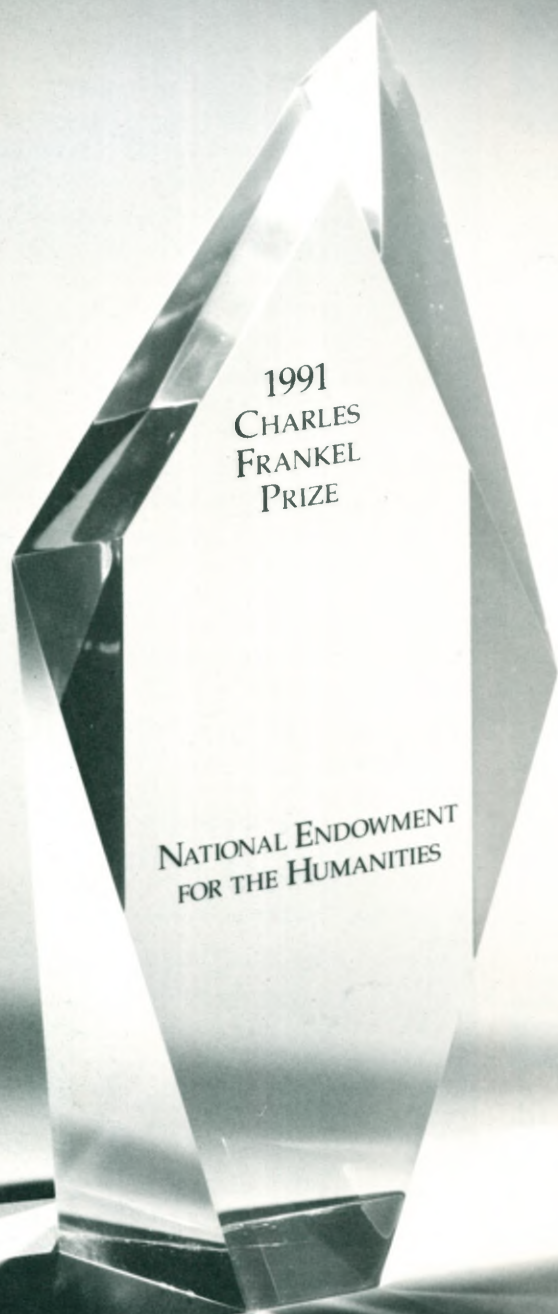


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The newly designed Frankel Prize by sculptor Jeffrey Bigelow. (Photo by Gary D. Landsman)

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EDITOR'S NOTE

The Frankel Awards

For the third year the National Endowment for the Humanities is bestowing the Charles Frankel Prize, given to individuals for their achievements in bringing the humanities to a large public audience.

In keeping with the occasion, we have a resplendent new trophy by sculptor Jeffrey Bigelow. Its multifacetedness evokes something of the complexity of the humanities themselves. For Charles Frankel, the man for whom the trophy is named, the nature of the humanities was a lifelong philosophical concern. He probed for what he called "connectedness"—the relationship of literature, history, and the other disciplines to the rest of human experience.

Frankel delighted in the essential questions: "What images of human possibility will American society put before its members? What standards will it suggest to them as befitting the dignity of the human spirit? What decent balance among human employments will it exhibit? Will it speak to them only of success and celebrity and the quick fix that makes them happy, or will it find a place for grace, elegance, nobility, and a sense of connection with the human adventure?"

Frankel refined and redefined his terms over the years. "The humanities are not, except incidentally," he wrote, "the repositories of an art's or a profession's techniques for doing things successfully; nor is it their business directly to write poems or fight battles or legislate for society. They do their work at another level. They are the disciplines that comment on and appraise such activities, that reflect on their meaning and seek to clarify the standards by which they should be judged."

He advocated a role for the humanist as citizen, and he followed his own advice. A professor of philosophy for forty years at Columbia University in New York, Frankel served for a time as an assistant secretary of state for educational and cultural affairs. Later he became the first president of the National Humanities Center in North Carolina.

Frankel's ideal, the person of letters involved in the larger world, is a recurring theme in this issue of *Humanities*. December is the 200th anniversary of the ratification of the Bill of Rights, and historian Robert Rutland recalls for us the intellectual and political battle that raged over what was to become the first ten amendments to the Constitution. Freedom of speech, freedom of religion, the right of the people peaceably to assemble, the right of the people to be secure in their persons . . . The sentiments were lofty; they echo to the present day. And one place they reverberated—in a different setting and half a world away—is described by Joseph Troncale, an NEH visiting professor who found himself in Moscow as the political ground began shifting.

—Mary Lou Beatty

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Historian C. Vann Woodward

Freedom on American campuses was the topic when Endowment Chairman Lynne V. Cheney met recently with C. Vann Woodward, Pulitzer Prize-winning historian and professor emeritus at Yale.

Lynne V. Cheney: I thought we might begin by talking about your article in the *New York Review of Books* [July 18, 1991]. It was a review of Dinesh D'Souza's latest book, at least that's where it began, and it certainly attracted a great deal of notice. In it you say that freedom is under attack in our universities.

C. Vann Woodward: Yes, more than usual, I think. Freedom always has trouble in being defended correctly, but I think there are special problems now because the faculties are divided, feeling is divided, and there's a good deal of anxiety about defending people. And, therefore, there are voluntary silencing and rules enforcing silence. That's not freedom.

Cheney: Is there a central thrust that

motivates this new attack that you perceive? You know, you've talked before about McCarthyism in the fifties, where the central thrust came from outside the academy. It came from people, cold warriors, I suppose you might call them, who were concerned about. . .

Woodward: Demagogues, too, and not primarily from the universities, either from the administration or the students. I think, on the other hand, in the sixties the leading element in the movement to limit freedom was students primarily. There were some faculty joining in. And in the present movement I think if you have to pick one element it's faculty. Students, of course, are their clients and they take sides; but predominantly it's faculty, and faculty who are speaking for, quote, "minorities"—groups, interests, sometimes ideologies.

Cheney: And their purpose is to achieve social justice, or that's how they sometimes say it.

Woodward: There are varying pur-

poses, and I don't say that they're discreditable at all. You know, we're stuck with this sentence that proclaimed our national origin, the self-evident truth that all men are created equal. Well, you can interpret that a lot of ways. Part of it is the movement for justice, for equality, giving the neglected a voice. How can you . . .
(pause)

Cheney: How can you object to this?

Woodward: Yes. It's, of course, a matter of degree. If the leaders of the movement resort to absurdity and nonsense in their claims for various causes, one has to speak out. And if that offends people, it's just too bad. I don't think the university is a paternalistic organization or a philanthropic one. It's not a club. It doesn't try to promote good fellowship and amity, although those are important values.

Cheney: What is the purpose of the university?

Woodward: Well, it can be variously described, of course. One way—I put it in a report that is now written in

the Yale statutes—it is a place where the unthinkable can be thought, the unmentionable can be discussed, and the unchallengeable can be challenged.

Cheney: That's very nice.

Woodward: Rhetoric, of course, but you can call it the pursuit of truth. I define the university in part by what it's not. I don't think it's a therapeutic organization. Its purpose is not to make people feel good or appreciated. I hope they do; they are. But that isn't the university's business.

Cheney: You talk about the pursuit of truth, but the very idea of truth is under attack these days.

Woodward: That's a theory that a misguided few share the blame for promoting. The confusion of history and fiction is another way of saying that there is no truth.

Cheney: I was just reading an essay by a historian which absolutely proclaimed that history is no different from propaganda.

Woodward: You can find that. And they're using the same approach—I call it nihilism—that the deconstructionists use when they say there are no standards, there are no classics, there are no truths.

Cheney: Is it a coincidence that this theory would come to prominence at the same time as this desire for—I don't even know how to say this—this passionate movement to achieve a certain version of social justice, that the two would come together at the same time?

Woodward: I think it is a coincidence rather than a conspiracy, but it's possible that you can get a cause-and-effect relationship. I think there is that. I think that the theorists—whether they call themselves deconstructionists or not—have paved the way for this claim that there is no canon that is above politics and racial purposes—it's all propaganda—and that we should therefore abolish standards, or ignore them.

Cheney: Standards are regarded as tools of oppression, and objectivity as a way of imposing white male standards on people who are not white and not male. This is how I've sometimes heard it described.

Woodward: That's a common epithet—dead white male. It embraces two often victimized categories.

Cheney: Or three. (laughter)

Woodward: The dead?

Cheney: Well, it's hard for the dead

to be oppressive, isn't it?

Woodward: I think they've had it myself.

Cheney: I talk about this subject all the time, as you can well imagine, and lately I've sensed a little more skepticism in the media than there was a few months ago. And they say, "Oh, come on, these fights are always going on on campuses. It's always one thing or another. And this is just you, Mrs. Cheney—you, a conservative—putting a certain spin on what's happening on campuses that you don't agree with politically."

Woodward: Yes, and people are accused of political motives when they raise their voices about it.

Cheney: I guess what I want you to talk about is whether this is something that worries only conservatives. Do you think of yourself as a conservative?

Woodward: No, but I refuse to categorize myself in this debate. It isn't a political debate, and I make friends with anybody of whatever category in politics who agrees with me on the subject we're discussing. I think that's more important than political affiliations or passing doctrines that overturn old positions. And I have friends, I mean, allies in this cause on both sides and in the middle. I suppose I'd put myself somewhere in the middle.

Cheney: You said at the beginning of your essay in the *New York Review of Books* that—let's see if I've got the quote here—"Defending freedom under attack in universities invariably gets defenders into a variety of trouble." Have you found yourself in trouble because of your defense of freedom in universities?

Woodward: Oh, yes. Our biggest battle at Yale was in the sixties. It started with the shouting down or preventing from speaking of four prominent speakers. All of them were speaking for unpopular causes.

Cheney: It was the war mostly, I suspect.

Woodward: Mainly. The Vietnam War. We had General Westmoreland, who wasn't personally shouted down, but his officer came back and said, "General, you can't go there. You'd be insulted. Don't go."

Cheney: Probably good advice.

Woodward: I mean, he was here eating at Mory's by the time they told him that. And then there was the Nobel professor who was a reactionary

on the race question, and a governor, and a secretary of state—William Rogers. All four were prevented from speaking, and the president—Kingman Brewster—called me in and asked me to head this commission, he called it, to establish principles that would apply, and I said, "You're making a mistake, Kingman. You know very well I'm critical of your policy." "Well," he said, "I'm a big boy now and I want you to do this."

Cheney: That speaks well for him.

Woodward: Yes. I admired him for doing it. And we had an excellent committee. Lloyd Cutler was on it from the alumni, and we had three of the Yale law faculty, and then representatives from faculty and students. And we got together, with only one dissenter, and arrived at a policy affirming "unfettered freedom, the right to think the unthinkable, discuss the unmentionable, and challenge the unchallengeable." That is now the law of the university, and it is cited, used. And I think that's one reason we don't have as much trouble as some.

Cheney: As I have watched this phenomenon unfold, and I hate to use the phrase "political correctness" because it's been overused . . .

Woodward: I don't use it.

Cheney: But as I've watched it unfold, it has seemed to me that Yale has stood proudly when other institutions have not done so well. You've had your president speaking out strongly in favor of free speech. Dean Kagan defends Western civilization even when doing so can get you called a racist in today's environment.

Woodward: Well, I could easily be called boastful, so I won't say a thing.

Cheney: Boastful. I see. Well, better let me just praise Yale.

Woodward: About Yale. I'll let you do that.

Cheney: No, but it's true. I've thought of it as people ask me where they should send their youngsters to school, you know. They think I'm an expert on this because I spend so much of my time worrying about American academic life. I've read of the instance in which Dean Kagan was called racist and had to defend himself because of his speech to incoming freshmen praising the civilization of the West. That's an example of an effort to suppress certain kinds of speech, but he's on a campus where that simply is not allowed to prevail. He's still dean.

Woodward: He's having his troubles, and I have mine.

Cheney: Yes. I'm sure that's the case. I suspect you've been called a racist for your. . .

Woodward: Oh, I think it's not unusual.

Cheney: It must be very painful for you, given your record of having. . .

Woodward: Oh, it's not surprising. People use "racism" as an epithet. That's going around.

Cheney: I just wanted to be sure that we have on the record your history of having worked in the cause of civil rights. You wrote the famous book on *The Strange Career of Jim Crow*. You headed a defense committee for a black Communist facing a death sentence for fighting segregation in Atlanta; you led the effort to integrate the Southern Historical Association; you provided material for the team preparing the brief for the *Brown v. Board of Education* case. So you've had a long. . .

Woodward: Yes. It's not an unknown cause to me.

Cheney: I think it must cause you pain to have people look at the stand that you've taken on the attack on freedom in universities and misinterpret it and think you're somehow unsympathetic to the cause of minorities.

Woodward: Well, that's the difficulty of this whole thing—the mixture of conflicting principles that you get caught in, and you can be called a sexist because of anything you say about women. But none of this comes as a surprise. I was attacked in the sixties and the program was attacked, but it was passed—adopted by the Corporation—and is now law.

Cheney: A review I read about your work says that irony is one of your favorite themes. How would you define irony: the difference between what is and what we might have expected to be?

Woodward: Well, it's a very misused word, but I think it can be used correctly. One conception I have of it is the outcome being the opposite of the intent.

Cheney: So there is irony in what's going on now on campuses, certainly insofar as what we have there are good intentions gone awry.

Woodward: I think that's a fair state-

ment. I'm by no means cynical about the causes that are professed. I share most of them and it's not that; it's the way it's done and the violations of other principles that I hold more important—freedom, for instance.

Cheney: You quoted—and there certainly seems to be irony in this—a Stanford law professor urging censorship because, when the First Amendment was written, no one presupposed societally created and culturally ingrained and internalized racism, sexism, and homophobia. And so this was advanced as a reason for the First Amendment having to be curtailed—and from a law school.

Woodward: Lawyers can let you down.

Cheney: And frequently do.

Woodward: They do.

Cheney: Well, let's talk about the effects. I had breakfast yesterday with a non-academic group and, first of all, I found as I often do that it's difficult to convince anybody off campus what's going on on campus. In some ways it is so bizarre that when you try to tell the story off campus, people look at you skeptically: "Surely no lawyer is really saying what this Stanford law professor is supposed to have said." And even when you convince them that what you're saying is true, then you have to convince them it matters. "Well, all right, Mrs. Cheney," they say, "even if you're reporting accurately, what difference does it make?" How should I answer such a question?

Woodward: What difference does it make that you can't say what you believe—Is that the question? If people ask that question, they've got something wrong with their thinking. If the university can't be a place where opinion is honestly exchanged, and when you have to disguise or feign opinions you don't have, or proclaim theories you don't believe, where does that lead us? We have examples of foreign universities that have been politicized.

Cheney: Could you be a little more specific?

Woodward: Well, I think of any police state or even some, short of police, that are in control of political parties. They don't have to be fascists or Communists, though many of them are. Mili-

tary dominance can have that result—I mean, military government. Have I answered what you asked me?

Cheney: In a way. I've spent time in the Soviet Union in the past year, and I saw wonderful irony in talking with academics there who are suddenly feeling liberated because they can seek the truth. One said to me, "You know, I once went to a conference on Franklin Roosevelt, and I had never read a word he had written because it wasn't permitted. Now I can read what he's written and I'm free to have an opinion about it." Just as this is happening in the Soviet Union, in our own universities you see a movement that appears to go in a different direction, one that would narrow the realm of exploration and expression.

Woodward: For worthy purposes.

Cheney: Yes, as they see it.

Woodward: Always worthy. But so was the cause of the Marxists worthy as they saw it. I was over there last year, last October [1990], and made it my mission to talk to historians.

Cheney: What was your most interesting conversation?

Woodward: I talked to students at Moscow State University. I asked them how they felt about the new type of thinking. "Well, I welcome it and I'm glad to see the new professors come in, but I haven't great hopes for them." "Why are you disappointed?" I asked. "Well, they don't agree with each other. How can you believe them if they don't even agree with each other?"

Cheney: Oh, that is interesting.

Woodward: In back of that, of course, was the conception of history as a science, which isn't confined to the Communists but certainly is one of their doctrines.

Cheney: Yes.

Woodward: Another one was with a distinguished sixteenth-century historian who had retained his integrity somehow. He wrote in the *Moscow News* that, sure, the scientists had been victims of oppression of the dictatorship. The biologists did what they were told, and so did many of the physicists and others. But they were thought of now by the public as victims, whereas the historians, alas, were thought of as instruments who were using their discipline for the purposes

of the state. And that was a shameful fact that historians now have to live with. They were now forced to realize, to confess that what they had been teaching was not fact. In fact, it was false, and many of them knew it was false. I said, "Professor, doesn't this seem to you rather like a physician who has devoted his life to medicine and discovers that he's been poisoning his patients all along? "Ah," he said, "you might put it that way."

Cheney: Especially with older scholars, I had the sense of deep sadness.

Woodward: There is a pathos in it.

Cheney: Yes, exactly the right word.

Woodward: Well, I spoke to the historians of the Academy in Moscow and I know the head of the American branch. He's a man named Nicolai N. Bolkhovitinov. He's a very reputable man and has published books in English. He introduced his colleagues, and all of them are older men. I mean, they grew up under the old system. And he characterized that system in his remarks as oppressive.

Cheney: I talked to one older military historian who took me into a room and showed me the volumes that he had published on Soviet military history. But you know what they were. They were these volumes and volumes that said almost nothing because there was nothing that was safe to say. And you could tell that he understood that. There was still this lingering pride in the volumes, but you also knew that he knew he had been engaged in act of futility for all of his mature intellectual life, and that was sad.

Woodward: It is sad and in many cases hopeless for the cause of learning—reestablishment of the great discipline—and its integrity.

Cheney: I guess one of the differences that we would both want to make clear here is that in a police state, in the Soviet Union as it used to be, if you were politically incorrect, you were dismissed from your job. You went to Siberia. The kind of orthodoxy we see on our campuses today is not enforced in those ways. I mean, we are not a police state.

Woodward: No, we don't do it that way.

Cheney: How do we do it? How is this orthodoxy enforced? Why do people become afraid to speak out? I

mean, they may be called names, but as you point out, we should be strong enough to know that names don't hurt us.

Woodward: Well, loss of reputation does. Loss of popularity does. Promotions have to be sought and people have to be influenced. And then one very normal response is to say the right thing, have the right opinion, and to be on the popular side.

Cheney: People like to be liked, don't they?

Woodward: Yes. That's not fear exactly, but it is a sort of fear; that is, you fear being out of line, so that much of this is self-inflicted.

Cheney: Silencing, you called it.

Woodward: And not forcibly, but, of course, when you do have administrators that speak out, as some of them have, and condemn dissenters, that has an effect. This is far from a police state, but still it's not the amount of freedom I require . . .

Cheney: Or that we should have on our campuses. Does this affect students? That was another aspect of the questions I heard at breakfast yesterday. "You know, Mrs. Cheney, the students are conservative anyway. They go in and they sit through these classes and come out with their beliefs unaffected. They're careerists. They want jobs and they just sort of listen, and they do what is expected and then they leave."

Woodward: Well, I think students differ a great deal, like the population does, and I think the higher the quality of the students, the stronger their convictions and the more courage they have, I'd like to believe. Some of them are indignant about codgers like myself who don't fall into line.

Cheney: Some of them are indignant about the professors who want them to fall in line, too.

Woodward: That's possible. My feeling is that they're not in charge of this movement. Those from minority groups often have spokesmen from the faculty.

Cheney: We keep talking about minority groups, but one of the strongest tendencies I see on campus, that is aimed at promoting a kind of orthodoxy, is feminism.

Woodward: Yes. Feminists some-





times call themselves a minority. Of course they are a minority in faculties, and from that point of view, justified. And I think we have much to thank them for, for demanding and getting a fair hearing for their place in the faculty. Progress is slow and their demands still unsatisfied, but they were worthy ones to be made.

Cheney: But it is in a sense like the racial politics that we talked about: a worthy demand and a worthy cause—the whole idea of equity—but it goes sometimes . . .

Woodward: Well, it can go screwy, and it does.

Cheney: When you have freshman English classes being converted into feminist seminars, I think maybe it's gone too far.

Woodward: That apparently happens. I know few such people, but I know they do exist. And there was a time—I can very well remember and you probably can, too—when the faculty wife, if she had academic abilities and training, could only aspire to be an adjunct professor. That meant she was not ever promoted. She had no hope for tenure. And she had a low salary and a low rank.

Cheney: And nobody would think of hiring a couple together as they do now, and, you're right, in that way the world has improved.

Woodward: It has. But when they carry it to the point of calling seminars "ovulars," I draw the line.

Cheney: You ended your piece in the *New York Review of Books* optimistically. Well, maybe you were pessimistic first because, first of all, you turned to the organizations and you said, "The organizations that we could expect to be of help in this circumstance are not of much help." What's gone wrong with organizations like the Modern Language Association? That was the one you spoke out most strongly about.

Woodward: Well, one of these letters that will appear in the *New York Review of Books*, that I have answered, is the American Association of University Professors. I said you can't hope for much help from them. And the president and secretary wrote a long letter protesting that that wasn't so. Well, my answer was, "I don't think you can

be of much help, and you yourself supply the reasons. You say that this is going to be a bitter, divisive, and angry debate. Well, if you take sides you're going to split your membership and minimize your organization. I can't expect you to do that. That's why you can't be of much help."

Cheney: The Modern Language Association takes sides, however.

Woodward: Well, but they are different.

Cheney: They take the wrong side, in my opinion. (laughter)

Woodward: I don't think they're united.

Cheney: No. The membership and the executive board are not the same. There's a case that I've been following down in Texas. It involves a professor who objected to turning the freshman composition class into a class on racism and sexism, and he has been hounded out of the university; he is now leaving.

His sin was that he objected—and that he went public. He saw that he wasn't going to win the fight if he just stayed in the English department, so he wrote letters to newspapers around the state. And, indeed, he made the point that this is not proper use of freshman English. Freshman English should be to teach students how to write, not be used to promote a certain version of social justice. He won the fight about the course, but he lost the war, so to speak, because he's been shunned and harassed into leaving the university.

The Modern Language Association explained this to its membership as an attack on the academic freedom of the English department because people outside the English department had effectively taken a stand on what the English department was doing. Not a word about infringement of the professor's freedom. It was the most remarkable inversion.

Woodward: They will distort anything. Well, you've seen a good deal of politics, you know that happens. This is political struggle in many ways.

Cheney: But you don't think the organizations are going to be our salvation.

Woodward: Well, the ones I think of have been on the other side. I'm thinking of those accrediting organizations

that have the power of life and death over a university. If they withdraw accreditation, the university can't get any government funds, and you know what that means. And the associations that govern the Middle Atlantic states and one for much of the West have come out saying that to be properly accredited, you have to follow the line of appointments to faculty according to race and sex and point of view and so forth. I'm not expecting any help from them—in fact, the opposite.

Cheney: Indeed. You did, I think, end on a positive note in your article, though, by talking about eminent academics from all parts of the political spectrum who have taken up the cause.

Woodward: If you are going to raise a call for action, you don't want to say let's give up. I'm saying that it's worth fighting for and that there are worthy people that you will recognize, and I name some of them.

Cheney: Eugene Genovese, I believe you named. David Riesman.

Woodward: Various political views—and Arthur Schlesinger. They're right, left, and liberal. I didn't mention that, but they're perfectly well-known. But they're speaking out strongly on this. I wound up quoting Benno Schmidt [president of Yale]. He recently gave an address that's just on the nail, his baccalaureate address from this spring.

Cheney: A conservative friend sent me another of his speeches, one that he gave at the 92nd Street Y. That speech is sort of going around a network. People are saying, "Oh, my goodness, look. There may be hope. There are more of us out there than we ever dreamed."

Woodward: This isn't a conservative or political cause. It's the Constitution. It's the First Amendment, and Benno Schmidt speaks with great authority about that. He's a legal scholar who has written voluminously on the subject and is not afraid to speak out about it. I recently got a letter from one of his critics: "Bully for Benno. If he can say things like this at a time like this, then the hell with the complaints about him."

Cheney: Yes. I sometimes joke that the dumbest person you can be seated next to at dinner is a college president,

because they're afraid to speak frankly about anything.

Woodward: You have a point there.

Cheney: But I understand how they get to be that way. I mean, if you speak out frankly, you always make somebody angry. So I have admired President Schmidt for being willing to speak his mind.

Woodward: Well, he's made people angry, too.

Cheney: Yes.

Woodward: It's a terrible job. I wouldn't think of having it myself.

