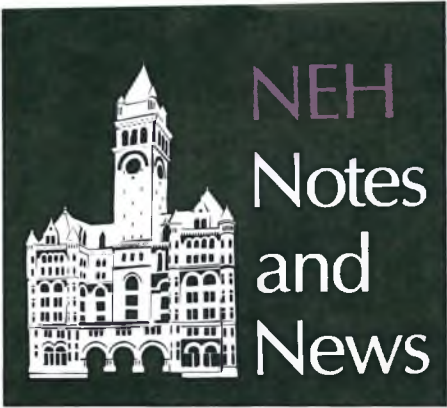
- GN** Humanities Projects in Media
- GM** Humanities Projects in Museums and Historical Organizations
- GP** Public Humanities Projects
- GL** Humanities Programs in Libraries

OFFICE OF PRESERVATION

- PS** Preservation
- PS** U.S. Newspaper Program

DIVISION OF RESEARCH PROGRAMS

- RO** Interpretive Research Projects
- RX** Conferences
- RH** Humanities, Science and Technology
- RP** Publication Subvention
- RA** Centers for Advanced Study
- RI** Regrants for International Research
- RT** Tools
- RE** Editions
- RL** Translations
- RC** Access



Teacher-Scholar Program Funds Sabbaticals

In partnership with a fund established by DeWitt Wallace, founder of *Reader's Digest*, NEH has initiated a new Teacher-Scholar Program to provide elementary and secondary school teachers with opportunities to enrich their knowledge of history, literature, foreign languages, and other humanities disciplines. The program, under the Division of Education Programs, supports sabbatical leave for full-time education or independent study in the humanities. Teachers will receive stipends equivalent to their academic-year salaries.

The program allows for one award in each state, the District of Columbia, Puerto Rico, and the U.S. Virgin Islands.

NEH Establishes History Center

In October, the NEH announced plans to support a new center to study the way history is taught and learned in our nation's elementary and secondary schools. Addressing the concerns ex-

pressed in the Chairman's report *American Memory*, the NEH will provide up to \$500,000 per year to support the center. Educational institutions and other nonprofit organizations with the organizational capability to conduct educational research are encouraged to apply.

In addition to collecting and evaluating data on history instruction in elementary and secondary schools, the new center will help identify the most effective teaching methods; evaluate history textbooks and supplemental materials currently in classroom use; evaluate the training and continuing education of teachers; and provide leadership by encouraging the use of this information to improve the teaching of history in U.S. public and private schools.

The Division of Education Programs will administer the cooperative agreement, which will enable the Endowment and the center to work together in designing particular projects and in disseminating research findings.

General Programs Welcomes Archives

In order to encourage archives to submit applications, the Humanities Projects in Libraries Program of the Division of General Programs has been renamed. Although the program has always accepted applications from archives and the eligibility requirements will not change, the new program—Humanities Projects in Libraries and Archives—will emphasize the Endowment's desire to receive more proposals from archives.

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DEADLINES

Area code for all telephone numbers is 202.

Deadlines

For projects
beginning

Division of Education Programs—*Jerry L. Martin, Director 786-0373*

Higher Education in the Humanities—*Lyn Maxwell White, Barbara Ashbrook, Elizabeth Welles, Thomas Adams, Frank Frankfort 786-0380*

April 1, 1988

October 1988

Elementary and Secondary Education in the Humanities—*Linda Spoerl, Stephanie Quinn Katz, Jayme A. Sokolow, Thomas Gregory Ward 786-0377*

May 16, 1988

January 1989

High School Humanities Institutes at Historically Black Colleges and Universities—*Jayme A. Sokolow 786-0377*

March 15, 1988

September 1988

Faculty Humanities Institutes at Historically Black Colleges and Universities—*Lyn Maxwell White 786-0380*

March 15, 1988

September 1988

Division of Fellowships and Seminars—*Guinevere L. Griest, Director 786-0458*

Fellowships for University Teachers—*Maben D. Herring 786-0466*

June 1, 1988

January 1, 1989

Fellowships for College Teachers and Independent Scholars—*Karen Fuglie 786-0466*

June 1, 1988

January 1, 1989

Fellowships on the Foundations of American Society—*Maben D. Herring, Karen Fuglie 786-0466*

June 1, 1988

January 1, 1989

Summer Stipends—*Joseph B. Neville 786-0466*

October 1, 1988

May 1, 1989

Travel to Collections—*Kathleen Mitchell 786-0463*

January 15, 1988

June 1, 1988

Faculty Graduate Study Program for Historically Black Colleges and Universities—*Beatrice Stith Clark, Maben D. Herring 786-0466*

March 15, 1988

September 1, 1989

Younger Scholars—*Leon Bramson 786-0463*

November 1, 1988

May 1, 1989

Summer Seminars for College Teachers—*Kenneth Kolson 786-0463*

Participants

March 1, 1988

Summer 1988

Directors

March 1, 1988

Summer 1989

Summer Seminars for School Teachers—*Michael Hall 786-0463*

Participants

March 1, 1988

Summer 1988

Directors

April 1, 1988

Summer 1988

Guidelines are available from the Office of Publications and Public Affairs two months in advance of the application deadlines.
Telecommunications device for the deaf: 786-0282.

DEADLINES

Area code for all telephone numbers is 202.

	Deadlines	For projects beginning
Division of General Programs —Donald Gibson, Director 786-0267		
Humanities Projects in Media—James Dougherty 786-0278	March 18, 1988	October 1, 1988
Humanities Projects in Museums and Historical Organizations—Marsha Semmel 786-0284	June 10, 1988	January 1, 1989
Public Humanities Projects—Wilsonia Cherry 786-0271	March 18, 1988	October 1, 1988
Humanities Projects in Libraries—Thomas Phelps 786-0271	March 18, 1988	October 1, 1988
Division of Research Programs —Richard Ekman, Director 786-0200		
Texts —Margot Backas 786-0207		
Editions—Kathy Fuller 786-0207	June 1, 1988	April 1, 1989
Translations—Martha Chomiak 786-0207	June 1, 1988	April 1, 1989
Publication Subvention—Margot Backas 786-0207	April 1, 1988	October 1, 1988
Reference Materials —Charles Meyers 786-0358		
Tools—Helen Aguera 786-0358	November 1, 1988	July 1, 1989
Access—Jane Rosenberg 786-0358	November 1, 1988	July 1, 1989
Interpretive Research —Dorothy Wartenberg 786-0210		
Projects—David Wise 786-0210	October 1, 1988	July 1, 1989
Humanities, Science and Technology—Daniel Jones 786-0210	October 1, 1988	July 1, 1989
Regrants —Crale Hopkins 786-0204		
Conferences—Crale Hopkins 786-0204	February 15, 1988	October 1, 1988
Centers for Advanced Study—David Coder 786-0204	December 1, 1988	July 1, 1989
Regrants for International Research—David Coder 786-0204	March 15, 1988	January 1, 1989
Regrants in Selected Areas—David Coder 786-0204	March 15, 1988	January 1, 1989
Division of State Programs —Marjorie A. Berlincourt, Director 786-0254		
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.		
Office of Challenge Grants —Harold Cannon, Director 786-0361	May 1, 1988	December 1, 1988
Office of Preservation —George F. Farr, Jr., Senior Preservation Officer 786-0570		
Preservation—George F. Farr, Jr. 786-0570	June 1, 1988	January 1, 1989
U.S. Newspaper Program—Jeffrey Field 786-0570	June 1, 1988	January 1, 1989

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