Cheney: You have been a historian for how many years?

Woodward: Well, I did not start out that way. I studied very little history before I entered graduate school in 1934.

Cheney: Weren't you an English major as an undergraduate? Do I have that right?

Woodward: A philosophy major. I'm really a philosopher at heart. That was because I couldn't think of anything else to do. I took one course in American history and said, "It's quite enough for me if that is American history."

Cheney: Was it badly taught?

Woodward: It was dull, terribly dull.

Cheney: Oh. And this was at Emory?

Woodward: Yes. That can happen anywhere. I hope it doesn't happen at Yale, but it might.

Cheney: Right. This is not a criticism of Emory.

Woodward: And I did get a job teaching freshman English for a couple of years.

Cheney: Oh, is that right?

Woodward: And then I got a fellowship to go where I wanted to, and I wanted to go to a big city. I'd never been in a big city. So I went to Columbia and got a degree in political science. I didn't like it. And then I lost my job teaching English—I got fired—so I decided to see if I could be a writer. I started writing on a subject which was history. I ran out of money and got a fellowship, using the topic I'd written about as a dissertation.

Cheney: This was your book on Tom Watson, or what became your book on Tom Watson.

Woodward: Right. In fact a carbon

copy of the dissertation.

Cheney: One of the points you're credited with making the world understand is that—how can I say this best—the South is not necessarily the most racist, oppressive part of our culture; that the North has a long history of racial oppression that will stand up by any measure to what's happened in the South; and that in fact it was in the South that people first began to foment against slavery. Have I got it right?

Woodward: I'd have to qualify it.

Cheney: All right. You say it better.

Woodward: Up until the 1890 census, more than 90 percent of the blacks lived in the southern states, so you're going to have more racial incidents. Slavery was a factor, too, but all these lies we tell ourselves about what the Civil War did . . .

Cheney: Oh, now you'd better tell me what these lies are that we tell ourselves.

Woodward: That we liberated the slaves, you know. The worst laws which prohibited blacks from becoming citizens were in the western states. The Missouri River states had no blacks. They didn't want them. And, of course, some opposed emancipation because they wanted to discourage blacks from coming up north. Sure, racism is a national phenomenon, not southern, but I think the South can't get out of taking blame for a lot of it.

Cheney: You're a historian. You specialize in American history and in southern history to a great degree. But you've also taken a world view. I know your next book is about Europe's view of America. In terms of societies being racist, where do we rank?

Woodward: Hmmm. Again that epithet. You'd have to define it.

Cheney: Not offering equality of opportunity to minority groups.

Woodward: Hmmm. There are minorities everywhere, and they don't have to be a different color. Some of the tribal wars in Africa are directed against minorities. Both sides are black. And some of the worst civil wars of our time—there's one raging in Yugoslavia—involve ethnic divisions. These people are cutting each other's throats, even classmates. I think this is a wide-

spread phenomenon, whether you call it racism or something else.

Cheney: I sometimes think we do pretty well in this country, but we forget to tell ourselves we do pretty well because we're so focused on trying to do better, which is a good thing.

Woodward: I don't know whether you have read Arthur Schlesinger's book called *The Disuniting of America*.

Cheney: I want to read it.

Woodward: He starts out by quoting a Frenchman, Crèvecoeur, that America is the most successful country in the world, enabling people of different languages, races, and nations to learn to live together. And his first example was a family that in three generations had united people by marriage of eight different nations. Now, he wasn't conscious of race, and he wasn't talking about interracial marriages. Nations then were called races.

Cheney: Right.

Woodward: And then, the way the country grew by immigration, how could it have gotten along had it not enjoyed a large amount of success with assimilation and unification, instead of everybody being loyal to his own tribe and waving his own flag? Of course, we southerners tried that for a while and it didn't work very well. So, I think it is a success story from that point of view. That doesn't mean that some of those minorities haven't had a hard time. They have.

Cheney: Of course.

Woodward: But now to say that ethnicity and tribalism is the principle of American rights is a contradiction in terms, it seems to me.

Cheney: Certainly out of keeping with how we have dealt with the issue in the past.

Woodward: With our own history.

Cheney: With our history. That's a good way to put it.

Woodward: Of course, that man Crèvecoeur made a blooper. "What, then, is an American?" he said.

"Americans are those Europeans who have come to..." is the way he begins.

Cheney: Well, he did overlook a lot, didn't he?

Woodward: He did. And at that time, of course, slavery wasn't yet an issue.

Cheney: When Crèvecoeur wrote, I'm sure there weren't many Asian immi-

grants or people from the Middle East. But there were people from Africa here.

Woodward: They'd been coming for a century or two centuries, when he wrote in 1787.

Cheney: You told me how you became a historian, by an accident, more or less, and what a happy accident. You've won every major prize, including the Pulitzer. One of your colleagues has called you the most significant historian of our age.

Woodward: Let me deny that from my heart.

Cheney: Tell me more about your new book. What are the most important stories you're telling in it?

Woodward: I'm telling what the title indicates, *The Old World's New World*, and how America was—I'm talking about the United States when I say America—how it started and grew in the mythology, fantasy, and imagination of Europe. I don't think any history of the European imagination is complete without the American component in it. They used it for all sorts of purposes, most of it having nothing to do with America, but for their own social and political views. And I think it's a story we ought to know and hear. We're the oldest democracy in the world. And there in central Europe are the newest democracies in the world reading this nonsense written by fellow Europeans about America. They ought to know what nonsense it is, and we ought to know what Europeans have thought and misconceived about us.

Cheney: Is it possible that this book had its seeds in your Jefferson lecture? That was your topic.

Woodward: I wanted to give NEH the credit it deserved, because that's where I got the idea.

Cheney: Is that right?

Woodward: This one-hour lecture. Over the years—that was in '78...

Cheney: It was in '78, yes.

Woodward: The book is an expansion of those ideas. In addition, there's one chapter that I added as a result of my trip to Czechoslovakia and Russia, of what they themselves say and think about America and the history of it and a comparison of the two nations as they viewed America and how it changed. We had some of our strong-

est European admirers from Russia—Decembrists of 1825. Jefferson was the most outspoken revolutionist of democracy, of liberty in Russia in the early nineteenth century. So there is plenty to engage their attention on that and turn the tables there a little bit and say what America thought about Russia and the Europeans. Europeans I picture as being in the center looking at the New World, then over the shoulder looking at the opposite direction, you know, east; and some of them admiring one, some the other, some of them detesting both, which is more typical. "These are barbarians. We've got to protect civilization from the Americans and the Russians both"—some strong language of that sort.

Cheney: Interesting. How do you work? Do you work here at your house when you write?

Woodward: I've always worked at home, with the library at the university. Of course, when you're working on a subject that you have to get original sources for, you have to travel a bit, but I'm not doing much of that now. I've lived in the university all my life. Never wanted to live anywhere else.

Cheney: You must have felt some hesitation about writing this article for the *New York Review* because, I mean, it takes so much energy to write and then to deal with the aftermath. And meanwhile there are all the other scholarly projects.

Woodward: I resent it, but I thought it was necessary. I didn't think much of D'Souza's book, and I hope I didn't overestimate it, but still it raised questions. That was what I wanted to do, and I knew it would cause me trouble, and it has.

Cheney: I sometimes think that there are a lot more people of good sense on our campuses than we realize. But some of them don't want to be distracted from what it is they went into the university for in the first place, and that's the life of the mind. And so some of them would just rather not take up the argument...

Woodward: If that were the only reason, we wouldn't be in so much trouble.

Cheney: Is that right?

Woodward: Some of them are wimps. □

MOSCOW

Eyewitness

BY JOSEPH TRONCALE

Joseph Troncale has been to the Soviet Union seventeen times. This August, on his way back from two weeks of postdoctoral research in Kazakhstan, he was caught up in the coup in the making in Moscow.

IT WAS 9:30 A.M. in Moscow on the nineteenth of August. I was on the way from my apartment to the center of town. I hailed a car to go meet a longtime Russian friend, Volodya, a young Turk of the new breed of Russian entrepreneurs. Our plan today was to go to the village of Palekh for lacquer boxes.

The car was clean and the driver well dressed—good signs for a promising conversation. We exchanged greetings and he asked me whether I'd heard about the day's "event." "No, I hadn't." "Snyali ego!" ("They've pulled him down!") "Gorbachyova?" I asked. "Da, Snyali ego!" ("Yes, they've toppled him!")

In that moment I was stunned. I could not believe that what practically the entire world had secretly and openly feared for years had happened. It was like the first response

to the death of someone very close—shock and incredulity.

In the foyer of a downtown hotel, I blurted out the news to Volodya. Just in from Yalta, he hadn't heard. His response was the same as mine. "Banditi!" he shouted. ("The bandits!") We sat down in the hotel café just to catch our emotional breath.

Then the long day of scraping and clawing for details of what was happening began. There was a newscast on the TV. The cold, empty style of as little information in the most cryptic form was suddenly back. The lie had returned. "For reasons of ill-health, Mikhail Sergeevich Gorbachyov. . ." "Ublyudki!" Volodya again shouted. ("The bastards!") We decided to go outside. The feeling of confinement had grown unbearable. Our plans

for the day fell apart. How could we leave Moscow now?

We found ourselves on the street in front of the Bolshoi Theater, staring blankly at the columns of tanks as they rolled into the city, chewing up the already pothole-riddled streets. Earlier that day the generals had been scurrying about to find a decent map of Moscow to plan the deployment. The perpetual *chas pik* ("rush hour") in the heart of the city complicated their task even more so.

The crowds began to swell as the tanks and armored personnel carriers maneuvered into position. At the sight of the tanks something began to break. The young, green soldiers opening the hatches of their tanks were greeted by an angry, jeering mass that demanded to know what their intention was.

Joseph Troncale, who is on an exchange to the Division of Education Programs at NEH from the University of Richmond in Virginia, has traveled extensively throughout the Soviet Union and has studied at Moscow State University. He received his doctorate from Cornell in 1979 and is an associate professor of Russian and director of the Soviet Studies Program at Richmond. His chief research interests are nineteenth- and twentieth-century Russian literature and Soviet cinema.



Tanks near the Moscow Art Theater. The poster is of the playwright Chekhov.

Photos by Joseph Troncale

"My lyudi!"—"We are people. What the hell do you think you're doing coming at us with tanks?" The soldiers' response was an innocent mixture of embarrassment and confusion, which together with the crowd's defiance set the tone for the day.

There were no newspapers except *Pravda*, no independent television or radio broadcasts—all sources of information had been seized and shut down. I was in the same information void as the people around me. This void used to be the standard operational procedure in the USSR to isolate, to intimidate. This time the people would not acquiesce. Handbills began to appear in the crowds and on street corners, at bus stops, and metro walls. The first was the bold, resounding declaration of President Yeltsin that the coup was anticonstitutional. Yeltsin warned the State Committee on the Emergency Situation that each member would be held personally responsible for any harm suffered by citizens of the USSR. He called for a general strike and urged the soldiers to honor their oath to protect and defend the constitution and the people against the usurpers. Thrown into the void, this message—this invocation of legality—was passionately consumed and went straight to the hearts of the people. The level of defiance rose as a self-confidence in what Gorbachev had painstakingly put together over the past six years welled up in the crowds. Gorbachev's absence somehow endeared him momentarily to the people. There was a glimmer of understanding what his "society of law" meant as it stood threatened and fragile before the coup.

It was, in fact, the basis for the direction of all energies against the coup. No longer would the arbitrary sweep and self-serving whim of party dictates be allowed to rule their lives. The rain that alternated between drizzle and downpour the rest of the day served more to purify the people of past fears than to dampen their spirits.

Crowds would instantly begin to form around anyone who had the slightest bit of information. Some welcomed the coup. "*Shas budet khozyain!*" ("Now there'll be someone to run the country!") shouted those who hoped the coup leaders would fill the long-empty shelves in the stores. They were shouted down by an angry majority, "*Chto s vami, za chem vam nuzhni Stalinisti?*" ("What's wrong with you, what



the hell do you need Stalinists for?)

At one end of Manezhnaya Square in front of the Kremlin walls, a large crowd had gathered around a line of soldiers and the column of their tanks. Kids in their teens and younger were gleefully climbing all over the tanks while others were simply engaging the soldiers in conversation. "How old are you?" "Where are you from?" "Are your parents alive?" "Do you have any brothers or sisters?" "What are you going to do?" Subconsciously, the crowd was establishing a relation-

ship with its would-be captors to protect itself from harm. Some of the soldiers showed the crowds the empty magazine clips from their rifles, and before long people were passing out bread to them and handing ice cream in through the hatches of the tanks.

At another end of the square there was also a large crowd listening to a team of speakers who had declared that they and others would stand in vigil with the people until the coup was foiled. Using hand-held electronic megaphones, they promised to

Throngs gather in St. Petersburg to listen to the mayor and parliament members. The Winter Palace is at the far left. Inset: The flag of the Russian republic flies in St. Petersburg.

It was the *Guh, Kuh, Chuh, Puh*. Slowly, with deep gutturals and plosives, the mere utterance of the acronym invoked the dark, demonic character of the party that had taken and ruined countless millions of lives. The acronym assumed its position alongside the despicable others: GPU, KGB, KPSS, and TsKKPSS.

I found myself in sync with the crowds, moving from one huddled group to another with Volodya, raising my fist and shouting with them, "*Doloi GKChP!*" ("Down with the GKChP!") and "*Pod Sud! Pod Sud!*" ("Indict them! Indict them!") The shouts never lasted very long. It seemed as if continuing them would have been to demean them somehow. This was too serious a moment for prolonged histrionics.

The words *perestroika* and *glasnost* were never mentioned; their time, it seemed, had passed, much like Gorbachev's. Instead, the people shouted, "*Demokratiya!*" and "*Konstitutsiya!*" A point of no return had been reached.

Crossing Manezhnaya Square once again, I passed an odd marker that I had never noticed because of the perpetual traffic jam and because pedestrians were usually forbidden to walk there. It resembled a headstone for a grave. It commemorated the fiftieth anniversary of Soviet power and marked the spot where a monument was to have been erected subsequently. In that instant, I felt overwhelmed by the powerful emotion of the moment and by what I had personally seen these people endure over the past sixteen years at the hands of Soviet power. I spat on the headstone, and then turned and walked over to another group gathering to hear the latest developments.

The evening was filled with an unrelenting tension. The White House, where the Supreme Soviet of the Russian Republic meets, was surrounded around the clock by a crowd of thousands. Tanks still clogged the city's main arteries. It was feared that the White House would be stormed to take Yeltsin, who was holed up inside. A barricade had been thrown up around the White house and manned by a group determined to fight to the death

announce any developments and continuously to repeat them to support their brothers and sisters in this great hour of darkness in the Russian land.

The leaders of the junta, or *putchisti*, had formed a State Committee on the Emergency Situation. Typically, in

innocent it may seem in print, it becomes vile when spat out with the venomous defiance felt by the people.

Russian, an acronym is born to spare the speaker the burden of the full title of the committee. It was referred to as the GKChP. However

for what they now understood would be the new birthright for all future generations. I would not witness the finale in Moscow the following night. I had commitments in Petersburg and was off on the midnight train.

I arrived the next morning in Petersburg to the news of a mass meeting called at 10 A.M. on Dvortsovaya Square in front of the Winter Palace. It was from this same square in 1917 that the Bolsheviks stormed the Winter Palace to topple the Provisional Government. Anatoly Sobchak, the mayor of Petersburg, and several other prominent members of parliament were to address the crowd.

The mood of Petersburg was completely different from that of Moscow. There was a quiet sense of defiance without the edge of fear. The mayor had the cooperation of the military and not a piece of military equipment could be seen on the city's streets. The masses were quietly filing down Nevsky Prospect, Petersburg's main street, toward the heart of the city. We passed through the ornate eighteenth-century archway of the czar's former military headquarters and poured onto the square of the Winter Palace, gathering around the granite column in the center that commemorates Russia's victory over Napoleon, another usurper of power.

The sight was breathtaking. The square was packed with close to half a million souls. Until Gorbachev, enormous squares like this across the country stood empty as silent sentinels waiting for this time and this day. Sobchak denounced the coup, as did the others, and assured the inhabitants of Petersburg that the city's leaders were loyal to Gorbachev. I climbed a lamppost on the square to photograph the event. Before I could get down, a line of Soviets had formed, handing me their cameras, "*Yeshchyo raz, pozhaluysta!*" ("Take one more, please!") The crowd was remarkably attentive and benign. A call for an ambulance went out and a path opened up immediately upon its arrival. After the meeting, most everyone went back to work.

The rest of the day was spent downtown between Nevsky Prospect and Isaakovskaya Square in front of the Marinsky Palace, the seat of the city government. There, as in Moscow, the vigil was being kept by a fearless group who were, by this time, beyond exhaustion. There was news of special troops parachuting into Lithuania and



St. Petersburg. The poster reads "No' to the descendants of Pinochet."

announcements of large numbers of troop defections to the Russian republic.

There was also much talk of the press conference given Monday by the GKChP. The junta's performance demonstrated a certain weakness and ineptitude that many saw as an indication that the coup would be short-lived. People cheered the reports that world leaders considered the coup illegal and that they expected constitutional order to triumph. The congratulatory messages of Muramar Khadafi, Saddam Hussein, and Fidel Castro in support of the GKChP were met with peals of laughter from the crowd.

Curiously, the junta had failed to shut down communications with the outside world. Phone lines and faxes were manned around the clock. Shevardnadze and Yakovlev, two of the founders of *perestroika* along with

Gorbachev, phoned every Western leader to get an immediate response of support for democracy. Journalists fed their fax machines every scrap of news available. The message to the world was clear—this was Russia's second chance this century, and she was determined not to blow it this time.

A momentum had built up by the evening of August 20. For every decree of the GKChP, there was a counter-decree issued by Yeltsin. Intimidation was ineffective—it was a standoff. The GKChP blinked and the rest is history. The coup de grace to the GKChP was the aborted attack on the White House during the night of the twentieth. The word on the streets was that the crack Alpha troops of the KGB and the OMON special forces had refused to obey the order to storm the White House. In the fracas that ensued, three people were killed and the attack was repelled by the citizen force that ringed the White House.

Early Wednesday morning of the twenty-first, the victory celebration had begun in Petersburg. In Moscow, the Russian Supreme Soviet met to begin putting the nails in the coffin of the junta. Resolved: that the coup was illegal. Resolved: that Vice-President Yanaev, acting President of the USSR, rescind all decrees of the GKChP immediately. Resolved: that all decrees of the GKChP are illegal. Resolved: that a commission of investigation be convened immediately to bring the leaders of the coup to justice for treason.

By 10 P.M., Gorbachev was back at the helm. When he returned from the Crimea early the next morning, he looked bedraggled and worn-out. It was over. There was triumph that many began to savor on Wednesday, the twenty-first. People were glued to their television sets as the stations came to life again with real news.

After sixteen years of working to dispel the American stereotypes of Russians, I felt a deep sense of pride at the display of extraordinary courage that in less than three days had broken the mold of those stereotypes forever. At a rock concert on Dvortsovaya Square to celebrate the victory, a friend asked me "*Tebe bylo strashno v Moskve?*" "Were you afraid in Moscow?" I responded, "*Nyet.*" At that moment I realized that their experience would never be mine. In the end only the Russians could do what they did. □

THE 1991 FRANKEL AWARDS



Photo by Gary D. Landsman

For the third year, the National Endowment for the Humanities has chosen five people to receive the Charles Frankel Prize in recognition of their achievements in bringing history, literature, philosophy, and the other aspects of the humanities to the general public. Those being honored are:

WINTON BLOUNT, a business leader and philanthropist, who has supported humanities programs in Alabama and nationwide and who built the Carolyn Blount Theatre for the Alabama Shakespeare Festival;

KEN BURNS, documentary filmmaker, whose interest in American history is reflected in such diverse films as *The Statue of Liberty* and *Huey Long*, and whose award-winning epic, *The Civil War*, was seen by 38 million people;

LOUISE COWAN, professor of English, who cofounded the Dallas Institute of Humanities and Culture, which provides an environment for teachers and principals to study anew the role of the humanities in the teaching of values;

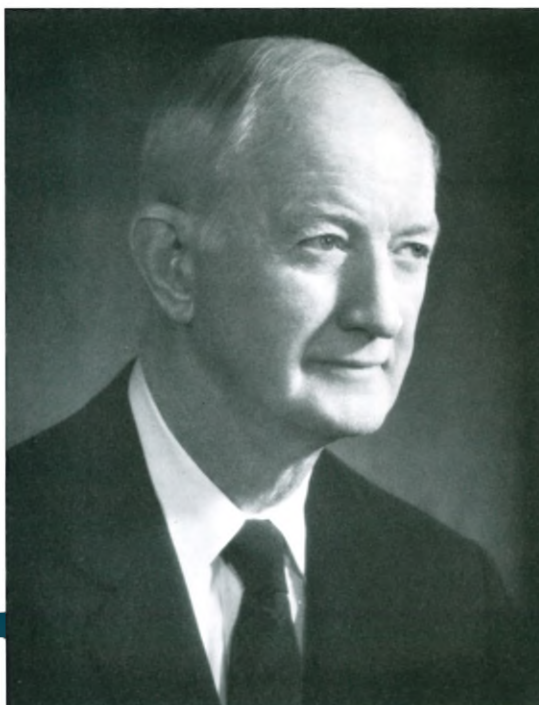
KARL HAAS, a pianist and conductor, who has shared his knowledge and love of music with millions for thirty-two years through his radio program, "Adventures in Good Music," carried both here and abroad;

JOHN KUO WEI TCHEN, historian, who turned P. S. 23 in New York City into the Chinatown History Museum and in the course of eleven years created a model recognized nationally for its innovative community history.

"These five distinguished individuals have enriched our national life by sharing their understanding and appreciation of history, music, and literature with their fellow citizens," said NEH Chairman Lynne V. Cheney in making the announcement. "Each of them exemplifies the commitment to learning and public service that characterized the work of Charles Frankel."

The late Charles Frankel was a Columbia University professor of philosophy and an advocate of the role of scholars in public service. He served as an assistant secretary of state for educational and cultural affairs (1965-67) and was the first president of the National Humanities Center in North Carolina. The award commemorating him carries a stipend of \$5,000 for each of the winners.

THE FRANKEL SCHOLARS



WINTON BLOUNT:
Giving Something Back

WINTON BLOUNT is a corporate chairman who believes that American business has an obligation to support the arts and humanities. "It is a matter of enlightened self-interest for business to support the arts and humanities," says Blount. "The free enterprise system, which allows our corporations and businesses to exist, is given by the people," he says. "It's up to us in the corporate world to give something back."

For Blount, "giving something back" has meant sitting on the boards of major cultural organizations, including the Folger Shakespeare Library and England's Royal Shakespeare Theatre; serving for thirty-two years as trustee and president *pro tempore* of the University of Alabama's Board of Trustees; chairing the board of Rhodes College; building one of the country's leading corporate art collections; and, together with his wife, Carolyn, building a \$21.5-million theater complex to house the Alabama Shakespeare Festival. "Once you begin this kind of work, you find that there is so much to do your horizons keep expanding," he says.

Blount's commitment to cultural philanthropy grows out of his career as a corporate and civic leader. After serving as a B-29 pilot during the Second World War, he returned to his native Alabama and founded Blount Brothers Corporation in 1946. Today Blount, Inc., is an international construction firm with annual revenues of more than \$600 million. The abilities that made that financial success possi-

ble have also found application in public service. During the Nixon administration, Blount served as postmaster general and instituted the reforms that established the Post Office as a federal corporation.

Of all his achievements, Blount is most proud of the Carolyn Blount Theater in Montgomery. The theater, which has become a regional center for the performing arts, is within walking distance of the Blounts' home, and Blount says he and his wife enjoy strolling over to check up on what is going on. "We like to watch how the children here for the School Fest program respond to the plays," he says. "For many, it's their first time at a professional theater. It's something they'll never forget." School Fest is an educational outreach program sponsored by the theater, in which teachers and students discuss a play in the classroom before going to a live performance. Since the theater opened in 1985, more than 150,000 students have participated.

"We knew right from the start that, if the theater was going to be successful, it would have to be a people's theater, that the people would have to buy into it," recalls Blount. With four hundred performances annually drawing thousands of visitors to Montgomery from all over the country, the Carolyn Blount Theater has become an integral component of the city's cultural and economic life.

As a patron who has received awards for his leadership in corporate

art collecting, Blount has seen the relationship between business and art evolve over many years. "Businesses and corporations have created a whole new market for the artist's work that did not exist twenty or thirty years ago," he says. Despite what he sees as a disturbing trend on the part of a new generation of CEOs to neglect the arts and humanities, Blount sees business as a "benevolent" sponsor of the arts and humanities. "I think the business community appreciates the role of the artist and those involved in the humanities," he says. "Most of all, supporting cultural life is a matter of making our community a better place to live for those of us who take great pride in calling it home."

—Douglas Varley

HE'S FEARLESS," says historian Geoffrey Ward of filmmaker Ken Burns. Ward, who has written for several of Burns's films, adds: "He tries to take on subjects you shouldn't try to do in movies and makes them work. And he uses subjects without any existing footage—like the Civil War or the Shakers—and it doesn't bother him."

By blending his two passions—quality public television programming and American history—Burns has developed a reputation for bringing the humanities to public audiences through film. Television, he believes, has untapped potential for maintaining cultural memory in a world that

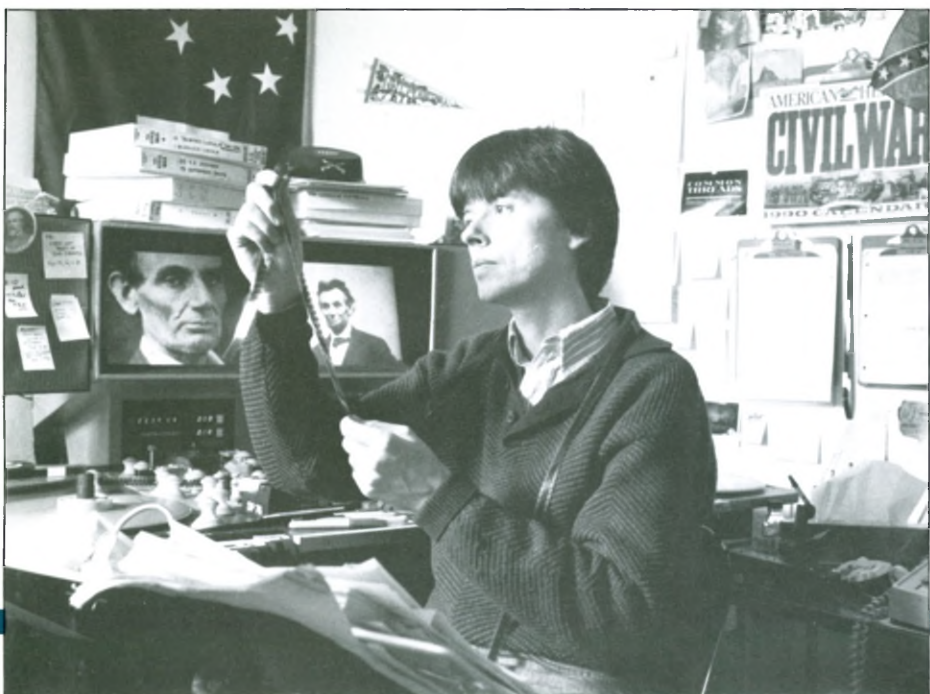


Photo by Cori Wells Braun, courtesy of General Motors

KEN BURNS: A New Homeric Form

increasingly relies on information conveyed visually rather than through the written word.

"Television in general is responsible for the passivity and national amnesia that afflict the nation today," he says. "Yet the same medium offers the best possible salvation from this all-consuming and forgettable present. People hunger to have a nourishing image, an image that sustains meaning, that makes emotional connections and allows the past to stick."

Burns has won nationwide acclaim for his documentary series, *The Civil War*. "Our intention was to put our arm around the war, to embrace events large and small, to convey the drama of epochal events alongside the color and life that lay in minute details and daily happenings," he says.

Eschewing reenactment footage, Burns traveled to Civil War sites to film them at the exact time of year—and time of day—that events occurred, to evoke a sense of what the participants saw. He traveled to more than ninety photograph archives, pored over some 100,000 contemporary still shots, filmed 16,000, and used 3,000. *The Civil War* blends readings from diaries and letters to imbue the photos with the life they once had.

"Soldiers at the front and civilians at home left an astonishingly rich and moving record of what they saw and how they felt," Burns said in a 1990 speech. "From the voluminous writings of those witnesses and with the help of a truly extraordinary team of

scholars and consultants, we gleaned a stockpile of images: descriptions, reflections, opinions, cries of outrage, cynicism, sorrow, laughter, and triumph. As best we could we have told the story of the war in the voices of the men and women who actually lived it."

The series broke PBS's all-time viewership record, with some 39 million people tuning in during the five-night run.

In addition to *The Civil War*, Burns has produced other award-winning historical documentaries, among them *Brooklyn Bridge*, *The Shakers: Hands to Work, Hearts to God*, *Huey Long*, *The Statue of Liberty*, *Thomas Hart Benton*, and *The Congress*. He is currently making documentaries on baseball and on radio pioneers.

When he entered Hampshire College in Amherst, Massachusetts, in 1971, Burns aspired to be a Hollywood film director like John Ford or Howard Hawks, makers of grand films set against the backdrop of American history. But the lessons of his teachers—primarily documentary still-photographer Jerome Liebling—about the power of a single picture to convey worlds of meaning without explanation, had their effect. And by 1975, when Burns graduated with a B.A. in film studies and design, Hollywood was to be, for him, the road not taken—at least not yet.

Instead, with some college friends, he formed Florentine Films and set up shop in tiny Walpole, New Hampshire, where he has produced all of his documentaries to date—outside

the mainstream film meccas of Los Angeles and New York.

Far from the madding crowds, Burns is acting on his own philosophy to change the way people look at TV: "Eventually, television will, I suggest, become our new Homeric form, the way we can and must speak to succeeding generations. It seems too easy to dismiss its cruder aspects, to turn away from its clearly manipulative elements, or cave in to its seductive power. We must learn how to use it, make it speak our truths and tell our stories, our histories, in an honorable fashion."

—James S. Turner

WHAT HOLDS A civilization together? For Louise Cowan, director of education at the Dallas Institute of Humanities and Culture in Texas, there is no doubt. "Great literature teaches us the public virtues our whole civilization is founded on," she says.

For the last ten years and more, Cowan has been showing what she means. At the Dallas Institute she has established two summer programs—a Teachers Academy and a Principals Academy—that enable English teachers and principals from the Dallas public school system to spend four weeks immersed in reading, discussing, and writing about great literature. Homer, Dante, Melville, Lorca, Morrison, Allende are among their companions.

LOUISE COWAN:
Recognizing Verities



Courtesy of Dallas Institute of Humanities and Culture

Great literature expresses deeply human truths through archetypal patterns and images, Cowan believes: "The study of literary images, ideas, narratives, and characters takes us away from self-interest and enlarges and deepens our understanding of reality. In such a way literature gives us knowledge, not directly but by analogy."

Cowan envisions a civic transformation that starts with the renewal of teachers' sense of authority and leads to their teaching of values in Dallas's public schools.

"Values passed on from generation to generation stem not so much from religion per se as from the poetic imagination," she says. "It used to be that society—your neighborhood, your family—gave you that human knowledge. But you can't count on that anymore."

A native of Fort Worth, Texas, with a B.A. from Texas Christian University and a Ph.D. from Vanderbilt, Cowan and her husband, a physicist, came in the late 1950s to the then-fledgling University of Dallas (UD). As chairman of the English department, she created a two-year required curriculum based on paradigmatic texts in world literature. And as dean of the graduate school, she established the Institute of Philosophic Studies, an interdisciplinary Ph.D. program in literature, history, philosophy, and cultural psychology.

Committed as well to purveying

humanities perspectives in Dallas's business and political communities, Cowan inaugurated the Center for Civic Leadership on the campus and served on a "Goals for Dallas" committee.

The resulting agenda for the city includes Cowan's contributions toward education reform. And she has been putting her programs for pre-collegiate educators into action at the Dallas Institute of Humanities and Culture, which, upon retiring from the university in 1980, she cofounded as a center for creative thought about the civic role of the humanities.

"What educators need most in these dangerous and confusing times," she says, "is an experience that confirms belief in the common values giving meaning to civilization."

Literary intelligence Cowan sees as basic to other kinds of humanistic awareness: "Literature is the fundamental discipline, and other, more sophisticated disciplines—like philosophy and history—are informed by the knowledge that comes from literature. Everybody ought to be good at literature. It's our common human heritage."

Ultimately, however, literary study does not provide final answers. "Literature teaches not by moralizing but by enabling you to see all sides of an issue," Cowan says. "We wouldn't know how to tell people what to do in their lives. We know only how to help them find their own inner authority."

—James S. Turner

A FEW BRIEF strains of Beethoven's *Pathétique* Sonata, and then an amiable German voice, almost lilting, "Hello everyone." That simple opening is the signal to millions of radio listeners around the world that "Adventures in Good Music," Karl Haas's much loved radio tour of the classical repertory, has begun.

The show, which mixes selections from great and lesser known works with Haas's own engaging commentary, is, indeed, addressed to "everyone." For thirty-two years, Haas has provided his audience with a daily interlude of fine music and friendly conversation. His casual erudition ranges over all periods and genres of European music, and yet his exposition is never didactic or condescending. "When I open the mike, I don't say 'now sit down, this will be good for you.' I simply share what I love."

That ability to express his love of good music has won Haas a devoted following among a broader section of the American public than one might expect for a proponent of such "elite fare." But then, Haas is no elitist. A pianist trained at the Mannheim Conservatory and a former student of the legendary Artur Schnabel, Haas speaks with pride of the fan mail he has received from truckers and farmers. His favorite story is of a soldier fighting in Vietnam who wrote to him from a foxhole with the solution to one of Haas's "mystery composer" shows.

KARL HAAS:
Maestro to Millions



Courtesy of Karl Haas

"I choked when I saw that letter," Haas recalls. "It was so beat up I don't know how the post office delivered it. But it means more to me than anything else."

Even the word "classical" runs against the grain of Haas's populist habits. "Music is either good or bad. 'Classical' is just a cliché that scares people away," he says. "When we speak of 'classical' music, what we mean is music that has longevity." That ability to stand the test of time is impossible to predict, of course, and Haas points out that some popular tunes may have what it takes. "I've conducted symphonic arrangements of some of the Beatles' tunes," he says. "They are wonderful tunes."

Although it is "Adventures in Good Music" that has made him famous, Haas continues to give recitals. Last fall, he performed in Chicago, Cleveland, Houston, Rochester, and Louisville. Haas also takes an occasional turn at the podium as guest conductor. Last April, he conducted the Buffalo Philharmonic in a benefit performance for the orchestra members, who were facing a salary cut due to budget difficulties. "It was a gesture of solidarity," says Haas, whose live performances routinely sell out—standing room only.

In both his radio show and his work on stage, Haas's method is illustration to convey a point. An episode of "Adventures in Good Music" will use selections to introduce the work of a particular composer, music of a given period, or the techniques composers

have used to create a certain mood. Some have more technical themes, such as the recent episode "Are We There Yet?," which was a review of codas. Others are pure entertainment, such as the ever popular "Airlift," which features light-hearted music.

Whatever the theme, each installment leaves the listener with a little more knowledge than he or she had before. "Music," says Haas, "is the most loved but least understood of all the arts." The response to his show is the same everywhere, he says. "Even from Germany, which we think of as having such a strong sense of its musical heritage, I've gotten the same letters saying, 'I've loved this piece or that piece for years, but I never knew any of the things you said about it.'"

The information Haas imparts is by no means window dressing. It can be essential to understanding a composer's intentions. Haas tells the story of conducting Beethoven's *Egmont* Overture, which Goethe commissioned as incidental music for a play about the Dutch prince. There is a section in the work that calls for a certain "bite" from the strings, Haas says. In rehearsal, that "bite" wasn't there. So Haas recounted for the musicians, who at first listened more out of politeness than interest, the story of how Egmont's self-sacrifice in the war to win Holland's freedom from Spain resonated with Beethoven's ardent love of liberty. He got the performance he wanted.

Haas's service to music lovers has

at times taken him outside the broadcast booth and concert hall. During the height of the Cold War, just after the construction of the Berlin Wall, he was resident director of the Ford Foundation's cultural program in West Berlin. He has also served as a United States delegate to congresses of the International Music Council of UNESCO.

Both the French and German governments have honored him with awards for cultural service, and he has twice received the coveted Peabody Award for excellence in broadcasting. Though he says he does not think of himself as an "educator," he has held visiting professorships at a number of universities. His book, *Inside Music*, is now in its sixth printing.

Reflecting on a life sharing fine music with millions, Haas says with evident satisfaction, "I never wanted to be anything but a musician. I do what I love doing."

—Douglas Varley

WE HAD A SMALL section, about two panels, on New York's Chinatown," says historian John Tchen, remembering one of his first presentations of Chinatown history. "We had pulled together everything we could find, and it wasn't a whole lot." Yet those few photographs touched something in the old men who in the heat of a New York City summer climbed the stairs to the top floor of the Chatham Square branch of the New York Public Library.



© Photo by Robert Click

**JOHN KUO WEI TCHEN:
Chinatown's Historian**

John Tchen (center) with Chinatown History Museum staff.

"They came to look for people they recognized in the photographs," says Tchen. "One man even brought a flashlight to search for relatives."

"That's when we started thinking about the need to do something larger," he says. That "something larger" was the Chinatown History Project, the site of important exhibitions documenting immigrant and Asian-American history. In the eleven years since its founding, the museum has come to be recognized nationally as a model for innovative community history. In 1991, it was renamed the Chinatown History Museum.

"Traditional exhibits tend to view visitors as fairly passive, almost blank slates who are going to learn about the expertise imparted by the curator," Tchen says. The Chinatown History Museum, however, seeks to create a more active role for its patrons. "In Chinatown, the local people have been part of the history. They are among the people who know the most about the Chinatown experience."

Tchen seeks to create an environment where visitors can explore how their individual experiences fit into the history of the larger community. In recent years, the museum has hosted a series of "reunions" for graduates of P.S. 23, the school that now houses it. P.S. 23 was one of the major grade schools in Little Italy, but as Italians were replaced by Chinese in the neighborhood during the 1940s, the ethnic composition of its student body became increasingly Asian. "We expected

mostly Chinese at the first reunion," says Tchen. "We were overwhelmed when four hundred people came, and more than half of them were Italian. There was even a woman who had taught there during the First World War."

As the reunions have continued and exhibits about the school's history have been mounted, both Asian and Italian participants have found that, although ethnic tension is part of their history, the two groups have many shared experiences. "Without romanticizing the past," he says, "the museum is helping people acknowledge that their experience is more complex than the simple 'us versus them' confrontation that often goes on at street level."

The complexity of interaction among ethnic groups is something Tchen knows about firsthand. He was born in Madison, Wisconsin, in 1951, the son of parents who fled Shanghai in the last days of the Maoist revolution. His father, who held a Ph.D. in international law from the Sorbonne, was one of the lucky few able to find professional work. Just as he was resigning himself to the course taken by so many of his countrymen—opening a laundry—a friend of a friend found him a position working with Chinese rubbings at the Field Museum of Natural History in Chicago.

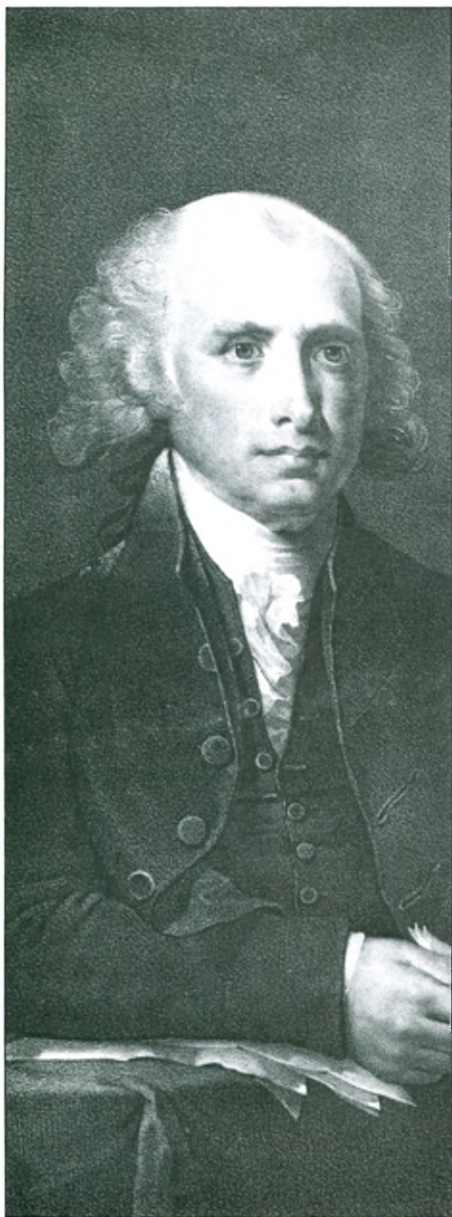
The family settled in a southwestern suburb of Chicago. "Park Forest, Illinois, was one of the brightest stars in the American dream after the Korean War," he says. Even though many of

people who first moved there were more or less consciously shedding their ethnic identities by leaving their old neighborhoods, Tchen found that assimilation was not the same option for someone with different-colored skin. "I saw at an early age and from very close up how racial identities are constituted," he says.

In his book, *Genthe's Photos of San Francisco's Old Chinatown*, Tchen used pictures taken by a German artist who came to this country in the 1890s as an illustration of the ways ethnic stereotypes are made and perpetuated. Tchen stumbled on Genthe's glass-plate negatives in the Library of Congress and soon noticed that they had been retouched in interesting ways. According to Tchen, "Genthe was obsessed with this idea of Chinatown as a Canton in the West, so he doctored his photos, systematically taking out all the phone wires and white people." Genthe's artistic license is no mere curiosity, says Tchen, because it abets the persistent misconception that Chinatowns exist in total isolation from the rest of U.S. society.

Throughout his work in museums, books, and public lectures, Tchen has sought to break down such simplistic misconceptions without denying the reality of ethnic differences. "Public humanities give us a chance to explore those things that separate us as well as the things that we share and that we are proud of. As a society we have to work through these issues." □

—Douglas Varley



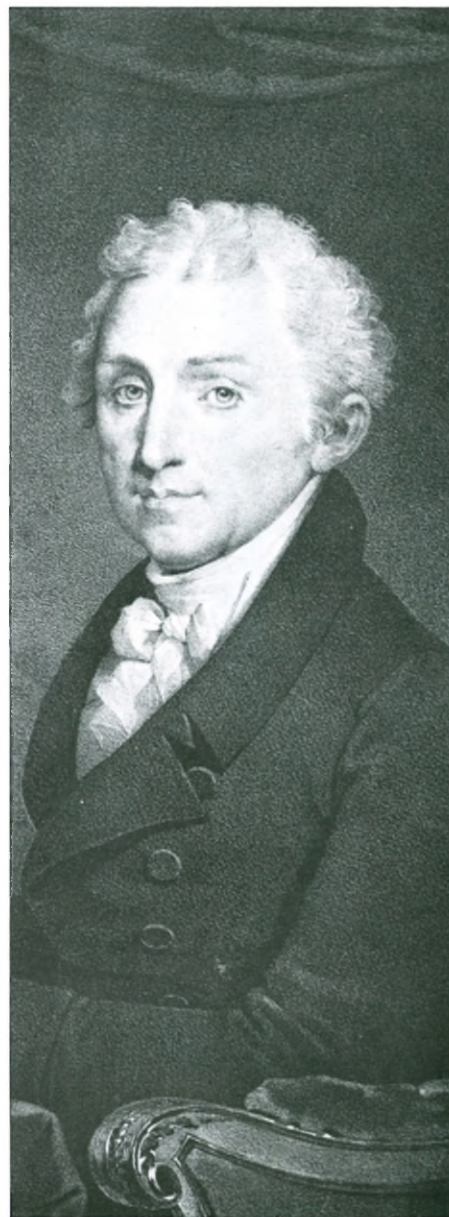
James Madison

Madison vs. Monroe

The Final Struggle for a Bill of Rights

BY
ROBERT ALLEN RUTLAND

Two hundred years ago, on December 15, 1791, Virginia became the eleventh and final state needed to ratify the new federal Bill of Rights. As historian Robert Rutland tells us, the battle was a bruising one that pitted Madison against Monroe and whose outcome was by no means certain...



James Monroe

National Portrait Gallery, Smithsonian Institution

IN THE MONTHS before the newly elected Congress was to assemble in 1789, there were ugly whispers that the Federalist hierarchy had no intention of permitting amendments to the new U.S. Constitution. Wait and see, the diehard Antifederalists warned, for history shows few examples of men surrendering the powers that they have recently gained.

Among the Federalists whose campaign promises had included a bill of rights, James Madison appeared to be

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the natural leader. But at the moment Madison's chance for a seat in the new Congress was slim. He had been defeated in the Senate race in Virginia by the manipulations of Patrick Henry, who had voiced doubt about Madison's sincerity. Not only had the Senate seat been denied to him, but a neat bit of gerrymandering had been used in an attempt to keep him out of the House of Representatives as well. James Monroe, himself a man of parts with a popular following, was advanced to oppose Madison on the Antifederalist ticket.

Beset with these distractions, Madison still found time to clarify his position on a bill of rights. Writing to Jefferson, who after his discouraging experience as governor of Virginia had taken the ministerial post to France, Madison claimed that many good men regarded

a declaration of rights as out of place in the Constitution. "My own opinion has always been in favor of a bill of rights," he continued, "provided it be so framed as not to imply powers not meant to be included in the enumeration."

In his letter to Jefferson, Madison proceeded to examine the sources of oppression in a government. He was dubious of the genuine value of existing state bills of rights. Experience proved "the inefficacy of a bill of rights on those occasions when its controul is most needed." The legislative majority in every state had violated these "parchment barriers" whenever it served their interest to do so, as his experience with the law establishing religious freedom in Virginia had demonstrated. The real power in this Republic would lie with the majority,

he wrote, and the danger to private right was "chiefly to be apprehended . . . from acts in which the Government is the mere instrument of the major number of the constituents."

Assuming a bill of rights to be proper, Madison contended that the document should be worded to avoid setting up principles, such as a prohibition of a standing army, that might have to be violated in periods of crisis. He preferred a few general principles gleaned from the state bills of rights to a long catalog of specific guarantees for personal rights. Essentially conservative in his opinions, Madison thought there was another solution to the problem. "The best security ag[ain]st these evils is to remove the pretext for them," he said.

Jefferson experienced none of the misgivings that bothered his friend. In addition, Jefferson expected that the bill of rights would "draw over so great a proportion of the minorities, as to leave little danger in the opposition of the residue" of the Constitution. The minorities in most of the ratifying states were composed of able men, "so much so as to render it prudent, were it not otherwise reasonable, to make some sacrifices to them." Madison himself became more impressed with the practical results which a compromise could effect. If the first Congress followed the trend of the times, Madison wrote, it would offer "every desirable safeguard for popular rights" as appeasement to the Antifederalists. Gracious acceptance of these amendments would separate "the well meaning from the designing opponents, fix on the latter their true character, and give to the Government its due popularity and stability."

In the district where Madison was contesting with Monroe for an opportunity to serve in the forthcoming Congress, the voters apparently conceived "amendments" to mean a declaration of rights. A whispering campaign circulated rumors that Madison was perfectly satisfied with the Constitution, and saw no need for a single amendment. Henry had made the same accusation in the House of Delegates, and now the word was being spread, backed by the prestige of Henry's name.

Madison returned to the district for a hurried tour designed to contradict publicly the anti-amendment label. In a letter to a campaign worker, he wrote:

it is my sincere opinion that the Constitution ought to be revised, and that the first Congress meeting under it, ought to prepare and recommend to the States for ratification, the most satisfactory provisions for all essential rights, particularly the rights of Conscience in the fullest latitude, the freedom of the press, trials by jury, security against general warrants &c.

Madison's stand won over influential churchmen, including Baptist John Leland; and his exertions enabled him to defeat Monroe despite the Antifederalist rumors and the gerrymander.

While the newly elected Congress was gathering in New York, Jefferson penned his reflections on Madison's candid letter concerning a bill of rights. Jefferson generally agreed with all Madison had put down, and as an argument in favor of a declaration he added "the legal check which it puts into the hands of the judiciary." Madison had failed to mention the Supreme Court as a branch of the government that could use a bill of rights with great effect, but the potentialities of the high court as a protector of a citizen's rights had not escaped Jefferson. A bill of rights "is like all other human blessings alloyed with some inconveniences," Jefferson admitted, but its good far outweighed its evil. When he had designed a constitution for Virginia in the early days of the Revolution he had not included one, which he conceded was probably a mistake; but he now realized that in a constitution "which leaves some precious articles unnoticed, and raises implications against others, a declaration of rights becomes necessary by way of supplement." Not all human rights could be protected, but "half a loaf is better than no bread; if we cannot secure all our rights, let us secure what we can." State bills of rights were no longer sufficient because they were not agents of the general government. Madison had claimed that experience showed the inefficacy of a bill of rights. This was true, Jefferson said, "but tho it is not absolutely efficacious under all circumstances, it is of great potency always, and rarely inefficacious." Weighing the good and bad, he decided, the balance heavily favored a bill of rights. It could cramp a government in performing certain functions, but this evil would be temporary, and capable of revision. To Jefferson, the dangers that lurked in the failure to have a bill of rights would be "perma-

nent, afflicting & irreparable . . . in constant progression from bad to worse." A few days earlier, Jefferson had decided that the Antifederalists had strayed farther from the path of good government than their opponents. Before the month ended, however, Jefferson acknowledged a debt to the Antifederalists. "There has been just opposition enough to produce probably further guards to liberty without touching the energy of the government," he surmised, "and this will bring over the bulk of the opposition to the side of the new government."

Although the new Congress was scheduled to meet on March 4, 1789, numerous delays postponed an official opening for the House of Representatives until April 1. The Senate did not have a quorum until April 6. Both houses adopted their rules, then the Senate promptly got tangled on the question of a proper title for the president. In the House, where all money bills had to originate under the Constitution, attention was immediately diverted to the levying of duties on imports.

Anxious to move forward after weeks of discussion, Madison announced his intention to push forward on the subject of amendments to the Constitution.

Richard Henry Lee wrote back to Virginia to advise Patrick Henry of Madison's intention and expressed his doubts about the worth of what Madison might propose. "I apprehend that his ideas, and those of our convention, on this subject, are not similar," Lee wrote. Lee expected to alter Madison's proposals when they reached the Senate "so as to effect, if possible, the wishes of our legislature." Lee feared that many of the Virginia recommendations would not succeed, "but my hopes are strong that such as may effectually secure civil liberty will not be refused."

Despite the failure of the House to settle the import question, Madison believed the amendment issue could wait no longer. More than three months after the date when Congress was scheduled to begin its session, he asked the House to resolve itself into a Committee of the Whole to consider amendments "as contemplated in the fifth article of the Constitution." Instead of rushing to support his proposals, Madison's fellow congressmen seemed to be in no hurry to take up the topic which had so recently stirred the

Republic. Many agreed with Aedanus Burke that amendments to the Constitution were necessary, "but this was not the proper time to bring them forward." Let us wait until the government is organized, he said, and not risk disrupting the harmony which now prevailed in the House.

Roger Sherman, who had opposed a bill of rights in the Federal Convention, followed Madison. His state, Connecticut, wanted no amendments. What the people every-

where wanted was a stable government. Sherman said he was ready to see amendments introduced as a matter of form, but not as an interruption of the really important business at hand. A halt in the organization of the government to discuss amendments, Sherman predicted, "will alarm the fears of twenty of our constituents where it will please one." William L. Smith of South Carolina assured Madison he "had done his duty" by offering amendments, "and if he did not succeed, he was not to blame."

Madison did not consider his duty so lightly discharged, however. Even one day's debate on the subject, he felt, would relieve many apprehensions and convince the public that the Federalists were ready to "evinced that spirit of deference and concession for which they have hitherto been distinguished." Many who had opposed the Constitution were ready to support the new government. Their only price was an explicit declaration of the great rights of mankind. There had been

numerous reasons for the opposition to the Constitution, Madison continued, *but I believe that the great mass of the people who opposed it, disliked it because it did not contain effectual provisions against the encroachment on particular rights, and those safeguards which they have been long accustomed to have interposed between them and the magistrate who exercises the sovereign power.*

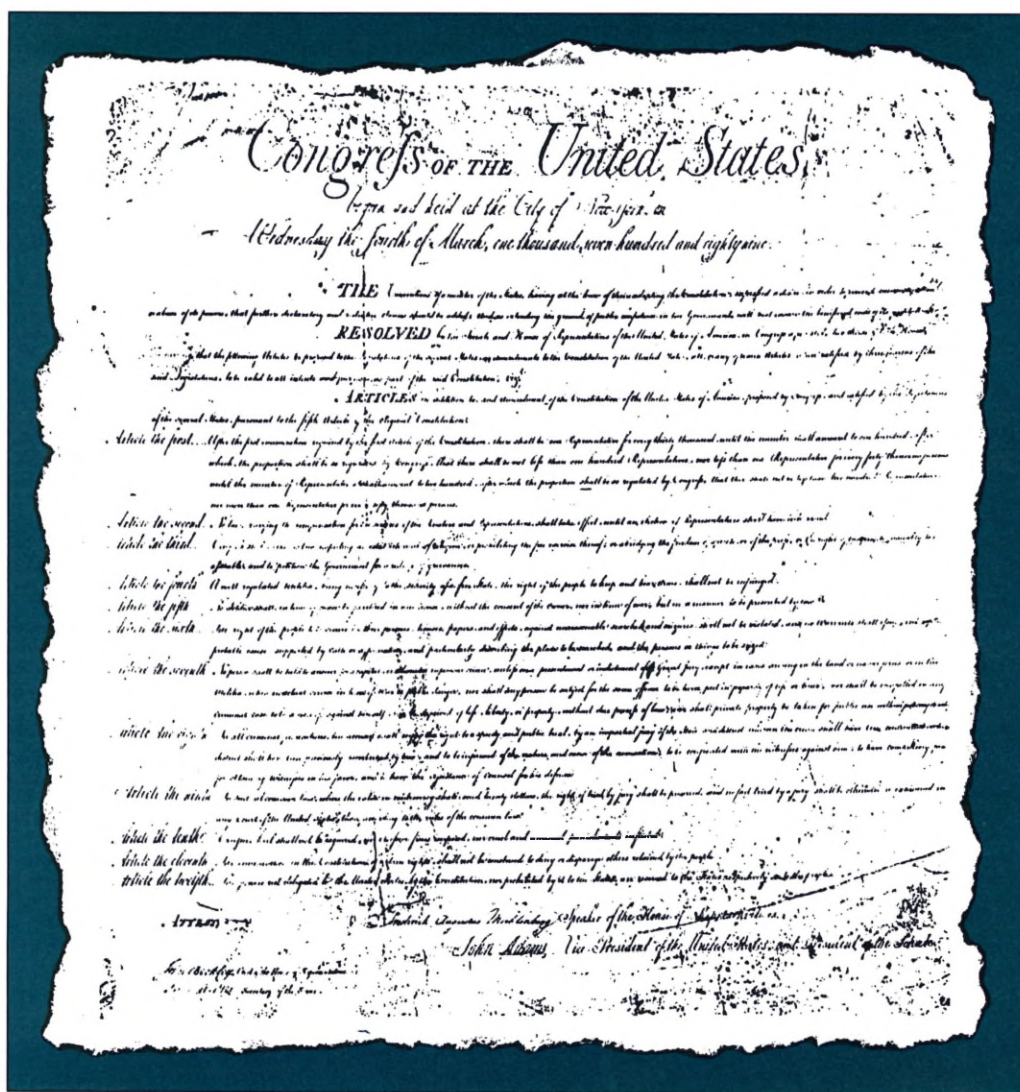
As long as a great number of citizens thought these securities necessary it would be an injustice to ignore their desires. These safeguards could be added to the Constitution without endangering the worthwhile features of the new government.

Madison then read to the House his plan of amendment. His proposals covered all of the ten articles that eventually formed the federal Bill of Rights. Even his phraseology was preserved in the final draft in numerous cases. Several other provisions were added by the congressional committees to take care of the criticism directed at the apportionment of representatives,

conventions. He followed a reading of the amendments with a lengthy speech that embodied the arguments presented to Jefferson in earlier correspondence. After canvassing the whole field of objections to a bill of rights, Madison declared, a specific declaration of rights would be worthwhile because it offered "tranquility of the public mind, and the stability of the Government." Madison alluded to Jefferson's striking observation that the "independent tribunals of justice will consider themselves in a peculiar manner the guardians of those rights . . . [and] resist every encroachment upon rights expressly stipulated . . . by the declaration of rights."

Madison concluded that these changes could not "endanger the beauty of the Government in any one important feature, even in the eyes of its most sanguine admirers." The alterations would go far toward making "the constitution better in the opinion of those who are opposed to it,

continued on page 33



The original Bill of Rights.

congressional salaries, and the possible overlapping of executive, legislative, and judicial powers. But the bulk of the changes were aimed at securing the civil liberties of citizens, and Madison presented them in a form that would merely enlarge the Constitution to eight articles. In drafting the proposals, Madison had leaned heavily on the Virginia Declaration of Rights, but he had also incorporated additional features adopted by the ratifying



An Appalachian Cinderella Story

BY MAGGIE RIECHERS

IMAGINE A WARTIME Cinderella, her prince an innocent GI about to ship out overseas, or Hansel and Gretel abandoned in Depression-era Appalachia.

"Psychologists are interested in the fact that the very same theme appears in China, India, the U.S., that somehow we are linked together by these tales, that the same things unite us," says filmmaker Tom Davenport. It is the broad appeal of these ageless tales

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that Davenport has attempted to capture in his series of children's films, *From the Brothers Grimm, American Versions of Folktale Classics*.

Although twentieth-century America is not the traditional setting for these fairy-tale favorites, the enduring quality of the stories makes them adaptable to almost any time and place. "That is the viewpoint I'm sympathetic to," says Davenport. "The Grimm stories may not be American tales, but because they're universal we can put them in American historical settings."

Davenport's series contains not only traditional European fairy tales dramatized in historical American settings, but also unmistakably American folklore, handed down through generations of Appalachian storytellers and balladeers.

The films, produced on videocassette tapes about forty minutes long, have been broadcast over public television stations. They are also available to libraries and schools, coupled with study guides to stimulate classroom discussions.

Two of the films were completed with support from NEH: "Soldier Jack," an American folktale, and "Ashpet," Davenport's 1940s version of the Cinderella classic. He is currently filming another NEH-supported Appalachian tale, "Mutzmag," a fable about sibling rivalry.

Many of the European fairy tales we became familiar with as children have American versions—stories brought here by early settlers were handed down around corn huskings and cracker barrels and woven into American yarns with strong, independent characters, exemplifying the pioneer spirit. Davenport wanted to bring this relatively unknown body of literature to the public's attention. He turned to an area rich in these stories in which to set his films: the backwoods



Courtesy of Davenport Films

Above: Tom Davenport; "Soldier Jack"; "Ashpet." Left: Tom Agner as Mr. Blivens and Michael Heintzman as Soldier Jack in "Soldier Jack." Opposite: Aaron Mock as Gretel and Scott Honeycutt as Hansel in "Hansel and Gretel."



of the Virginia and North Carolina Appalachian region.

"We can almost trace the point in American history when European fairy tales met the frontier," says Charlotte Ross, Davenport's folklore consultant and a professor of speech at Appalachian State University in Boone, North Carolina.

"The stories moved from tales of wonder and magic to tales that became more naturalistic and realistic. This appeared to happen when people hit the Blue Ridge Mountains, at about the time of the Jacksonian democracy, a period of spreading egalitarianism."

"Mutzmag," which Ross recommended to Davenport, is based on an

old Scottish tale, "Molly Whuppy," brought to the United States by early immigrants. The story involves three daughters who leave home to seek their fortune after being left penniless upon the death of their mother. The two elder sisters scheme to rid themselves of the youngest, named Mutzmag. Mutzmag manages to stay with them, however, and saves them from a wicked giant and his witch-wife. Later, the girls encounter a prosperous farmer who offers them a fortune if they can retrieve his special white horse stolen by the giant and his wife. The two older sisters run away, never to be heard from again, but Mutzmag rises to the challenge, succeeds, and is eventually rewarded with a big house of her own.

In the European version, Ross notes, Mutzmag must depend on magic to save her, while in the American version she is transformed into a plucky survivor who gets by on her own devices.

"When the story of 'Mutzmag' arrived on this side of the Atlantic, the magical elements disappeared," says Ross. "She became a tough Appalachian girl who relies on her imagination and a pocket knife with a broken handle."

While folklorists such as Ross study the individuality of the tales told

in each culture, Davenport has been attracted to the universality of the stories and to recasting them in an American light.

Watching Davenport stoke the fire in a wood stove in his farmhouse in rural Virginia, one can easily see how he conceived the ideas for stories and locations for many of his movies. He

films in the surrounding countryside, often using the local citizenry as actors, preferring their natural mountain accents, and filling his films with the strains of banjos and fiddles. His studio is a converted barn sixty miles west of Washington, D.C., on the edge of the Blue Ridge Mountains; his distribution company is run out of the basement of the house. Davenport directs the films and coproduces them with his wife, Mimi. The works have won critical acclaim, film festival awards, and recommendations by educational groups, including the National Education Association.

For the American tales, Davenport read many versions of the same stories, drawing mainly on those in Richard Chase's collections of American folk narratives, *The Jack Tales* and *The Grandfather Tales*. The folk figure of "Jack" became the basis of two of Davenport's films: "Jack and the Dentist's Daughter" and "Soldier Jack."



Tom Davenport leading a filmmaking seminar at the South Carolina Media Arts Center.

"Jack tales are American stories—although they are related to the character in the English tales, 'Jack and the Beanstalk' and 'Jack and the Giant Killer'—about a fellow named Jack whose character changes in each story," says Davenport. "In 'Jack and the Dentist's Daughter,' for example,

he becomes a trickster figure. At other times, as in 'Soldier Jack,' he becomes a moral figure." Davenport's "Soldier Jack" conjures up images of Jimmy Stewart in a Frank Capra movie. Adapted from an Appalachian tale set in the late 1940s, "Soldier Jack" follows a World War II veteran who, in return for an act of kindness, receives two magical gifts, a sack that can catch anything and a jar that can show whether a sick person will recover or die. Jack becomes a national hero when he rescues the president's daughter by capturing Death in his magic sack. However, after many years without Death in the world, Jack realizes he has upset the natural order and releases Death to save humankind from perpetual old age and misery.

Davenport believes the film is an excellent introduction for children to a discussion on living, aging, and dying. He doesn't think, however, that the folktale genre is grounded in lessons of morality or questions of good versus bad.

"Folktales are about overcoming obstacles, about adolescents defeating giants in their lives," he says. According to Davenport, the character of Jack in "Soldier Jack" is Everyman, who moves from one obstacle to another until he saves humanity.

Similarly, in the Cinderella story "Ashpet," the central figure develops a strength of character that leads her to happiness. It is not a tale of feminine dependency, says the director, but a story about a girl realizing her true identity. The film is based on the American version of the story as told by Richard Chase. In the story, Ashpet's "fairy god-mother" is an old mountain woman who leads her to the truth about herself.

"In our interpretation it is not a tale about 'someday my prince will come,' but about a girl asking 'who am I?'" says Davenport. "With the help of her fairy godmother she learns that it is *her* house the stepmother is living in, filled with her mother's things. The character of the boy is merely there as a stamp of approval."

By bringing these stories to film and television, Davenport believes he is helping to preserve the ancient and dying art of storytelling, calling television "the campfire around which our children and families gather."

"What Tom is doing is important," says folklorist Ross. The stories cannot be handed down to succeeding generations if "children only see their grandparents two weeks a year."

These ancient tales lend themselves favorably to the modern media because of the nature of the literary form. It is primarily the story, not the characterization or literary style, that gives folktales their rich flavor.

"In dealing with folk tales you're dealing with ancient story patterns that are primarily just story patterns," says Davenport. "The genius of *Tom Sawyer* is Mark Twain's turn of a phrase and characterizations. That's why a film of *Tom Sawyer* can never be as good as the book.

"But in dealing with folk tales, you don't have to treat them sacredly. Each time they are told, they are told in a different way."

Davenport is able to Americanize and democratize the kings and queens of European fairy tales by turning them into doctors and mill owners, without sacrificing the grist of the plot. Thus, the prince in "Cinderella" is transformed into a soldier, and the king in "Frog King" becomes a wealthy industrialist.

Before entering the children's film arena, Davenport had been a documentary filmmaker. He produced PBS's *American Traditional Culture Series*, which included the 1974 film, "The Shakers." The series also included a piece on Frail Joines, a master traditional tale teller from the mountains of western North Carolina.

Work on that documentary, coupled with Davenport's lifelong interest in folktales and folk music, led him to further research on the subject. It was an incident in his own life, however, that got him started. When one of his young sons was hospitalized with a case of the croup, and hospital policy prohibited parents from staying overnight, Davenport thought of the story of "Hansel and Gretel," realizing his son might relate to the feelings of abandonment experienced by the children in the story. He began reading the fairy tale to both his young sons. At about the same time, he was becoming disenchanted



Photo by Roger Manley



Courtesy of Davenport Films

Above: Robbie Sams as Mutzmag waits on her sisters, played by Michelle Johnson and Eve Moenig. Right: Kelly Mancini and Mitchell Riggs in "Ashpet: An American Cinderella."

with the "talking heads" format of documentaries.

"As I was reading 'Hansel and Gretel,' suddenly a light bulb went off in my head. With a little thought I could make a film of this for next to nothing in my own backyard and set it in the 1930s." With Davenport directing and his wife coproducing, they made a version that called up the images of the Depression and titled it "Hansel and Gretel, An Appalachian Version."

"At the time we made the film in 1976, fairy tales were out of fashion. They were thought to be irrational, frightening, and dark to children," recalls Davenport. As a result, his interpretation created a stir among children's film experts. "We distributed the film through libraries, and librarians consistently said it was the most popular children's film ever shown, but the American Library Association said it was too frightening for children."

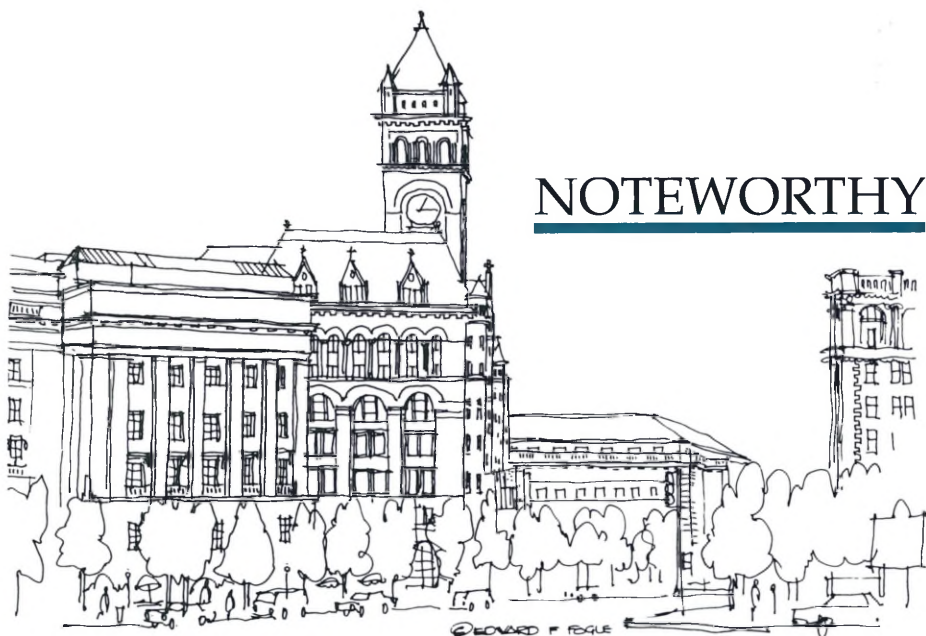
The controversy, however, got Davenport's creative juices pumping. He saw the potential and followed up with "Rapunzel," "Frog King," "Bearskin," and others.

Davenport felt the time was right to move film versions of fairy tales away from sanitized puppet or cartoon portrayals to live-action dramas set in realistic locations. He believed folktales were never intended just for children and found justification for reviving the folk- and fairy tale in psychiatrist Bruno Bettelheim's 1976 book, *The Uses of Enchantment*. "Nothing in the entire range of children's literature . . . can be as enriching and satisfying to child and adult alike as the fairy-folk tale," Bettelheim wrote. "From them a child can learn more about the inner problems of man and about solutions to his own (and our) predicaments in any society, than he can from any other type story within his comprehension."

It is the violent elements of fairy tales that parents and educators sometimes find too terrifying for children. While adults are upset when a witch or giant is slain, Davenport says, it is the triumph of survival that will comfort children in the end. "Drama is going to have conflict. Violence should never be shown for the sake of violence, but used to show that this person got through this horrible situation and overcame these obstacles in a resourceful way."

Fairy and folktales show just that, according to Davenport. And his films have a way of proving his point. □

To support Tom Davenport's filming of folktales, the Folktale Film Group of Delaplane, Virginia, received \$353,538 in outright funds from the Humanities Projects in Media program of the Division of Public Programs. IMAGE Film/Video of Atlanta, Georgia, received \$245,938 in outright funds from the same source.



NOTEWORTHY

Museum Awards

Six of the twenty-four Awards of Merit given by the American Association of State and Local History went to NEH-supported exhibitions this year. The



Fairmount Waterworks by Isaac Williams, from the Historical Society of Pennsylvania.

exhibitions ranged over topics including the history of Brooklyn, Russian settlements on the West Coast, and Louisiana folk life. The awards were given to the Brooklyn Historical Society, the Historical Society of Pennsylvania, McKissick Museum, the Washington State Historical Society together with the Anchorage Museum of History and Art, the American Indian Archaeology Institute, and Louisiana State University with Frank de Caro.

Minnesota Anthology

When school started this fall, Minnesota's 2,600 teachers of ninth- through twelfth-grade English had something extra waiting for them in addition to class rosters, a free desk-copy of *Braided Lives: An Anthology of Multicultural American Writing*. Produced as part of Minnesota's effort to create a more inclusive curriculum, the 288-

page volume includes short fiction and poetry by native Americans, Asian Americans, Hispanics, and African Americans.

An editorial board of ten English teachers from across the state worked in conjunction with scholars to select from among their personal favorites texts that would work well in the classroom. In addition to the free desk-sets, 3,000 copies have been ordered sight unseen for classroom use. The project is a collaboration between the Minnesota Humanities Commission and the state chapter of the National Council of Teachers of English.

A Merry Tale of a Maryland Club

When Loquacious Scribble set down *The History of the Ancient and Honorable Tuesday Club*, his narrative was true to the laws of his club: Make fun of everything. Scribble, the fictionalized chronicler of a real social club in eighteenth-century Annapolis, indulges in irreverence, bombast, and just plain silliness in his account of the club's weekly meetings. Everything is fair game, especially politics.

The founder of the Tuesday Club and the real author of its "history" (it could just as well be called a comic novel) was Dr. Alexander Hamilton (1712-56), a Scottish physician who came to the Maryland colony seeking more fertile ground for his practice.

The club itself consisted of fifteen "long-standing members," with an extended membership that came to include many of Maryland's most distinguished residents and visitors. Hamilton defined a proper club

member as "none but your merry, droll, Jocosse, good humored, risible companions, punsters, comical story tellers and Conundruifiers." Twice a week the group gathered for songs, debate, and loose but pointed satires aimed usually at some aspect of Maryland politics or Puritan ethics.

After the club disbanded, no printer could be found for Hamilton's book, so it languished, passing through several hands, including the Baltimore Public Library. At last, 235 years after the club's final meeting, it has been published by the University of North Carolina Press.

Wildlife Preserve for Words

If a gush-foot hardboot should try to feed you some flamabastic flamdoodle about a gellyon, don't get all flummergasted. It is just a clumsy horse breeder talking up a horse. Who could get embarrassed about that?

Armed with the *Dictionary of American Regional English*, no one need feel confused by such linguistic exotica. Between its covers, thousands of words that live on the wilder side of English have been corralled into alphabetical order for easy perusal. Harvard University Press published volume 2, letters D through H, in September.

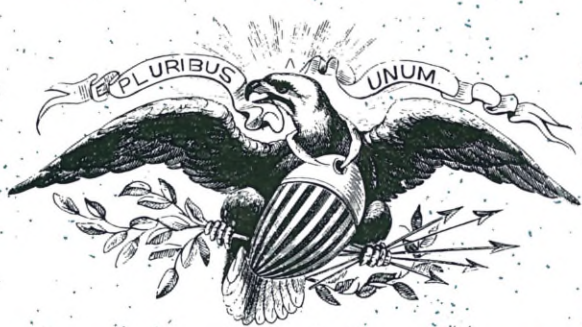
Hampton Filming Depression

Henry Hampton's film company, Blackside, which produced the award-winning series *Eyes on the Prize*, has begun filming an eight-part documentary series on the Great Depression. The series will consider the entire range of American society during



those years. Alongside famous political and labor leaders, the series will treat individuals such as Joe Louis and Marian Anderson, who left their mark on the era in other ways. The series' pilot, "After the Crash," aired on *The American Experience* in January.

— Douglas Varley



A Revolutionary Coalition

BY WILLIAM S. AYRES AND DAVID SALMANSON

AFTER THE CAPTURE of espionage agent "355," the spy network that fed the American army with crucial information about enemy troop movements was threatened with collapse. If 355 were coerced into revealing the identities of other American agents behind enemy lines, the flow of intelligence to the American high command would have been cut off, impairing the ability of the already disadvantaged American army to carry out an effective military strategy.

Not the plot of a modern spy thriller, this event was a historical episode from the American Revolutionary War. George Washington had organized an intelligence network that infiltrated the British army based in New York City. Upon the agent's capture in 1780, the rest of New York's spy network was jeopardized. But 355 remained silent, and a steady flow of information continued to reach Washington.

What is notable here is not that spying occurred during the American Revolution but that the agent was a woman—just one of the key but unstung roles that women played in the American army's victory in the Revolutionary War.

A forthcoming exhibition at Fraunces Tavern Museum in New York City will look at the broad coalition, across particularities of class, gender, and race, on which American victory in the Revolution depended. Titled "'Come All You Gallant Heroes': The

World of the Revolutionary Soldier," the exhibition will feature period artifacts and specially designed graphic and interactive materials to examine the social, cultural, and physical circumstances of the common soldier and others who actively participated in the war. Among the themes are the diverse origins and experiences of soldiers during the war, the nature of the class structure in military societies of the time, and the use of revolutionary symbols and rhetoric by the American army. The exhibition will open December 4, the date on which Washington bade farewell to his officers in the Long Room of Fraunces Tavern in 1783.

The opening battles of the war were fought by militia units organized by state and local governments, each made up primarily of white males, who knew one another, from a single village or town. The American forces, however, were by no means so homogeneous throughout the war. By the time of the British evacuation of Boston in early 1776, a new army drawing from all the colonies was forming, and by the end of the war it had become a much more complex social organization.

This new entity, the Continental army, with George Washington as its commander, was at first a ragtag affair. Unable to rely on the services of the middle-class yeomen and shopkeepers of the militia, who could not afford to spend long periods away from their businesses, Washington sought to enlist recruits for "three years or the war," beginning in 1777. Increasingly, Continental Army privates tended to be small landholders working marginally profitable farms

and journeymen or unskilled laborers who could not find steady employment. Some were younger sons with no prospect of an inheritance, and others were black slaves seeking freedom. Typically they were from the least economically successful segment of society—those for whom a new suit of clothes, the prospect of steady pay, and a cash bounty seemed an attractive offer.

If privates were from the lower classes, their commanders generally were not. The officers of the Continental Army were either part of the economic elite or aspirants to it. Pay was irregular and certainly no great incentive to join the army for persons of substantial wealth. But for aspirants to social status, an elaborate display of material goods such as an officer's camp chest, which could hold several types of liquor as well as



Figure 1. Camp chest of General Baron Wilhelm von Steuben, ca. 1780.

William S. Ayres is the director of Fraunces Tavern Museum. David Salmons is the museum's research assistant.



Figure 2. Foot soldier's canteen, 18th century.

glasses (Figure 1), served as a badge of military rank and helped demarcate officers from enlisted men, who at best owned a simple canteen (Figure 2).

Another distinction between officers and enlisted men was their diets. Captain Henry Dearborn, who served as a physician before the war, noted in his diary on November 1, 1775, during the army's ill-fated march to Quebec under Benedict Arnold, that tears came to his eyes when he saw "how the men were suffering from want," "although I wanted no provision myself." What he saw is borne out by Private Jeremiah Greenman's diary entry of the same day: "In a very misrabel Sittuation/ nothing to eat bot dogs/ hear we killed a nother and cooked/ I got Sum of that by good [luck] with the head of a Squirll with a parsol of Candill wicks boyled up to gether which made very fine Supe. . ."

Upward social mobility based on merit was possible, however, not only for officers such as Dearborn, who rose to the rank of major general, but also for Greenman, who entered the army barely literate and was able to improve his writing and soldiering skills so successfully that he eventually rose to the rank of regimental adjutant, a position that required accounting and record-keeping skills. After the war he was able to use his newfound talents and military contacts to establish himself in business.

Dominating the American rank and file were white males, who also made up the whole of the officer corps. But

the American Revolution was not fought by an exclusively white male cadre. From the opening shots at Lexington, African Americans were active participants in the revolutionary cause. A black man, Peter Salem, is often credited with killing British Major John Pitcairn of Lexington infamy at the battle of Bunker Hill.

Still, blacks were by no means universally welcomed. When General Washington took command, he issued orders against the recruiting of "Negroes and vagabonds" despite the presence of many blacks already in the army. Need made the Continental Congress color-blind, however, and several months later it overruled Washington due to the shortage of manpower.

Many of the black soldiers who joined the army were slaves or recently freed men. A prime motivation for some was the opportunity to gain emancipation through military service, which was frequently possible in northern states. One slave from Massachusetts managed to seize his freedom

by joining the army while his master was out of town. Most gained their masters' consent or served in their stead as substitutes, thus securing their release from bondage.

Once in the army, many blacks were relegated to support roles. The work of building fortifications, roads, and encampments was often done by black units. Nonetheless, some battle units were integrated. The black soldier from a Massachusetts regiment in a sketch by Baron von Closen (Figure 3) is shown at attention, in full uniform, with musket at the ready—clearly a fighting soldier. While blacks had no realistic hope of becoming officers, army pay and the prospect of opportunity were often motivation enough—much like the motivations of the white lower classes. Marginalized by society, African Americans often looked to the American army as a more promising workplace.

Other blacks joined the British army. On November 1, 1775, Lord Dunmore, the royal governor of Virginia, promised freedom to slaves who would



Figure 3. A sketch from the journal of Baron Von Closen, 1782.

rebel against their patriot masters and join his forces. Three hundred slaves joined him aboard his ships within a week, and 800 in all before he sailed for New York when his command was transferred there the next year. When the British finally evacuated New York in 1783, at the end of the war, they took with them more than 1,000 black men, women, and children who had joined the British army or its support networks.

Women played a key role during the Revolutionary War in several ways. Some maintained life on the homefront while the men were away. They cared for children and households alone or managed family enterprises in the absence of male wage earners.

Others, out of economic necessity, traveled with the army as a support network commonly known as "camp followers." With manpower and cash already short, it was often impossible for some to find the necessary hands to run the family farm without their spouses. Such women were on the edge of the economy; and frequently, traveling with their husbands was their only recourse. To supplement income or rations, or to secure any income at all, women performed a variety of tasks necessary to the functioning of the army. Some took in washing and sewing, nursed the sick and wounded, and sold foodstuffs and other goods. While some indeed were prostitutes, prostitution was not condoned, and women who were not directly affiliated with specific soldiers were forcibly removed in periodic "cleansings."

Upper-class women with family resources to draw on, such as Martha Washington, also helped to improve life in camp, and at little cost to the army. They organized balls for the officers, sewed clothing, and donated blankets for the troops. They usually stayed with their husbands in private houses outside the encampments.

Still others contributed in the same manner as men. In addition to serving in Washington's intelligence networks, they fought. Some stories might be apocryphal, such as the one

about Molly Pitcher—the woman said to have replaced her fallen husband at the battle of Monmouth (1778) by firing the cannon she had been supplying with water for swabbing between volleys. But some women did indeed replace fallen soldiers in their duties, for which they received pensions after the war.

At least one extraordinary case of a woman posing as a man so as to join the army is well documented. Deborah Sampson Gannett (Figure 4) assumed the identity of a man and was wounded in combat. She successfully served out her enlistment, married, and later toured the country speaking of her experiences and performing the drill of loading and firing a musket to convince doubters.

Whether or not they fought, women who accompanied the army were admired, as one private records in a diary entry about a typical day on the march:

We were soon waist deep in mud and water . . . [the wife of Sergeant Grier] had got before me. My mind was humbled yet astonished at the exertions of this good woman . . . [as] she waded before me to firm ground.

What was it that unified these diverse social elements of the emerging American republic into a coherent national force? Why did the American army not melt away during its most trying times, as European observers expected? Both pay and opportunity for advancement were available to enlistees on either side. And freedom for those enslaved was offered by both armies. British troops, furthermore, usually enjoyed plenty of clothing, food, and regular payment in hard currency, all of which the Continental Army lacked. If economic opportunity were the sole motivation, the war would have ended when American soldiers' pay failed to appear, a common occurrence throughout the war.

A major molding force was the new American ideology, expressed in recruiting broadsides and military commissions, expounded from pulpits, and sung in battlefield ballads,



Figure 4. Deborah Sampson Gannett; frontispiece from *The Female Review*, 1797.

that crystallized patriotic zeal and helped sustain Americans during the war years. Exhortative emblems and mottoes on revolutionary flags stated and reinforced the propositions that the war was a patriotic undertaking and that the army was the most honorable of callings. On the flag of the 2nd New Hampshire regiment, for example, the slogan "We Are One" within a circle of rings (Figure 5) is more than a depiction of unity of the states. To an army on the march, it symbolized the army's unity of purpose for officer and enlisted person alike.

Another example is the flag of the Philadelphia Light Horse (Figure 6), showing an allegorical America with a staff mounted by a liberty cap on the left, while Fame blows a trumpet on the right. "For These We Strive" is emblazoned along the bottom. Not visible is the original canton, which consisted of the crosses of the British union jack. These were covered over with the thirteen stripes, obliterating this sign of British allegiance and

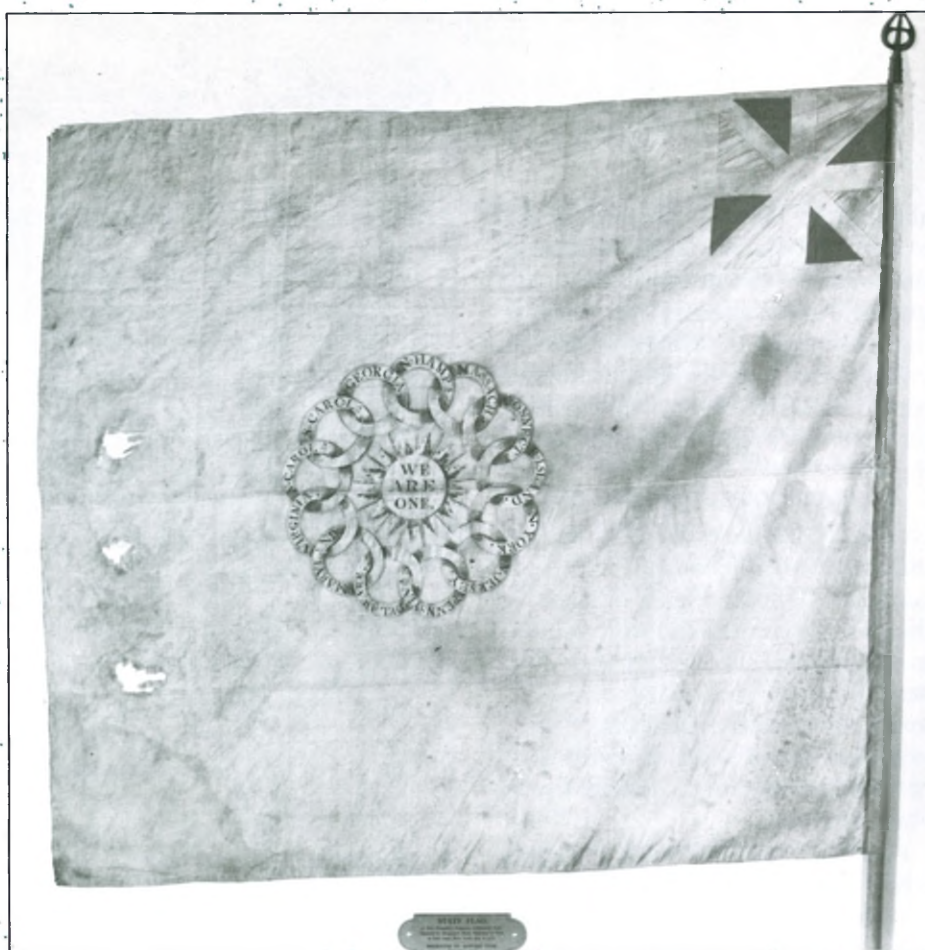


Figure 5. Flag of the Second New Hampshire Regiment, 1777.

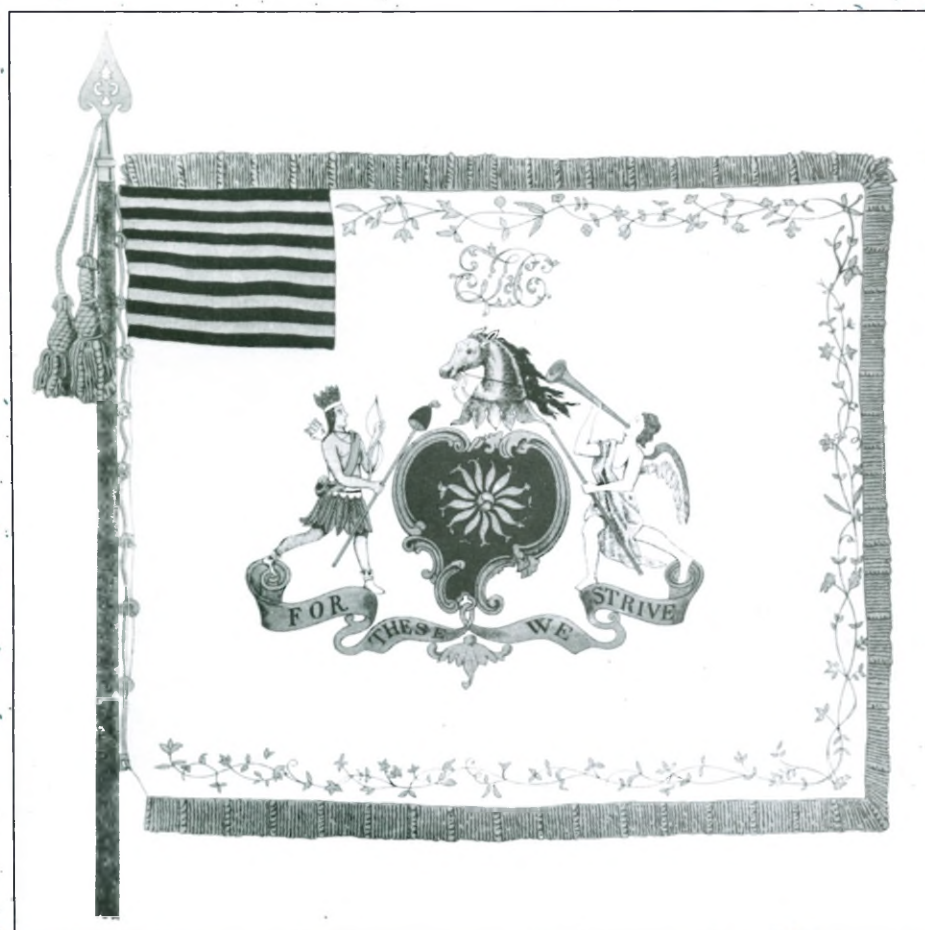


Figure 6: Artist's rendering of the flag of the Philadelphia Light Horse, ca. 1774.

replacing it with an American symbol. Such flags were rarely seen by civilians except on ceremonial occasions. Their messages were specifically intended for the fighting soldier, for whom the flag was an important element of battlefield communication.

Words spoken and sung conveyed similar messages. Chaplains were valued for their ability to rouse the troops. Renowned preacher Israel Evans urged that "every American be fired into a patriot or a soldier." Referring to army chaplain Abiel Leonard, George Washington wrote, "[he gave] a Sensible and judicious discourse, holding forth the Necessity of courage and bravery and . . . Obedience and Subordination to those in command."

Soldiers were able to voice their own exhortations as well. A popular song sung by soldiers in camp declared:

*No Foreign Slaves shall give us Laws,
No Brittish Tyrant Reign
Tis Independencè made us Free
and Freedom We'll Maintain
We'll Charge the Foe from post to post
attact their works and Lines
And by some well Laid Stratagem
We'll make them all Burgoins.*

Once immersed in these patriotic influences, soldiers tended all the more to adhere to the cause, even if they had originally joined out of baser motives.

Noting the differences between European and American soldiers, Washington's aide General von Steuben, the German officer who helped shape the Continental army at Valley Forge, observed that while the European soldier responds reflexively to the command "Do this," the American soldier required explanations before acting. From this idea of power being answerable to the people, a new and distinctly American republicanism began to emerge. The American army during the Revolutionary War not only reflected this development; it also served as a laboratory for testing these ideals. □

To support its exhibition on the Revolutionary coalition, Fraunces Tavern Museum in New York received \$73,710 in outright funds from the Humanities Projects in Museums and Historical Organizations program of the Division of Public Programs.

Bill of Rights

continued from page 23

without weakening its frame or abridging its usefulness, in the judgment of those who are attached to it, [and] we act the part of wise and liberal men who make such alterations as shall produce that effect." He then withdrew his previous motion for discussion by the Committee of the Whole and moved that a committee be appointed to consider and report on his proposals.

The amendment question was debated for more than a week in the Committee of the Whole. Madison still favored alterations in the main text of the Constitution rather than a separate list of amendments. Other congressmen agreed with Roger Sherman, who moved for separate amendments and declared that Madison's proposal placed contradictory articles side by side. James Jackson of Georgia argued that the Constitution as ratified should be left untouched, otherwise it would "be patched up, from time to time, with various stuffs resembling Joseph's coat of many colors." The majority sided with Madison, however, and supported Thomas Hartley when he said that "the time of the House was too precious to be squandered away in discussing mere matter of form." Sherman's motion for separate amendments was defeated on August 13. Six days later Sherman renewed his motion to add the amendments "by way of supplement." The official record states that

Hereupon ensued a debate similar to what took place in the Committee of the whole . . . but, on the question, Mr. SHERMAN'S motion was carried by two-thirds of the House: in consequence it was agreed to.

The contents of the Madison proposals were thoroughly examined in the House when it sat as a Committee of the Whole. A simple statement about the nature of government, offered as an additional clause to the preamble, threatened to involve the House in a wearisome debate over abstractions. Proposals for apportioning representation and fixing the pay of legislators were subjects of sharp controversy. On the other hand, the guarantees of individual rights in matters of speech, religion, petitions, and a free press provoked less discussion although they formed the nucleus of

the amendments. The same attacks, familiar since 1787, were repeated by opponents of a bill of rights. Protection for individual liberties was unnecessary, trivial, absurd, harmless, vital, or urgent, depending upon the mood and manner of the speaker. Madison himself became impatient when the discussion seemed trailing toward a dead end and he attempted to restrict the debate to a few plain, simple proposals which he thought the people had a right to expect from Congress.

Even when the discussion followed the committee report it sometimes went to extremes, as in Samuel Livermore's remarks on the "cruel and unusual punishments" clause. Livermore thought it was occasionally necessary to cut off the ears of a criminal, and asked if it would be necessary to prevent "these punishments because they are cruel?" Madison considered the proposed section which would prevent states from infringing the rights of conscience, free speech, a free press, and trial by jury "the most valuable on the whole list." If it were necessary to restrain the national government, he said, it was equally important to place checks on the state governments. Representative Thomas Tucker of South Carolina argued that the states had already been excessively weakened, but his colleagues would not agree to strike the passage from the report. Burke and Tucker remained true to their Antifederalist leanings and attempted to add amendments restricting the power of Congress over elections and forbidding direct taxes, but their proposals were defeated. Certain amendments recommended by the various state conventions had been omitted from the report, a fact which was expected to irritate those states for "having misplaced their confidence in the General Government." But the weary representatives sustained the judgment of the committee. Not all of the criticism was destructive, however. Even Sherman was capable of offering constructive suggestions for the plan he had called superfluous, if not dangerous. The committee report survived the debate and on August 24 it was forwarded to the Senate as seventeen proposed amendments to the Constitution.

Meanwhile, the public continued to show considerable interest in a bill of rights. The Reverend John Leland, as the spokesman for a group of Virginia Baptists, wrote President Washington

that their committee had "voted unanimously that the Constitution does not make sufficient provision for the secure enjoyment of religious liberty." Leland added that it was some consolation to know "that if religious liberty is rather insecure in the Constitution, the Administration will certainly prevent all oppression; for a Washington will preside."

Washington assured the Baptists that he had no fears concerning the constitutional status of religious liberty. To merit their continued approbation he promised that if any challenge appeared "no one would be more zealous than myself to establish effectual barriers against the horrors of spiritual tyranny, and every species of religious persecution."

The voices of doubt were not stilled, however. Madison heard that a minister, who had visited Virginia during the summer, had been constantly queried on the "propriety & safety of the New Constitution, especially in regard to the rights of conscience on which head they appeared much alarmed . . . [but] they appeared to be satisfied after he had gone through the subject." Madison realized that try as he might he could not please everyone. He learned that Antifederalists in Philadelphia were dissatisfied with his proposals. Richard Peters assured him that "as long as they have one unreasonable Wish ungratified the Clamour will be the same."

Madison was well aware that his handiwork was not above criticism. He explained to Randolph that pushing the proposed amendments through the House had been difficult enough since some congressmen were out to defeat any "plan short of their wishes, but likely to satisfy a great part of their companions in opposition throughout the Union." Even if he had wanted to include every amendment recommended by the Virginia convention, Madison said, "I should have acted from prudence the very part to which I have been led by choice." But there was one unexpected source of commendation for Madison. George Mason declared that he had received the news of the proposed amendments with great satisfaction. He added, "With two or three further Amendments . . . I could cheerfully put my Hand and Heart to the New Government."

Even before the Senate began debate on the amendments, Senator Pierce Butler of South Carolina called them

"milk-and-water amendments." Butler told Judge James Iredell that if North Carolina withheld ratification while awaiting worthwhile amendments then she would be out of the Union for some time. Finally, the Senate agreed to take up the subject and began the discussion September 2.

Since the Senate debates were at this time not open to the public, the twenty-two members were able to discuss the amendments more freely than the members of the House of Representatives. With a majority of the senators convinced that some amendments must go forth from Congress, the group set about the task of editing the House version. They slashed out wordiness with a free hand. The third and fourth articles were fused to read:

Congress shall make no law establishing articles of faith, or a mode of worship, or prohibiting the free exercise of religion, or abridging the freedom of speech, or the press, or the right of people peaceably to assemble, and petition to the government for the redress of grievances.

This version was proposed as the third amendment. Three more House articles alluding to trial by jury and court procedure were dropped after their meaning had been incorporated into other sections. The Senate rejected that amendment which Madison said he prized above all the others, the one that prohibited the states from infringing on personal rights. An effort to prohibit the levying of direct taxes also was rejected, while the suggestion that the clause on religious tests be amended to read "no other religious tests" was defeated as it had been in the House.

After the Senate had completed its revision of the seventeen House proposals, twelve amendments remained. These revised articles of amendment then were sent back to the House of Representatives for concurrence.

While the Senate was deliberating upon the amendments, Jefferson in Paris had given them his attention. He alluded to the proposals as a "declaration of rights," and indicated that he liked it "as far as it goes; but I should have been for going further." Jefferson preferred more precise wording in some of the articles. He still opposed the granting of government monopolies and feared a standing army, particularly one composed of foreign mercenaries. These things he would guard against and he was con-

fident that they eventually would be prohibited by the Constitution.

Another reaction to Madison's proposals came when the Rhode Island General Assembly sent word to Washington and Congress that the amendments had "already afforded some relief and satisfaction to the minds of the People of this State" and expressed a desire to join the other states "under a constitution and form of government so well poised as neither to need alteration or be liable thereto by a majority only of nine States out of thirteen."

The amendments were not universally acclaimed despite the efforts made to conciliate all factions. Patrick Henry was said to have preferred a single amendment on direct taxes to all the amendments approved in Congress. The trend of the Senate debate disappointed Richard Henry Lee, who declared that his colleagues had "mutilated and enfeebled" the amendments. "It is too much the fashion now to look at the rights of the People, as a Miser inspects a Security, to find a flaw," he complained. Lee assured Henry that he had worked diligently on behalf of the Virginia convention recommendations. "We might as well have attempted to move Mount Atlas upon our shoulders" as to get Senate approval for the proposals, he said. Lee added, in lamenting the failure of the Antifederalist strategy, that "the idea of subsequent amendments, was little better than putting oneself to death first, in expectation that the doctor, who wished our destruction, would afterwards restore us to life." Overlooking the fact that personal rights were an integral part of the congressional amendments, Lee spoke of the failure to adopt essential features that would check the tendency toward a consolidated government. It was the rights of the states, and not the rights of individual citizens, which now bothered Lee. He conceded that some valuable rights were set forth in the amendments, "but the power to violate them to all intents and purposes remains unchanged."

When the House took up the proposed changes in the amendments on September 19, it was obvious that only a conference could resolve the differences created by the Senate revision. Madison, Sherman, and John Vining were chosen to work out the details of a further compromise with the Senate. Oliver Ellsworth, Charles Carroll, and

William Paterson were named as the Senate conferees. The conference committee rapidly smoothed over the rough spots objected to by their colleagues. One snag in the discussion was a change in the third article which prohibited Congress from making a law "establishing articles of faith." This was altered to "an establishment of religion." A preamble was drafted to explain that the amendments were being submitted to the states in answer to the expressed desire of certain ratifying conventions "that further declaratory and restrictive clauses should be added." By September 25, both houses had approved the twelve amendments that emerged from the joint conference. These were forwarded to the President for transmission to the states. The twelve proposals included provisions for safeguarding the personal rights of citizens, a statement on the powers reserved for the states, and two articles calling for apportionment of legislators and fixing the pay of congressmen.

Lee and William Grayson lost no time in dispatching the proposed amendments to the Virginia legislature with a covering letter apologizing for the quality of the enclosed proposals. The record would show that they had worked for the "radical amendments proposed by the [Virginia] Convention," but that they had been overwhelmed. Grayson assured Henry that the Senate had mutilated the proposals originally sent up from the House. The results were disastrous. "They are good for nothing, and I believe, as many others do, that they will do more harm than benefit."

Henry concurred wholeheartedly with the senators and attempted to postpone consideration of the amendments until the next session of the House of Delegates. His motion was voted down, but the Antifederalist activity caused discussion of the amendments to continue over many months. Confident the other states would not balk, Madison believed that an unfavorable public reaction would cause the Virginia legislators to regret their dilatory tactics.

Passage of the "bill of rights" amendments removed a major obstacle to ratification of the Constitution in North Carolina. Richard Dobbs Spaight, who complained that he had not enjoyed a single day of perfect health since the abortive Hillsboro convention, was seemingly restored to full vigor when the Fayetteville convention approved

ratification on November 21. The twelve amendments sent out by Congress had dispelled some of the doubts harbored by delegates, but the hardest Antifederalists did not give in easily. They admitted that the amendments, when adopted, would "embrace in some measure . . . the object that this State had in view by a Bill of Rights, and many of the amendments proposed by the last Convention," but they were not completely satisfied. Free elections, a prohibition against direct taxes, a guarantee that there would be no interference with paper money already in circulation, and a prohibition on standing armies—all were demanded in further amendments. The Federalist majority later accepted these proposals in the form of further recommendatory amendments. This Federalist action was a gesture of good will and a concession to the defeated "antis."

Before Jefferson returned from his post in France and as secretary of state received official notification of the entrance of North Carolina into the Union, New Jersey had already ratified the amendments. A short time later he accepted their ratification by the Maryland legislature. "The opposition to our new constitution has almost totally disappeared," he wrote Marquis de Lafayette. North Carolina followed Maryland in the ratifying process, and New Hampshire, South Carolina, Delaware, Pennsylvania, and New York followed suit. There were sufficient objections to the first and second articles, however, to portend their defeat. The first, which the states rejected, had called for a fixed schedule that apportioned seats in the House of Representatives in a ratio which apparently seemed disadvantageous. The second rejected amendment prohibited senators and representatives from altering their salaries "until an election of Representatives shall have intervened." Obviously, neither dealt with personal rights.

The Rhode Island convention narrowly voted for ratification late in May 1790. Moving swiftly the Rhode Island General Assembly then approved the amendments in June.

More than a year passed before further state action. Then Vermont became the tenth state to ratify, having been admitted into the Republic on March 4, 1791. The admission of Vermont brought to eleven the number of ratifications necessary, under

The Bill of Rights

1. Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.
2. A well-regulated Militia, being necessary to the security of a free State, the right of the people to keep and bear Arms shall not be infringed.
3. No Soldier shall, in time of peace, be quartered in any house, without the consent of the Owner, nor in time of war, but in a manner to be prescribed by law.
4. The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no Warrants shall issue, but upon probable cause, supported by Oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized.
5. No person shall be held to answer for a capital or otherwise infamous crime, unless on a presentment or indictment of a Grand Jury, except in cases arising in the land or naval forces, or in the Militia, when in actual service in time of War or public danger; nor shall any person be subject for the same offense to be twice put in jeopardy of life or limb; nor shall be compelled in any criminal case to be a witness against himself, nor be deprived of life, liberty, or property, without due process of law; nor shall private property be taken for public use, without just compensation.
6. In all criminal prosecutions, the accused shall enjoy the right to a speedy and public trial, by an impartial jury of the State and district wherein the crime shall have been committed, which district shall have been previously ascertained by law, and to be informed of the nature and cause of the accusation; to be confronted with the witnesses against him; to have compulsory process for obtaining witnesses in his favor, and to have the Assistance of Counsel for his defense.
7. In suits at common law, where the value in controversy shall exceed twenty dollars, the right of trial by jury shall be preserved, and no fact tried by jury, shall be otherwise reexamined in any Court of the United States, than according to the rules of the common law.
8. Excessive bail shall not be required, nor excessive fines imposed, nor cruel and unusual punishments inflicted.
9. The enumeration in the Constitution, of certain rights, shall not be construed to deny or disparage others retained by the people.
10. The powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people.

the three-fourths rule, to give effect to the amendments. Ratification of the amendments by Vermont on November 3 still left four states unreported. Almost unnoticed, the Virginia legislature ratified the first ten amendments to the Constitution on December 15, 1791. Thus Virginia, the first state to provide legal safeguards for personal

liberty, was the last of the necessary eleven states to ratify the federal Bill of Rights. □

This article is adapted from Robert Rutland's book, The Birth of the Bill of Rights, 1776-1791, which has been reissued in a bicentennial edition by Northeastern University Press (Boston, 1991).

Victor Swenson

Combating Illiteracy in Vermont

"**L**OVE OF READING is a central human aspiration; it is not something that you nail on to people and it comes off again," declares Victor Swenson, executive director of the Vermont Council for the Humanities. He is referring to the council's mission to achieve full adult literacy in the state by the year 2000. "It's not as if we made a list of forty social problems and said, 'Which one are we going to hit on?' Actually it chose us."

The initial idea was introduced to the council in an unexpected manner. "We got a letter from a woman who teaches adults to read in a nearby town, describing how one of her students overcame fear and went to a library book discussion." After some follow-up phone calls, students, Adult Basic Education tutors, and scholars were soon meeting to discuss the prospect of a book discussion program. A pilot program was then launched in six communities. Because of the embarrassment and shame that accompanies illiteracy, Swenson says, "there were plenty of possibilities that this would not work." But in a state where one out of every five adults is unable to read, action was necessary.

"Watching the results is what gave us the idea," Swenson notes. After a fruitful first year, the program was launched once again, this time in fourteen communities. "This program has real power. What started out as a way to reach the clientele has ended up as the key to 100 percent literacy in the state."

Through this program, known as the Family Reading Project, adults sign up for reading and discussion sessions on an array of themes, such as courage, history, and home. Poetry is also available. William Carlos Williams, e. e. cummings, and Carl Sandburg are only a few of the poets whose works may be read and enjoyed. "One of the most profound ways to deal with the humanities is to put people together to talk about a book," com-

ments Swenson. The Odyssey Project, where adults read a children's version of the epic, and the Radio Reading Project are other novel programs that are not remedial but enlightening and edifying. Swenson says that these projects are "true humanities experiences" because they bring people "the joy of language, knowledge, and ideas."

"The surprise to me was that even in a picture book with very little text, every sentence is a challenge for a non-reader. I thought a picture book would be a piece of cake." This makes book discussions the most effective tool to combat illiteracy, he states, because it not only puts teachers on an equal plane with students but also establishes a common ground and sense of brotherhood. Swenson recalls a discussion, about a character in a Doris Lessing novel, in which a student challenged a scholar by saying, "Hey, that woman may not have decided to dye her hair to make a statement; she might just dye it again in a week!"

Critics of the council's ambitious goal argue that teaching adults to read the *Odyssey*, for example, is not practical, insisting that preparation for a driver's license would be more useful. But Swenson takes a more expansive position. He believes that the Vermont council's program "opens reading to the human soul" instead of saying, "O.K., you turkeys, let's sit down and read a truck drivers' manual." In any case, he feels that "if you can read and make sense of the *Odyssey*, you can certainly make it through a truck drivers' manual."

"You name the social problem; it is made more acute because 20 percent of the population is out of the circle of culture," Swenson says. Because it takes three to five years for an adult to learn to read, and many who are impoverished drop in and out of programs, it is difficult to estimate how many adults are actually learning to read. What is certain, however, is that people's self-conception and sense of self-worth are being affected. Swenson



Courtesy of Vermont Council on the Humanities

remembers overhearing a conversation between two reading-project students, one confiding to the other, "I never really felt like I was a man till I learned to read." Swenson contends that the programs have given the people "a vocabulary and a way to think about what their life means and how they fit into it."

"It used to be that the Vermont council was either unknown or you had heard of it and it did programs and they were lovely, but who cared?" Swenson, who has been executive director since 1974 and has had ten years of experience teaching history at various colleges, comments: "We are not part of the education establishment and we are not experts. That gives us the innocent courage to ask questions."

Of most importance at this point, Swenson says, is making illiteracy a "public idea," which means forcing everyone to become aware of it as a devastating social problem. Such awareness will enable the council to break in and destroy the "vicious cycle of illiteracy" that exists and to rescue an estimated 30,000 more people from illiteracy in the future.

Swenson reflects, "What has it meant for these people through the years for teachers, scholars, and society at large to say, 'This is not for you?' We're saying, 'We love this, and we think you'll love it too. Join us.'" □

—Marimé Subramanian

CALENDAR

November ♦ December



Cleveland Rockwell's *Smoky Sunrise, Astoria Harbor, 1882* can be seen in the permanent collection of the new Seattle Art Museum, opening December 5.



"The Gift of Birds: Featherwork of Native South American Peoples" is an exhibition opening November 16 at the University Museum, University of Pennsylvania, Philadelphia.

"Fear and the Muse: The Story of Anna Akhmatova" chronicles the life and times of the Russian poet-heroine; it airs in November on PBS.



The "Constructive Dissonance" of composer Arnold Schoenberg will be discussed at an international conference November 15-17 at the University of Southern California, Los Angeles.



The growth and eventual disintegration of the Mennonite furniture tradition is explored in an exhibition opening November 17 at the Kauffman Museum in North Newton, Kansas.

"Merlin and the Dragons," part of the *Long Ago and Far Away* series, airs in November on PBS.



Sailors aboard the USS West Virginia wave farewell to the Brooklyn Navy Yard on their way to a fateful meeting in the Pacific in "Pearl Harbor," airing in late November on PBS.

THE NUMBERS GAME



Upward Trend in Graduate Enrollment

BY JEFFREY THOMAS

GRADUATE ENROLLMENT in the humanities has increased over the past three years, suggesting that a sufficient number of graduates will be available to fill faculty vacancies expected later in the 1990s.

Between 1986 and 1989, the rate of growth in arts and humanities fields exceeded that for all fields combined (*Table 1*). Humanities fields that have witnessed particularly robust growth include history (up 17 percent during the period 1986-1989) and philosophy (up 14 percent). Figure 1 shows the comparative growth of enrollments in each of the arts and humanities fields.

Of the more than one million students enrolled in U.S. graduate schools in the fall of 1989, some 92,000 (9 percent) were enrolled in arts and humanities fields. Students in fine and applied arts numbered 27,544 (30 percent of all arts and humanities enrollments), followed by 24,365 students in English language and literature (27 percent). Proportions of graduate students in history, foreign languages

Jeffrey Thomas is assistant director for humanities studies in the Office of Planning and Budget.

FIGURE 1: Humanities Graduate Enrollment, 1986-1989

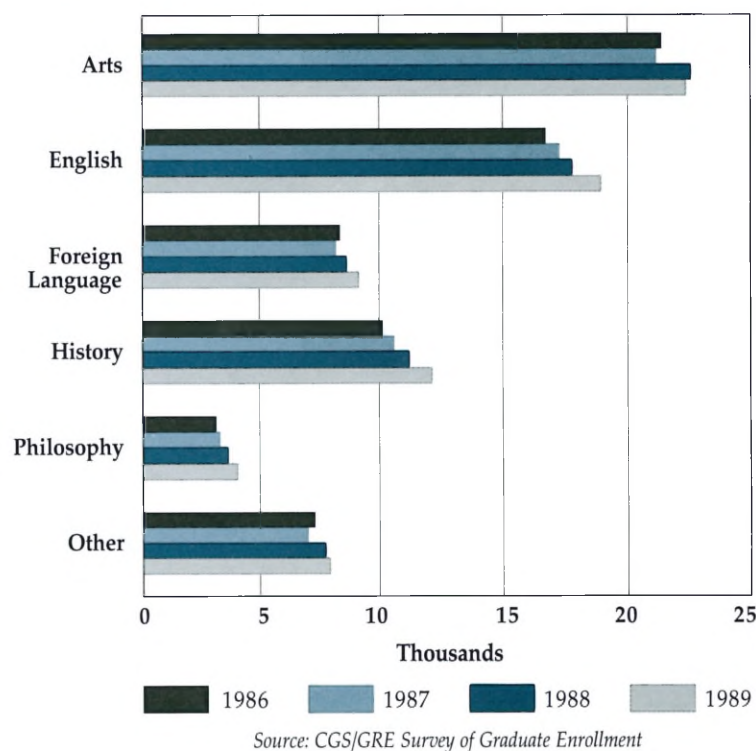
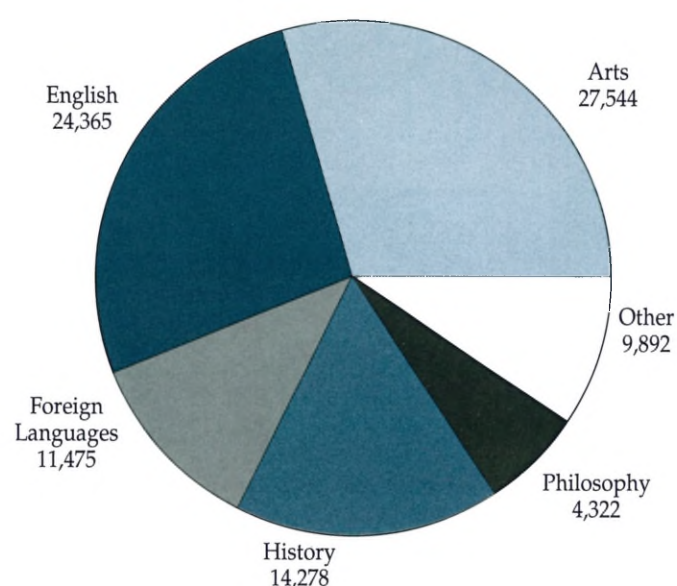


TABLE 1: Trends in Graduate Enrollment in the Humanities and Arts, 1986-1989

Discipline	1986	1987	1988	1989	% Change			
					1986-87	1987-88	1988-89	1986-89
Grand Total, All Fields	883,630	901,805	913,507	935,899	2%	1%	2%	6%
Humanities and Arts, Total	66,978	67,732	70,976	73,257	1%	5%	3%	9%
Arts, Fine and Applied	21,639	21,480	22,654	22,492	-1%	5%	-1%	4%
English Lang. and Lit.	16,763	17,307	17,946	18,999	3%	4%	6%	13%
Foreign Lang. and Lit.	8,335	8,282	8,551	9,001	-1%	3%	5%	8%
History	10,200	10,724	11,185	11,953	5%	4%	7%	17%
Philosophy	3,081	3,188	3,382	3,510	3%	6%	4%	14%
Humanities and Arts, Other	6,960	6,751	7,258	7,302	-3%	8%	1%	5%

NOTE: Table based on institutions that provided discipline-specific data in each of the four survey years.
Source: CGS/GRE Survey of Graduate Enrollment

FIGURE 2: Graduate Enrollment in the Humanities and Arts



Source: CGS/GRE Survey of Graduate Enrollment

TABLE 2: Profile of Graduate Enrollment and Degrees in the Humanities and Arts, 1989

Discipline	Total Enrollment	Sex	
		Men	Women
Humanities and Arts, Total	91,876	44%	56%
Arts, Fine and Applied	27,544	44%	56%
English Language and Literature	24,365	37%	63%
Foreign Language and Literature	11,475	35%	65%
History	14,278	60%	40%
Philosophy	4,322	70%	30%
Humanities and Arts, Other	9,892	40%	60%

NOTE: Percentages are based on total of known enrollment.
Source: CGS/GRE Survey of Graduate Enrollment.

and literatures, and philosophy were much smaller (Figure 2).

Women's Enrollment Patterns Vary

Women pursued graduate study in the arts and humanities at roughly the same rate as they did in all fields combined. In examining each of the broad disciplinary areas, however, clear differences emerged. Only 13 percent of engineering students and 26 percent of physical sciences students were women, according to data from institutions that provided figures broken out by gender. Conversely, 73 percent of students in education and 67 percent of students in psychology were women.

Similar disparities were evident among arts and humanities fields. Women significantly outnumbered men in the fields of English and foreign languages, while history and philosophy tended to attract women at much lower rates (Table 2).

Students at Research Institutions

Nearly half of all graduate students enrolled in the arts and humanities were located in research-intensive institutions (those classified as "Research I" universities in the Carnegie classification system). This is a considerably greater proportion than for all fields combined (Table 3). □

Data featured in this article are taken from the annual Survey of Graduate Enrollment conducted by the Council of Graduate Schools and the Graduate Records Examination Board. Statistics on enrollment trends over time are taken from those institutions that responded to the survey in each of the four years it has been administered—1986-1989.

TABLE 3: Graduate Enrollment in the Humanities and Arts by Institution Category, 1989

Discipline	Total Enrollment	Institution Category*					
		Research I		Doctorate Granting		Master's Granting	
Grand Total, All Fields	1,054,084	339,735	32%	503,327	48%	211,022	20%
Humanities and Arts, Total	91,876	41,460	45%	39,347	43%	11,069	12%
Arts, Fine and Applied	27,544	12,267	45%	11,727	43%	3,550	13%
English Language and Literature	24,365	9,117	37%	11,319	46%	3,929	16%
Foreign Language and Literature	11,475	6,630	58%	4,443	39%	402	4%
History	14,278	6,285	44%	6,125	43%	1,868	13%
Philosophy	4,322	2,177	50%	2,068	48%	77	2%
Humanities and Arts, Other	9,892	4,984	50%	3,665	37%	1,243	13%

NOTE: Percentages are based on row total.

* Institutions are subdivided into three categories based on the Carnegie Classification of Institutions of Higher Education and degrees granted. Research I: The 70 most research-intensive universities in the U.S. These institutions award at least fifty doctoral degrees and receive annually at least \$35.5 million in federal research support. Doctorate granting: Institutions not classified as Research I in the Carnegie system that grant the doctorate as their highest degree. Master's granting: Institutions that grant the master's degree as their highest graduate degree.

Source: CGS/GRE Survey of Graduate Enrollment

HUMANITIES GUIDE

FOR THOSE WHO ARE THINKING OF APPLYING FOR AN NEH GRANT

Teaching in Context

BY HAROLD CANNON

OVER THE PAST two years the Endowment has offered challenge grants to twenty-eight colleges and universities committed to establishing endowed professorships for teaching the humanities, especially in introductory or survey courses. Institutions as diverse as the University of Puget Sound, Southeastern Louisiana University, Rice University, and Gettysburg College have received these awards. All these institutions have in common, however, their concern for the quality of faculty as teachers. There must be reward and recognition for those who excel in shaping the raw recruits of the academy into effective and efficient students, who display the zeal, eagerness, diligence, assiduity, and devotion to learning conveyed by the Latin verb *studere*.

These "shapers of the mind" will have a new chance for promotion in the field with the announcement of the third special competition for these teaching professorships. The deadline is February 15, 1992, and the maximum amount is \$1.2 million (\$300,000 NEH and \$900,000 in matching gifts). All institutions of higher education are eligible, except for the twenty-eight recipients of these awards in the two previous competitions.

From the outset the emphasis in these competitions has been on the criteria for identifying excellence in teaching the humanities. In this third competition, the Distinguished Teaching Professorships must be linked to a specific instructional program such as introductory Russian, American literature, and the like. In addition, the institution's overall record in humanities

instruction will be taken into account. These are projects that must be good in perpetuity because the revenues on these restricted endowments, if carefully managed, will bring in revenues as high as \$60,000 annually forever.

The richness and promise of this soil can be demonstrated by applications that offer evidence of the institution's commitment to undergraduate teaching in the humanities, such as efforts to provide a comprehensive, coherent, and effective curriculum and courses in the humanities; opportunities for lower-division students to read and discuss important texts and to write papers under the guidance of senior faculty; the procedures, criteria, and kinds of information the institution uses, particularly within the promotion and tenure process, to identify and reward excellent teachers; and the opportunities and services the institution provides faculty members to maintain and cultivate significant, effective teaching in the humanities.

The object here is to honor and reward an excellent teacher in some area of the humanities by enabling that person to be even more effective in teaching important humanities texts and topics to undergraduate students. Like a distinguished research professorship, a Distinguished Teaching Professorship should provide the security, flexibility, supporting services, and collegial relationships needed to concentrate on and extend work that the incumbent already has carried out with a high degree of excellence. It should be designed as an opportunity to teach and influence a wide group of students, faculty peers, teachers, and prospective teachers. It would be ironic if excellent teachers were to be rewarded by a decrease in the amount of teaching they are expected

to do. The professorship involves research or service to the institution or surrounding community to the extent that these other functions relate to the central responsibility: teaching.

Staff in both the Division of Education Programs and in the Office of Challenge Grants are available for preliminary discussion and review of drafts. Applications are reviewed in the Division of Education Programs (202/786-0380) in cooperation with the Office of Challenge Grants (202/786-0361).

Teachers everywhere and in every age must consider and resolve perennial questions such as these: By what criteria should excellence in teaching be identified? Should excellent teachers teach more? How does one prepare to be an excellent teacher? Can an excellent teacher teach others how to teach? Why don't senior faculty want to teach introductory courses? Whose fault is it if the classroom is not intellectually challenging? Why is scholarship considered an alternative to teaching? Do those who fail/succeed as teachers become administrators?

Applicants to this third competition will find themselves addressing these questions in the context of their own humanities curriculum.

The Endowment is using this competition to encourage colleges and universities to pay more attention to a fundamental responsibility. Students have always been concerned about the quality of teaching, if only because they are its victims when it is poor, and evaluation is their first line of defense. But it is part of the professional responsibility of the faculty to be equally concerned. In the final analysis, only teachers can determine what happens or does not happen in the classroom. That is the context that counts. □

Harold Cannon is director of the Office of Challenge Grants.

RECENT NEH GRANTS BY DISCIPLINE

Some of the items in this list are offers, not final awards. *Grant amounts* in each listing are designated as FM (Federal Match) and OR (Outright Funds). *Division and program* are designated by the two-letter code at the end of each listing.

Division of Education Programs

EH Higher Education in the Humanities
ES Elementary and Secondary Education in the Humanities

Division of Public Programs

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

Division of Research Programs

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

Division of Preservation and Access

PS Preservation
PS U.S. Newspaper Program
PH National Heritage Preservation Program

Office of Challenge Grants

CG Challenge Grants

Archaeology and Anthropology

American Museum of Natural History, NYC; Anna C. Roosevelt: \$30,000 OR; \$95,310 FM. An archaeological investigation of Santarem on the lower Amazon in Brazil to complete the chronological sequence for the region, including its prehistorical and historical phases. **RO**
Arkansas Museum of Science and History, Little Rock; Alison B. Sanchez: \$150,000. A long-term exhibition and educational programs on the history of Arkansas Indians. **GM**
Cornell U., Ithaca, NY; Peter I. Kuniholm: \$200,000. Continuing work on the tree-ring chronology for the eastern Mediterranean from about 2259 B.C. to about 757 B.C. and from A.D. 864 to 1989. **RO**
Dayton Museum of Natural History, OH; Duane C. Anderson: \$191,426. Improvement of storage facilities for the museum's archaeological and ethnographic collections. **PH**

Field Museum of Natural History, Chicago, IL; Johan G. Reinhard: \$30,000. Research on pre-Hispanic Inca and pre-Inca ceremonial centers, which date from as early as 800 B.C., and their geographical settings in the Andes. **RO**
Field Museum of Natural History, Chicago, IL; Robert L. Welsch: \$69,950. Study of cultural diversity in local communities on the north coast of Papua New Guinea. **RO**
Florida Bureau of Archaeological Research, Tallahassee; Bonnie G. McEwan: \$15,000 OR; \$16,398 FM. Excavations in the Apalachee Indian village at the 17th-century Spanish mission of San Luis de Talimali in Florida, focusing on native-Spanish contact, settlement patterns, diet, and religious behavior. **RO**
Ann Cyphers Guillen, independent scholar: \$20,350 OR; \$14,630 FM. Excavation of domestic spaces, a regional survey, and reconstruction of the paleoenvironment on the San Lorenzo Tenochtitlan plateau, an Olmec center dating from the Formative period (2300 to 1 B.C.). **RO**
Harvard U., Cambridge, MA; Kwang-chih Chang: \$30,000 OR; \$65,000 FM. Location, survey, and excavation of the site of Shang, the original city of the Shang dynasty (2nd millennium B.C.), the first literate civilization in China. **RO**
Illinois State Museum Society, Springfield; Michael D. Wiant: \$72,025. Improved housing of ethnographic and archaeological objects in the anthropology collections. **PH**
Institute for New World Archaeology, Bethesda, MD; Brian S. Bauer: \$8,280 OR; \$8,000 FM. Archaeological investigation of the Inca ceque system, a configuration of lines radiating from Cusco (in Peru) and linking mountain shrines. The Spanish recorded this system at the time of the conquest in the 16th century. **RO**
Missouri Historical Society, St. Louis; Marsha S. Bray: \$40,250. Rehousing and relocation of 11,000 archaeological and ethnographic objects documenting native American culture in the Missouri Valley region from 1200 B.C. to 1860. **PH**
Museum of New Mexico Foundation, Santa Fe; Bruce Bernstein: \$146,632. New storage and lighting systems for the ethnographic and archaeological collections of Indian arts and culture. **PH**
Oakland Museum, CA; L. Thomas Frye: \$144,012. Improved storage for 4,000 ethnographic artifacts at the museum's off-site collections storage facility. **PH**
Peabody Museum of Salem, MA; William L. Phippen: \$460,512. Renovation of the museum's storage facility for 28,000 native American artifacts. **PH**
Rochester Museum and Science Center, NY; Richard C. Shultz: \$198,715. Rehousing of 700,000 archaeological objects, dating from 10,000 B.C. to ca. A.D. 1540, documenting paleo-Indian through prehistoric Iroquois sites. **PH**
SUNY Research Foundation/Albany, NY; Dean R. Snow: \$101,000. Writing of two major monographs on the archaeology and history of the Mohawk Iroquois in the 16th and 17th centuries. **RO**
School of American Research, Santa Fe, NM; Douglas W. Schwartz: \$46,600 OR; \$23,000 FM.

Three postdoctoral fellowships in anthropology and related disciplines of the humanities. **RA**
Southern Methodist U., Dallas, TX; David A. Freidel: \$10,000 OR; \$60,343 FM. Excavation of household ruins of the nobility in Yaxuna, a Maya center in Yucatan, Mexico, to elucidate the relationships between the elite and the general populace of the region. **RO**
U. of California, Berkeley; Herbert P. Phillips: \$200,000. A traveling exhibition, catalogue, and public programs on the integration of classical Thai art, indigenous folk art, and Western influences on contemporary Thai art. **GM**
U. of California, Riverside; Deborah S. Dozier: \$37,784. Planning for a temporary traveling exhibition, catalogue, and public programs on the Cahuilla Indians of California. **GM**
U. of California, San Diego, La Jolla; Guillermo Algaze: \$15,000 OR; \$33,230 FM. Archaeological excavation at Titris Hoyuk, an early Syro-Anatolian capital in the upper Euphrates basin in Turkey. **RO**
U. of Chicago, IL; William F. Hanks: \$100,000 OR; \$20,000 FM. A collaborative study, through archival and field research, of colonial Yucatec Maya texts in relation to modern Maya ritual language. **RO**
U. of Iowa, Iowa City; Thomas H. Charlton: \$90,000. Analysis of archaeological artifacts excavated from Otumba and Tepeapulco, city states in the northeastern basin of Mexico, to establish the chronology for this area of Aztec civilization. **RO**
U. of Kansas, Lawrence; Alfred E. Johnson: \$343,290. Installation of a climate-control system in historic Spooner Hall, which houses the Museum of Anthropology and its anthropological and ethnological collections of approximately 400,000 native American artifacts. **PH**
U. of Maine, Orono; Alaric Faulkner: \$30,000 OR; \$37,134 FM. Excavations at a late 17th-century Abenaki Indian village site in Castine, Maine, consisting of a French Acadian house, warehouse and smithy, and at least 30 "wigwams." **RO**
U. of Michigan, Ann Arbor; John H. Humphrey: \$68,944 OR; \$19,940 FM. Field survey and excavation of Lepti Minus, a major Roman harbor town in North Africa (Tunisia), focusing on the urban plan and the role of the port in the Mediterranean economy. **RO**
U. of Pennsylvania, Philadelphia; Elizabeth Simpson: \$95,000. Conservation, reconstruction, and analysis of furniture recovered from the 8th-century B.C. tumuli (mounds) at Gordion, Turkey, and publication of the results. **RO**
U. of Texas, San Antonio; Richard E. W. Adams: \$130,000. A large-scale archaeological survey and investigation of Ixcantio, a Maya region in northeast Guatemala, which flourished between 500 B.C. and A.D. 900 and consists of three major cities and at least 35 lesser sites. **RO**
Robert J. Wenke, independent scholar, Seattle, WA: \$800 OR; \$13,100 FM. To support excavations of pre-3000 B.C. occupations at the large settlement mound of Mendes in the Egyptian Delta to learn more about the formation of Egyptian civilization and its ties with the Near East. **RO**

Arts—History and Criticism

Amon Carter Museum of Western Art, Fort Worth, TX; Doreen Bolger: \$100,000 OR; \$25,000 FM. A temporary traveling exhibition, catalogue, and educational programs on the American still-life painter William Harnett, 1848-92. **GM**

Art Institute of Chicago, IL; John R. Zukowsky: \$300,000. A temporary exhibition, catalogue, and public programs on the built environment of Chicago before and after the Great Depression and World War II. **GM**

CUNY Research Foundation/Brooklyn College, NY; Benito Ortolani: \$120,000. Production of the 1987 volume of the *International Bibliography of Theater*, a comprehensive index to current theater-related periodicals and books published worldwide. **RC**

Center for African Art, NYC; Susan M. Vogel: \$275,000. A traveling exhibition, catalogue, symposium, and educational programs on the transmission of artistic and cultural traditions in altars from Africa to the New World, 1800-1990. **GM**

Center for African Art, NYC; Susan M. Vogel: \$45,000. Planning for an exhibition of the art of the Baga peoples of West Africa. **GM**

Charles Ives Society, Inc., Brooklyn, NY; H. Wiley Hitchcock: \$99,619. Preparation of a catalogue raisonné of the music of American composer Charles Ives, 1874-1954. **RT**

Chrysler Museum at Norfolk, VA; Catherine H. Jordan: \$47,986. Computerized documentation of the museum's collection of 28,000 objects: European and American painting and decorative arts and art objects from ancient Greece, Rome, the Middle East, Asia, Mesoamerica, and Africa. **PH**

Cleveland Museum of Art, OH; Arielle P. Kozloff: \$200,000 OR; \$75,000 FM. An exhibition, catalogue, and programs on the art and architecture of Egyptian pharaoh Amenhotep III's campaign of splendor, 1391-53 B.C. **GM**

College Art Association of America, Inc., NYC; Eleanor E. Fink: \$100,000. Development of standards for the description of art objects and related artifacts. **RC**

Colonial Williamsburg Foundation, VA; Cary Carson: \$101,000. Study of the building trades and construction and design practices in six urban areas of 18th-century Virginia. **RO**

Colonial Williamsburg Foundation, VA; Edward A. Chappell: \$130,000. Preparation of a catalogue raisonné of 200 representative early American domestic, agricultural, and commercial buildings from tidewater and piedmont Maryland and Virginia. **RT**

Currier Gallery of Art, Manchester, NH; Barbara Pitsch: \$40,000. Planning of interpretive programs for the Zimmerman House, designed in 1950 by Frank Lloyd Wright. **GM**

Dallas Museum of Art, TX; Susan J. Barnes: \$45,000. Planning for a traveling exhibition, catalogue, and programming on the fine and applied arts in Antwerp during the 16th century. **GM**

Georgetown U., Washington, DC; Joseph F. O'Connor: \$60,000. A collaborative study of descriptions of buildings and cities in Byzantium and in the West from Late Antiquity to the Renaissance, focusing on the Hagia Sophia in Constantinople and the Pantheon in Rome. **RO**

InterCultura, Inc., Fort Worth, TX; Gordon D. Smith: \$200,000. A traveling exhibition on Russian sacred arts from the 11th to the 18th centuries. **GM**

Kentucky State U., Frankfort; Louis G. Bourgois III: \$8,866 OR; \$2,956 FM. Research for a biography of composer and trombonist J. J. Johnson, founder of contemporary jazz trombone and brass performance. **RO**

Ohio State U. Research Foundation, Columbus; James Morganstern: \$85,000. Preparation of a history of the abbey church of Notre Dame at Jumieges, one of the surviving Romanesque churches in France. **RO**

Philadelphia Museum of Art, PA; Joseph Rishel: \$300,000 OR; \$225,000 FM. Reinstallation of the museum's permanent collection of European paintings, decorative arts, sculpture, and architectural environments covering the period 1200 to 1900. **GM**

Princeton U., NJ; Robert Mark: \$80,000 OR; \$50,000 FM. Study of the structural form, sequence of construction, and subsequent physical history of the 6th-century church of Hagia Sophia in Istanbul. **RH**

Studio Museum in Harlem, NYC; Sharon F. Patton: \$45,000. Planning for a traveling exhibition, catalogue, and public programs on artwork by the Afro-Cuban painter Wifredo Lam, 1902-82, and his contemporaries. **GM**

Taft Museum, Cincinnati, OH; Ruth K. Meyer: \$30,000. Publication of a four-volume paper-bound catalogue of the museum's permanent collection. **GM**

U. of Arkansas, Fayetteville; Michael J. Dabrichus: \$45,931. Arrangement, description, and preservation of the correspondence, diaries, musical scores, scrapbooks, photographs, and sound recordings of William Grant Still and Verna Arvey, dating from 1920 to 1988. **RC**

U. of Maryland University College, College Park; H. Robert Cohen: \$160,000. Production of 20 volumes of *Le Repertoire International de la Presse Musicale* (RIPM), an index of 19th-century music periodicals. **RC**

U. of Michigan, Ann Arbor; Linda E. Neagley: \$74,110. Study of the designs and building histories of two French medieval churches, using modern surveying and computer-aided techniques. **RO**

Wellesley College, MA; Peter J. Fergusson: \$67,000. A collaborative study of archaeological, architectural, and archival materials recovered from a 12th-century Cistercian abbey and its related buildings and grounds in North Yorkshire, England. **RO**

Wesleyan U., Middletown, CT; James Farrington: \$137,781. Cataloguing and preservation of 900 collections in the World Music Archives of field recordings from the 1940s through the 1980s. **RC**

Worcester Art Museum, MA; James A. Welu: \$45,000. Planning for an exhibition, catalogue, and public programs on the life and work of Dutch artist Judith Leyster, 1609-60. **GM**

Classics

CUNY Research Foundation/Brooklyn College, NYC; Dee L. Clayman: \$150,000 OR; \$50,000 FM. Conversion and editing of the database of the international bibliography of classical studies, *L'Année Philologique*, for production of a compact-disc version containing 12 volumes of the bibliography, 1976-87. **RC**

Parkway School District, Chesterfield, MO; Virginia E. Altrogge: \$10,810. A masterwork study project for 18 Missouri elementary school-teachers and administrators on Grimm's fairy tales and on storytelling as a means of integrating humanities content into the curriculum. **ES**

San Diego City Schools, CA; Barbara G. Boone: \$26,250. A masterwork study project for 15 6th-grade social studies teachers on ancient Greece and Rome. **ES**

U. of North Carolina, Chapel Hill; Laurence D. Stephens: \$105,000. Preparation of the American contribution to two printed volumes of *L'Année Philologique*, the annual international bibliography of classical studies. **RC**

U. of North Carolina, Chapel Hill; Richard J. A. Talbert: \$150,000 OR; \$62,000 FM. Preparation of a comprehensive atlas of the Greek and

Roman world for the period from the end of the Bronze Age, ca. 1100 B.C. to A.D. 640. **RT**

History—Non-U.S.

American Academy of Arts and Sciences, Cambridge, MA; Stephen R. Graubard: \$40,700. A collaborative study of the complex role of nationalism in 20th-century world history. **RO**

Boston U., MA; Barbara B. Brown: \$122,500. Two summer institutes and other programs on African history and culture for 50 elementary and secondary schoolteachers from Brookline and Boston. **ES**

Brandeis U., Waltham, MA; George W. Ross: \$57,504. A collaborative study of the declining influence in the last two decades of labor movements in six European countries: Sweden, Germany, Italy, Britain, Spain, and France. **RO**

Case Western Reserve U., Cleveland, OH; Melvyn C. Goldstein: \$53,000 OR; \$20,373 FM. Archival and oral research on the history of Tibet from 1951 to 1959, the period during which Tibet had autonomy under Chinese rule. **RO**

College of William and Mary, Williamsburg, VA; Robert J. Fehrenbach: \$130,000. Transcription and annotation of 166 lists of books to be added to the Private Libraries in Renaissance England database. **RT**

Columbia U., NYC; Roger S. Bagnall: \$21,000. A series of research seminars on the significance of writing in ancient societies. **RO**

Dwight-Englewood School, NJ; Doris D. Gelman: \$22,339. A masterwork study project for 14 New Jersey high school teachers on the Near East and the intellectual and political history of Islam. **ES**

Folger Shakespeare Library, Washington, DC; Werner L. Gundersheimer: \$147,510. Three postdoctoral fellowships in Renaissance studies. **RA**

Harvard U., Cambridge, MA; Wolfhart P. Heinrichs: \$87,966. Continuing work on the *Encyclopaedia of Islam*, a comprehensive reference work documenting the history and culture of the Muslim world from the 7th to the 20th centuries. **RT**

Harvard U., Cambridge, MA; Aleksandr M. Nekrich: \$104,000 OR; \$10,000 FM. Study of the reinterpretation of Soviet history in the context of *glasnost*. **RO**

Historic Hawaii Foundation, Honolulu; Franklin S. Odo: \$117,575. A summer institute for 30 secondary school history teachers on the history of Hawaii. **ES**

Institute for Advanced Study, Princeton, NJ; Phillip A. Griffiths: \$158,900 OR; \$74,000 FM. Support of five fellows each year for two years at the institute's School of Historical Studies. **RA**

John Carter Brown Library, Providence, RI; Norman Fiering: \$48,000. Three six-month fellowships. **RA**

Kauffman Museum, Bethel College, North Newton, KS; John M. Janzen: \$100,000. An exhibition, catalogue, and symposium on Mennonite immigrant furniture. **GM**

Mariners' Museum, Newport News, VA; Thomas V. Moore: \$288,009. Preservation and duplication of 29,842 unstable photographic negatives depicting maritime history. **PS**

Princeton U., NJ; William L. Joyce: \$155,000. Preparation of a printed catalogue of western European medieval and Renaissance manuscripts, 9th through the 16th centuries, held by the Princeton University Library. **RC**

Renaissance Society of America, NYC; Albert Rabil, Jr.: \$161,280. A four-week institute for 32 New York state high school teachers on characteristics of the European Renaissance. **ES**

Stanford U., CA; Charles G. Palm: \$93,000. Arrangement and description of the Polish Government-in-Exile Records dating from 1925 to 1945. Information will be made available in a published guide. **RC**

U. of California, Berkeley; Leon F. Litwack: \$33,480. Completion of a comprehensive microfilm edition of the papers of Emma Goldman. **RE**

U. of California, Berkeley; Joseph A. Rosenthal: \$1,165,927. Microfilming of 13,000 volumes from the university's Latin American collections. **PS**

U. of California, Los Angeles; Charlotte A. Crabtree: \$348,189. Completion and dissemination of the materials developed during the first three years of the National Center for History in the Schools. **ES**

U. of California, Los Angeles; Geoffrey Symcox: \$62,000. An interpretive study of social, political, and demographic change in 18th-century Turin, the capital of the Italian kingdom of Piedmont, based on computer analysis of the 1705 Turin census. **RO**

U. of Iowa, Iowa City; Henry G. Horwitz: \$90,000. Preparation of a guide to the records of the English Court of Chancery in the 17th and 18th centuries. **RC**

U. of Notre Dame, IN; Sophia K. Jordan: \$629,405. Preservation of 12,794 embrittled volumes on medieval cultural history, philosophy, theology, and textual studies from the library of the Medieval Institute. **PS**

History—U.S.

American Antiquarian Society, Worcester, MA; Alan N. Degutis: \$280,000. Continuation of the 1821-30 portion of the North American Imprints Program, a project to create a machine-readable catalogue of books, pamphlets, and broadsides printed in the United States and Canada before 1877. **RC**

American Antiquarian Society, Worcester, MA; John B. Hench: \$33,000. A series of conferences leading to publication of a three-volume history of printing and of the place of the book in American culture to 1876—a continuation of the society's History of the Book program. **RO**

Amherst College, MA; Daria D'Arienzo: \$60,117. Microfilming of approximately 80 linear feet of the papers of Dwight W. Morrow, early 20th-century financier, statesman, and diplomat. **PS**

Bostonian Society, MA; Thomas W. Parker: \$200,000. An exhibition, catalogue, and public programs on the history of Boston's West End. **GM**

Carolina Charter Corporation, Raleigh, NC; Robert J. Cain: \$33,277. Identification, microfilming, and description of manuscripts in Scottish repositories relating to North Carolina before 1820, and the listing of other documents in Scottish repositories that relate to other states. **RC**

Center for Civic Education, Calabasas, CA; Duane E. Smith: \$149,297. A four-week national institute for 30 elementary and secondary school teachers on the ideas and events that resulted in the drafting and implementation of the U.S. Constitution. **ES**

Chicago Historical Society, IL; Susan P. Tillett: \$40,000. Planning for a temporary exhibition, catalogue, and public programs on the Chicago Exposition of 1893. **GM**

Cliveden, Philadelphia, PA; Jennifer Esler: \$29,727. Rehousing of ceramics and improved environmental controls in this historic house museum. **PH**

Connecticut State Library, Hartford; Lynne H. Newell: \$566,902. Support of Connecticut's participation in the U.S. Newspaper Program. This project will produce records in a national database for approximately 4,800 titles of newspapers held in repositories throughout the state. **PS**

Freedom Trail Foundation, Boston, MA; Candace L. Heald: \$78,205 OR; \$39,103 FM. A two-year collaborative project for 90 4th- and 5th-grade Boston teachers on the local history of Boston

from 1760 to 1822. **ES**

Henry Ford Museum & Greenfield Village, Dearborn, MI; Nancy E. V. Bryk: \$47,024. Computerized documentation of the museum's domestic textile collections. **PH**

Henry Ford Museum & Greenfield Village, Dearborn, MI; Thomas M. Elliott: \$350,000 OR; \$200,000 FM. A long-term exhibition on the history of the American industrial system. **GM**

Henry Ford Museum & Greenfield Village, Dearborn, MI; Judith E. Endelman: \$50,000. Computerized documentation of historical

advertising and packaging collections. **PH**

Historical Society of Western Pennsylvania, Pittsburgh; Bartholomew A. Roselli: \$45,000. Planning for a long-term exhibition, catalogue, and public programs on the history of the Pittsburgh metropolitan area. **GM**

Hudson River Museum of Westchester, Yonkers, NY; Laura Hardin: \$35,051. Planning for an exhibition, catalogue, and public programs on the construction of the Old Croton Aqueduct and its impact on New York City and Westchester County. **GM**

Institute of Early American History and Culture, Williamsburg, VA; George R. Healy: \$29,000. A postdoctoral fellowship. **RA**

Japanese American National Museum, Los Angeles, CA; Akemi Kikumura: \$20,000. A lecture series to complement an exhibition on Japanese migration to Hawaii and the mainland United States. **GM**

Johns Hopkins U., Baltimore, MD; Philip D. Curtin: \$24,000. Planning for two exhibitions, lectures, a catalogue, and curricular materials on the interaction of European, African, and native American cultures in the ecology of the Chesapeake area from 1492 to the 19th century. **GL**

Lower East Side Tenement Museum, NYC; Richard Rabinowitz: \$20,000. Study of the resources and interpretive programs of the tenement museum, a historic structure on New York's lower East Side. **GM**

Museum of New Mexico Foundation, Santa Fe; Thomas E. Chavez: \$150,000. Implementation of two long-term exhibitions and a brochure on the history of Spanish culture in New Mexico. **GM**

NYC Department of Records and Information Services, NYC; Kenneth R. Cobb: \$47,851. Microfilming of 196 cubic feet of records from the New York City Unit of the WPA Federal Writers' Project, and eight cubic feet of Historical Records Survey material on the New Deal era and the city's development. **PS**

Natural History Museum Foundation of Los Angeles County, CA; Sharon D. Blank: \$700,000. Rehousing of the museum's American material culture collections. **PH**

Old York Historical Society, ME; Kevin D. Murphy: \$100,000. Implementation of exhibitions, a brochure, a catalogue, and other programs interpreting the role of the Piscataqua region in the art, architecture, and literature of the colonial revival between 1880 and 1940. **GM**

Penobscot Marine Museum, Searsport, ME; Renny A. Stackpole: \$10,000. Study of the museum's potential for interpretive exhibitions and public programming. **GM**

Plimoth Plantation, Inc., Plymouth, MA; James W. Baker: \$45,000. Planning for interpretive programming that will re-create a 17th-century farm and alehouse. **GM**

Nancy E. Rexford, independent scholar, Danvers, MA: \$65,000. Continuing research and preparation for publication of a reference work and interpretive history of American women's clothing from 1795 to 1930. **RO**

Rutgers U., New Brunswick, NJ; Gwendolyn M. Hall: \$120,000 OR; \$20,000 FM. Study of the social and cultural transformation of African peoples in Louisiana through the early 19th century. **RO**

SUNY Research Foundation/Binghamton, NY; Thomas L. Dublin: \$100,000 OR; \$40,000 FM. Study of the rise and decline of an industrial economy and society in the anthracite region of eastern Pennsylvania in the 19th and 20th centuries. **RO**

Shelburne Museum, VT; Richard L. Kerschner: \$591,000. Installation of climate-control systems in 33 of the museum's 37 exhibition buildings, which contain 80,000 objects of early American life, folk art, and crafts from the 18th through the early 20th century. **PH**

South Carolina Department of Archives and History, Columbia; Roy H. Tryon: \$100,000. Computer cataloguing of more than 14,000 cubic feet of the state and local government records of South Carolina, 1671-1950. **RC**

State Historical Society of Wisconsin, Madison; Thomas R. McKay: \$45,000. Planning for a long-term exhibition and public programs on the history of African-American workers in Milwaukee, 1900-70. **GM**

U. of California, Riverside; Carole Shammas: \$7,900. Economic and geographical analysis of the quality and distribution of housing in the United States around 1800. **RO**

U. of California, Riverside; Henry L. Snyder: \$1,402,323. Support of California's participation in the U.S. Newspaper Program. Records for 8,000 titles will be entered into a national database. **PS**

U. of Delaware, Newark; Bernard L. Herman: \$52,000. Study of the American architectural landscape from 1795 to 1801, based on local tax records, the Federal Direct Tax Census of 1798, and a national inventory of property holdings. **RO**

U. of Iowa, Iowa City; Robert A. McCown: \$45,611. Microfilming of the Agricultural Leaders Collection, which documents the careers of Henry Wallace, Henry C. Wallace, E. T. Meredith, and Milo Reno, who were prominent in the history of American agriculture. **PS**

U. of South Carolina, Columbia; Allen H. Stokes, Jr.: \$424,817. Support of South Carolina's participation in the U.S. Newspaper Program. This project will create records for some 1,600 newspaper titles and will microfilm 1.2 million pages of newsprint. **PS**

U. of Wyoming, Laramie; Keith M. Cottam: \$249,584. Support of Wyoming's participation in the U.S. Newspaper Program. Records for 1,000 newspapers will be entered into the national database, and some 250,000 pages of Wyoming newsprint will be microfilmed. **PS**

U. of the State of New York, Albany; Jerome Yavarkovsky: \$842,698 OR; \$50,030 FM. Support of New York state's participation in the U.S. Newspaper Program. Records for 3,000 titles will be entered in a national database, and 500,000 pages of newsprint will be microfilmed. **PS**

Valentine Museum, Richmond, VA; B. Frank Jewell: \$45,000. Planning for an exhibition with a traveling component, public programs, and a catalogue, on the Reconstruction period in the United States, 1863-77. **GM**

Valentine Museum, Richmond, VA; B. Frank Jewell: \$148,190. Stabilization of the museum's costume and textile collections through installation of new storage units and a clean-air filtration system. **PH**

Virginia Historical Society, Richmond; James C. Kelly: \$26,500. A traveling panel-exhibition about the effects of World War II on Virginia's social and economic structure. **GL**

Virginia Historical Society, Richmond; James C. Kelly: \$114,500. Acquisition of improved storage equipment for the society's material culture collections. **PH**

Washington State U., Pullman; Jacqueline L. Peterson: \$500,000 OR; \$200,000 FM. A traveling exhibition, catalogue, and public programs interpreting the life of Father Pierre De Smet, 1801-73, and the encounter of native American and Roman Catholic cultures on the western frontier. **GM**

Interdisciplinary

Adler Planetarium, Chicago, IL; Paul Knappenberger: \$250,000. A long-term exhibition of astronomical and scientific instruments. **GM**

American Academy in Rome, NYC; Joseph Connors: \$81,000. Supplement for three postdoctoral fellowships in classical studies, postclassical studies, and art history. **RA**

American Institute of Indian Studies, Chicago, IL; Joseph W. Elder: \$50,000. Supplement for five postdoctoral fellowships for humanities research in India. **RA**

American Museum of Natural History, NYC; William Weinstein: \$125,000. Computer cataloging and related digitized images of artifacts in the Northwest Coast Indian and Eskimo Collections. **RC**

American Research Center in Egypt, Inc., NYC; Terence Walz: \$94,240. Three yearlong fellowships in Egyptology and Islamic studies. **RA**

American Research Institute in Turkey, Philadelphia, PA; Machteld J. Mellink: \$47,650. Two fellowships—one yearlong and one six months—at the institute's centers in Istanbul and Ankara. **RA**

American Schools of Oriental Research, Baltimore, MD; Stuart Swiny: \$32,540. A postdoctoral fellowship in the humanities. **RA**

Americas Society, NYC; Fatima Bercht: \$120,000 OR; \$20,000 FM. Two exhibitions, a publication, and public programs on the illustrated manuscript, *Nueva coronica y buen gobierno*, written by a native Andean from 1585 to 1615. **GM**

Association of American Colleges, Washington, DC; Carol G. Schneider: \$29,000. A two-year project to develop a core humanities curriculum in colleges and universities through networking, mentoring relationships, a conference, and publications. **EH**

Association of Research Libraries, Washington, DC; Jeffrey J. Gardner: \$60,000. Revision of the association's preservation planning manual and resource notebook, and development of supplementary packets on preservation topics. **PS**

Baltimore Museum of Art, MD; Wendy A. Cooper: \$125,000 OR; \$100,000 FM. A traveling exhibition on the impact of classical, political, intellectual, and aesthetic values on early 19th-century American culture. **GM**

Carleton College, Northfield, MN; Elizabeth McKinsey: \$200,000. Endowment for a distinguished teaching professorship in which the incumbent will direct a faculty seminar on teaching, be a mentor to junior teachers, and teach freshman seminars in the humanities. **CG**

Center for Research Libraries, Chicago, IL; Donald B. Simpson: \$68,860. Microfilming of a selected group of 2,000 19th-century Hindi books from the collection of the India Office Library in London. **RC**

College of Physicians of Philadelphia, PA; Caroline C. Hannaway: \$84,949. Study of the history of the revolutionary changes in medical theory and practice in early 19th-century Paris and their relevance to the emergence of modern medicine. **RH**

Colorado College, Colorado Springs; Daniel J. Tynan: \$250,000. Endowment of a three-year distinguished teaching professorship that will rotate among the senior humanities faculty members. The incumbent will teach courses with junior professors and convene annual faculty seminars. **CG**

Columbia U., NYC; Ehsan O. Yarshater: \$225,000 OR; \$200,000 FM. Preparation of *The Encyclopaedia Iranica*, which covers the history and culture of the Iranian peoples from prehistory to the present and their interaction with neighboring peoples. **RT**

Delaware County Historical Association, Delhi, NY; Linda B. Norris: \$32,331. Planning of an exhibition on the role of Catskill Mountain resorts

in preserving and transmitting ethnic identity for various groups. **GM**

Department of Library Services, Long Beach, CA; Ellen Calomiris: \$13,460. Study of the historic house, Rancho Los Cerritos. **GM**

Evanston Township High School, IL; Jonathan S. Weil: \$35,000. A masterwork study project for 15 high school teachers on postcolonial literature from Africa and the West Indies. **ES**

Exploratorium, San Francisco, CA; Thomas Humphrey: \$175,000. An exhibition on navigation and the historical and cultural contexts that have fostered navigational discovery. **GM**

Ferrum College, VA; Joseph L. Carter: \$200,000. Endowment of a distinguished teaching professorship that will bring a new faculty member to the college to serve a two- to three-year appointment in the humanities. **CG**

Georgetown U., Washington, DC; Kathryn M. Olesko: \$50,000. Study of precision measurement in 19th-century Prussia, focusing on methods of analysis introduced by the astronomer F. W. Bessel and their application to the analysis of social and economic data. **RH**

Indiana U., Indianapolis; William H. Schneider: \$50,000. Study of the application of research on human blood groups to anthropological questions in the early 20th century. **RH**

Institute for Advanced Study, Princeton, NJ; Phillip A. Griffiths: \$165,600 OR; \$74,000 FM. Five fellows in the humanities each year for two years at the institute's School of Social Science. **RA**

International Museum of Photography, Rochester, NY; Andrew H. Eskind: \$30,000 OR; \$120,000 FM. Computer cataloging of the photograph collections of the Harry Ransom Humanities Research Center, University of Texas, and the George Eastman House, with accompanying images of selected items on videodisc. **RC**

Japanese American National Museum, Los Angeles, CA; James A. Hirabayashi: \$50,000. Documentation of the collections of the Japanese American National Museum. **PH**

Johns Hopkins U., Baltimore, MD; Robert J. Milevski: \$204,897. A series of workshops to train employees in libraries, archives, and historical societies on the basic techniques of book and paper repair, disaster recovery, and exhibit preparation. **PS**

Le Moyne College, Syracuse, NY; John W. Carlson: \$125,000. Endowment for a three-year distinguished teaching professorship that will allow a faculty member to develop a collaboratively taught humanities course and permit junior teachers to participate in a mentoring program. **CG**

Lynchburg College, VA; James F. Traer: \$250,000. Endowment for the Turner Distinguished Teaching Chair in the humanities that will enable a current faculty member to devote two years to mentoring new faculty, revising humanities courses, and lecturing. **CG**

Madonna College, Livonia, MI; Ernest I. Nolan: \$150,000. Endowment for a distinguished teaching professorship to rotate among humanities faculty members for a two-year term. The incumbent will produce a project to improve courses and conduct a faculty roundtable discussion. **CG**

Michigan State U., East Lansing; Raymond A. Silverman: \$45,000. Planning for a traveling exhibition, catalogue, symposium, and educational programs on the art and material culture of Ethiopia. **GM**

Milwaukee Public Museum, WI; Laura Gorman: \$181,716. Rehousing of the museum's collections of American, European, and Oriental clothing, quilts and coverlets, military costumes, and flags. **PH**

Modern Language Association of America, NYC; John J. Morrison: \$200,000. Revision of volume 1 of Donald G. Wing's *Short-Title Catalogue of Books Printed in England, Scotland, Ire-*

land, Wales, and British America and of English Books Printed in Other Countries, 1641-1700. **RC**

Newberry Library, Chicago, IL; Richard H. Brown: \$95,600 OR; \$35,000 FM. Seven postdoctoral fellowships in the humanities. **RA**

Palo Alto Unified School District, CA; John C. Attig: \$25,209. A masterwork study project for 15 middle and high school English and history teachers on the literature generated by the American Civil War. **ES**

Research Libraries Group, Inc., Mountain View, CA; Karen Smith-Yoshimura: \$133,000 OR; \$100,000 FM. Development of a computerized international union catalogue of pre-1795 Chinese rare books. **RC**

Rice U., Houston, TX; Meredith Skura: \$200,000. Endowment for a distinguished teaching professorship enabling a current faculty member to spend a three-year term working on projects that will improve undergraduate teaching in the humanities. **CG**

Rutgers U., New Brunswick, NJ; Paul B. Israel: \$98,000. Preparation of a biography of Thomas A. Edison that will locate him, his colleagues, and his laboratories within the context of American technical creativity and entrepreneurship of the 19th century. **RH**

SUNY Research Foundation/Stony Brook, NY; Ruth S. Cowan: \$78,000. Historical study of prenatal diagnosis examining the social and ethical implications of this technological innovation in health care. **RH**

Sarah Lawrence College, Bronxville, NY; Paul R. Josephson: \$45,000. Research on the social and political contexts in the Soviet Union affecting development of large physics projects such as nuclear reactors, particle accelerators, and the space program. **RH**

Society of American Archivists, Chicago, IL; Anne P. Diffendal: \$645,554. A preservation education program that will train 60 archivists over a three-year period to serve as preservation administrators in institutions across the country. **PS**

Southeastern Louisiana U., Hammond; James F. Walter: \$100,000. Endowment of three distinguished teaching professorships for current humanities faculty members. They will teach two courses a semester, work with junior faculty, and deliver lectures to the academic community. **CG**

U. of California, Riverside; Brian Copenhaver: \$275,000. Endowment of two distinguished teaching professorships for outstanding undergraduate teaching in the humanities. The incumbents will teach undergraduate seminars and serve as mentors to two junior faculty members. **CG**

U. of California, Riverside; Henry L. Snyder: \$170,000 OR; \$150,000 FM. Phase I, 1641-1700, of an English short-title catalogue that will record in a computerized database all publications of the press of Great Britain and its dependencies from 1475 through 1800. **RC**

U. of Hartford, West Hartford, CT; Virginia Hale: \$225,000. Endowment of two distinguished teaching professorships in the humanities, one for a faculty member and the other for a visiting professor who will hold a workshop on significant texts for faculty and area teachers. **CG**

U. of Idaho, Moscow; Kurt O. Olsson: \$300,000. Endowment of two distinguished teaching professorships in the humanities, one for a faculty member who will develop faculty seminars and coordinate teacher workshops and the other who will teach undergraduates. **CG**

U. of Illinois, Urbana-Champaign; Roger G. Clark: \$1,834,588. Microfilming of 19,666 brittle literature and history books from a number of countries. **PS**

U. of Michigan, Ann Arbor; Kenneth G. Lieberthal: \$96,200. Study of the formation of the major institutions of the Communist state in China during the late 1940s and early 1950s. **RO**

U. of Nevada-Las Vegas; Maurice A. Finocchiaro:

\$93,000. Preparation of a guided study of Galileo's *Dialogue on the Two Chief World Systems* to make this major work more accessible to students and general readers. **RH**

U. of Puget Sound, Tacoma, WA; Terry A. Cooney: \$225,000. Endowment for a distinguished teaching professorship that will enable a current faculty member to spend three years on improving humanities teaching for fellow faculty members and secondary school teachers in the area. **CG**

Valparaiso U., IN; Philip N. Gilbertson: \$100,000. Endowment of a two-year distinguished teaching professorship to be rotated among the humanities faculty. The incumbent will lead a colloquium on teaching careers, direct a faculty seminar, and advise on curriculum. **CG**

Virginia Polytechnic Institute and State Univ., Blacksburg; Peter Barker: \$96,000. Study of Johannes Kepler's accomplishments in astronomy and physics to clarify the pivotal role of his thought in the transition from Renaissance humanism to modern science during the 16th and 17th centuries. **RH**

Wellesley College, MA; Katharine Park: \$14,000. Study of the history of interest in marvels of nature from the Renaissance to the 18th century to link this early fascination with the subsequent development of concepts of natural order and laws of science. **RH**

Winterthur Museum, DE; Katherine Martinez: \$8,360. Two postdoctoral fellowships in the humanities. **RA**

Winterthur Museum, DE; Philip D. Zimmerman: \$350,000. A long-term exhibition examining the formal functional development of American decorative arts from 1640 to 1840. **GM**

YIVO Institute for Jewish Research, NYC; Roberta G. Newman: \$47,436. Computerized documentation of photographs depicting Yiddish theater in America and around the world. **PH**
YIVO Institute for Jewish Research, NYC; Marek Web: \$185,000. Microfilming of archival records in Vilna, Lithuania, that document Jewish life and culture in Eastern Europe from 1795 to 1945. **RC**

Language and Linguistics

Dartmouth College, Hanover, NH; James Wright: \$200,000. Endowment of a chair on the teaching of foreign languages to undergraduates. For each five-year term one full-time faculty member will undertake a special project designed to improve foreign language instruction. **CG**
Indiana U., Bloomington; Paul Newman: \$100,000. Preparation of a reference grammar of Hausa, a major language of sub-Saharan Africa. **RT**

SUNY Research Foundation/Bufalo, NY; Peter M. Boyd-Bowman: \$125,000. Completion of the *Lexico Hispanoamericano*, which will illustrate the development of Spanish-American vocabulary from the 16th century to the present, using documents containing general and regional vocabularies. **RT**

U. of Colorado, Boulder; David S. Rood: \$135,000. Completion of a database and a comparative dictionary of the native American languages belonging to the Siouan family, from which Proto-Siouan, the ancestral language of the family, will be reconstructed. **RT**

U. of Michigan, Ann Arbor; Robert E. Lewis: \$236,461 OR; \$508,982 FM. Work on *The Middle English Dictionary*, a comprehensive reference work documenting the English lexicon from 1100 to 1500. **RT**

U. of New Mexico, Albuquerque; Garland D. Bills: \$225,000. Preparation of a linguistic atlas of the spoken Spanish of New Mexico and Colorado that will reveal the continuing influence of the traditional Spanish of the area and the impact of English and immigrant Spanish. **RT**
U. of Pennsylvania, Philadelphia; Albert L. Lloyd:

\$171,618. Work on the *Etymological Dictionary of Old High German*, to produce the first complete documentation of the German language for the period ca. 750 to A.D. 1150. **RT**

U. of Pennsylvania, Philadelphia; V. S. Rajam: \$200,000. Preparation of a reference grammar of Tamil, one of the two classical languages of India with a sustained literary tradition. The grammar will describe the structure and changes in Tamil from 150 B.C. to the 16th century. **RT**

U. of Pennsylvania, Philadelphia; Ake W. Sjoberg: \$96,850. Preparation of *The Pennsylvania Sumerian Dictionary*, a multivolume lexicon of the oldest known language. **RT**

U. of Toronto, Ontario, Canada; Antonette Healey: \$174,377. Preparation of the *Dictionary of Old English*, a historical dictionary based on records written between 600 and 1150. **RT**

U. of Wisconsin, Madison; Frederic G. Cassidy: \$300,000 OR; \$400,000 FM. Work on the *Dictionary of American Regional English*, a reference tool for regional and folk varieties of American English. **RT**

Literature

Brown U., Providence, RI; Susanne Woods: \$100,239. Preparation of an electronic textbase containing the works of more than 900 women writers who wrote in English from 1330 to 1830. **RT**

Catholic Diocese of Arlington, VA; Kathleen R. Bashian: \$15,231. Study of six Shakespearean plays for 12 Virginia middle school teachers. **ES**
Newberry Library, Chicago, IL; Lawana L. Trout: \$147,000. A summer institute for 20 and two workshops for 40 high school English teachers, school administrators, and Indian community college instructors on the historical and cultural contexts of native American literature. **ES**

P.S. 221-The Empire School, Brooklyn, NY; Howard Menikoff: \$14,395. A masterwork project for 10 elementary school teachers on the broad range of literature with Brooklyn as its setting. **ES**

Saint Olaf College, Northfield, MN; Leon M. Narvaez: \$21,330. A masterwork project for 14 high school teachers from Minneapolis-St. Paul on the life of the individual as represented in Chinese, African, Hispanic, and African-American literature. **ES**

School District of Philadelphia, PA; Joseph M. Phillips: \$15,924. To support a masterwork project for 15 high school English teachers on the classics of Western literature and their thematic and metaphorical connections with later works in American and English literature. **ES**

U. of Arizona, Tucson; Susan Hardy Aiken: \$47,000. Comparative study of contemporary Soviet and American women writers using representative works of fiction, autobiography, and interpretation by authors from both cultures. **RO**

U. of California, Berkeley; Charles B. Faulhaber: \$61,838 OR; \$20,000 FM. Preparation of the Digital Archive of Spanish Manuscripts and Texts, a database for the study of the Spanish Middle Ages that includes a bibliography, a lexicon, and texts. **RT**

U. of Iowa, Iowa City; Ed Folsom: \$81,000 OR; \$10,000 FM. Study of the various aesthetic, political, philosophical, religious, and social responses that Walt Whitman's poetry and prose have inspired among peoples and cultures around the world. **RO**

U. of Maryland, College Park; Adele Seeff: \$190,000 OR; \$63,000 FM. Three years of seminars, summer institutes, lectures, workshops, and annual conferences on Shakespeare and various texts and topics in American literature for 1,300 Maryland secondary school teachers. **ES**

U. of Rochester, NY; Thomas G. Hahn: \$88,000. Preparation of four volumes in an ongoing series of comprehensive annotated bibliographies of Chaucer and his works. **RC**

Philosophy

Georgia State U., Atlanta; William Bechtel: \$98,000. Philosophical study of the development in the 20th century of cell biology as a scientific discipline. **RH**

Texas Tech U., Lubbock; Kenneth L. Ketner: \$30,000 OR; \$19,742 FM. Work on a biography of Charles S. Peirce, a 19th-century philosopher, geodesist, logician, and mathematician regarded as a prominent figure in American intellectual history. **RO**

Religion

Ancient Biblical Manuscript Center, Claremont, CA; James A. Sanders: \$38,240 OR; \$10,000 FM. Preparation of a database inventory of the glass-enclosed fragments of the Dead Sea Scrolls housed in the Rockefeller Museum in Jerusalem, and photographs housed in the Ancient Biblical Manuscript Center in Claremont. **RC**

Carleton College, Northfield, MN; Elizabeth G. Harrison: \$92,000. Preparation for publication of a book on *Mizuko Kuyo*, a widespread Japanese religious rite modeled after memorial services for ancestors as a means of mourning for deceased children. **RO**

Social Science

U. of Wisconsin, Milwaukee; John Brian Harley: \$35,294. Planning for two exhibitions, a catalogue, a videodisc, and a curriculum package about Inuit and native American maps. **GL**



DEADLINES

Area code for all telephone numbers is 202.

Deadline

For projects beginning

Division of Education Programs — James C. Herbert, Director 786-0373

Higher Education in the Humanities — Lyn Maxwell White 786-0380	April 1, 1992	October 1992
Institutes for College and and University Faculty — Barbara A. Ashbrook 786-0380	April 1, 1992	October 1992
Core Curriculum Projects — Frank Frankfort 786-0380	April 1, 1992	October 1992
Two-Year Colleges — Judith Jeffrey Howard 786-0380	April 1, 1992	October 1992
Elementary and Secondary Education in the Humanities — F. Bruce Robinson 786-0377	December 15, 1991	July 1992
Teacher-Scholar Program — Angela Iovino 786-0377	May 1, 1992	September 1993
Special Opportunity in Foreign Language Education	March 15, 1992	October 1992
Higher Education — Elizabeth Welles 786-0380		
Elementary and Secondary Education — F. Bruce Robinson 786-0377		

Division of Fellowships and Seminars — Marjorie A. Berlincourt, Director 786-0458

Fellowships for University Teachers — Maben D. Herring 786-0466	June 1, 1992	January 1, 1993
Fellowships for College Teachers and Independent Scholars — Joseph B. Neville 786-0466	June 1, 1992	January 1, 1993
Summer Stipends — Thomas O'Brien 786-0466	October 1, 1992	May 1, 1993
Travel to Collections — Kathleen Mitchell 786-0463	January 15, 1992	June 1, 1992
Faculty Graduate Study Program for Historically Black Colleges and Universities Maben D. Herring 786-0466	March 15, 1992	September 1, 1993
Younger Scholars — Leon Bramson 786-0463	November 1, 1992	May 1, 1993
Study Grants for College and University Teachers — Clayton Lewis 786-0463	August 15, 1992	May 1, 1993
Summer Seminars for College Teachers — Joel Schwartz 786-0463		
Participants	March 1, 1992	Summer 1992
Directors	March 1, 1992	Summer 1993
Summer Seminars for School Teachers — Michael Hall 786-0463		
Participants	March 1, 1992	Summer 1992
Directors	April 1, 1992	Summer 1993

Division of Preservation and Access — George F. Farr, Jr., Director 786-0570

National Heritage Preservation Program — Richard Rose 786-0570	November 2, 1992	July 1993
Library and Archival Preservation Projects — George F. Farr, Jr. 786-0570	December 1, 1991	July 1992
Library and Archival Preservation/Access Projects — Barbara Paulson 786-0570	June 1, 1992	January 1993
U. S. Newspaper Program — Jeffrey Field 786-0570	December 1, 1991	July 1992

Office of Challenge Grants — Harold Cannon, Director 786-0361

	May 1, 1992	December 1, 1991
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DEADLINES

Area code for all telephone numbers is 202.

Deadline

For projects beginning

Division of Public Programs — Donald Gibson, Director 786-0267

Humanities Projects in Media — James Dougherty 786-0278	March 15, 1992	October 1, 1992
Humanities Projects in Museums and Historical Organizations — Marsha Semmel 786-0284	December 6, 1991	July 1, 1992
Public Humanities Projects — Wilsonia Cherry 786-0271	March 13, 1992	October 1, 1992
Humanities Projects in Libraries — Thomas Phelps 786-0271		
Planning	February 7, 1992	July 1, 1992
Implementation	March 13, 1992	October 1, 1992

Division of Research Programs — Guinevere L. Griest, Director 786-0200

Texts—Margot Backas 786-0207

Editions — Douglas Arnold 786-0207	June 1, 1992	April 1, 1993
Translations — Martha Chomiak 786-0207	June 1, 1992	April 1, 1993
Publication Subvention — Gordon McKinney 786-0207	April 1, 1992	October 1, 1992

Reference Materials — Jane Rosenberg 786-0358

Tools — Helen Agüera 786-0358	September 1, 1992	July 1, 1993
Guides — Jane Rosenberg 786-0358	September 1, 1992	July 1, 1993

Interpretive Research — George Lucas 786-0210

Collaborative Projects — David Wise 786-0210	October 15, 1992	July 1, 1993
Archaeology Projects — Rhys Townsend 786-0210	October 15, 1992	July 1, 1993
Humanities, Science and Technology — Daniel Jones 786-0210	October 15, 1992	July 1, 1993
Conferences — Christine Kalke 786-0204	January 15, 1992	October 1, 1992

Challenge Grants, Centers, International Research

Challenge Grants — Bonnie Gould 786-0361	May 1, 1992	December 1, 1991
Centers — David Coder 786-0204	October 1, 1992	July 1, 1993
International Research — David Coder 786-0204	April 1, 1992	January 1, 1993

Division of State Programs — Carole Watson, 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.

To receive guidelines for any NEH program, contact the Office of Publications and Public Affairs at 202/786-0438. Guidelines are available at least two months in advance of application deadlines.

Telecommunications device for the deaf: 202/786-0282.

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