

NEWS

of the National Humanities Center



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Mary Kinzie (*William C. and Ida Friday Senior Fellow*) is the author of *A Poet's Guide to Poetry* and six collections of poetry, including *Summers of Vietnam*, *Autumn Eros*, *Ghost Ship*, and *Drift*. She teaches in the creative writing program that she founded two decades ago at Northwestern University. During her fellowship at the National Humanities Center she has worked on a series of poems that arose from an exploration of the border between poetry and prose called "The Poems I Am Not Writing," which appeared in *Poetry* magazine last year. In a recent interview she described the poems she has and hasn't been writing, her efforts to break the stranglehold of blank verse, and how, despite taking a year away from her duties at Northwestern, she found herself leading a poetry seminar for a group of very advanced students.

You have described your essay, "The Poems I Am Not Writing," as a "first attempt to negotiate between not writing and writing" following a period in which you struggled to bring new work to fruition. How are you turning that first attempt into a new collection of poems?

I am attempting to colonize new material for myself, to identify and explore new ways of thinking about my past and about the imagination. It's also an attempt to appropriate prose for poetry in my own way. Many other writers have tried to do this, but I've been trying for some time now to escape the stranglehold of blank verse, unrhymed iambic pentameter, which I can do in my sleep. Once there's too great a facility, there's the danger that one can be saying something without meaning very much. So I've tried all kinds of ruses and tricks to distance myself from blank verse, including experiments with writing in prose first, in perfecting the prose, polishing it, making it as perfect and expressive as it can be within the boundary of acceptable prose—and then seeing what it would take to lift it out of prose into poetry.

Where has that led you?

The lines of these poems emerging from "perfected prose" were very long and that in turn helped me to start writing longer-lined poems. To see how a very long line could sustain itself, because it has to be strong enough for the ideas, feelings, images, and metaphors to seem necessary in that form, rather than simply a cobbling

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From the President and Director

At the Center as elsewhere, April (as T. S. Eliot wrote) is the cruelest month, a time when fellows begin to be acutely aware of how little of their fellowship time remains. This year, April has had an extra little twist of cruelty in the recent departures of two of our distinguished visitors, Helen Vendler and Michael Bérubé, who were here for one-month visits during March. Funded by the recently endowed Assad Meymandi Fellowship, the Distinguished Visitors program was conceived as a way to take advantage of special opportunities by inviting people who, for one reason or another, could not come for an entire year. The program is just beginning, so it was exciting to see the very different ways in which Vendler and Bérubé managed their brief visits. Helen used her time to draft versions of the Mellon Lectures called "Last Looks, Last Books" that she will be delivering in Washington, D.C. this spring (somewhat moderating the cruelty of April, at least in Washington). She fulfilled the primary duty of fellowship—to have lunch, and to have fun doing so—in an exceptionally lively way, extending her gift of ready intimacy to both fellows and staff. And at the March 23 board meeting, she delivered an eloquent address on the "inner form" of several Yeats poems. When she departed on March 24, she left behind a lingering sense of charm, passionate scholarly commitment, and brilliance—a fellow from heaven.

Michael Bérubé took a different approach. A distinguished literary and cultural critic, Michael spent his time reading proofs for two books (including one called *What's Liberal about the Liberal Arts?*) and working on another, which he canvassed in a stimulating



lunchtime seminar. He also managed to maintain his prize-winning blog, "Le Blog Bérubé" www.michaelberube.com, an ongoing discourse in the form of a reflective diary in which all manner of subjects get taken up.

His residency at the Center became one of those subjects, to the vast amusement of all of us, who found ourselves suddenly circulating in the blogosphere. He was delighted, Michael said, to be able to read, write, converse, and drive around unencumbered and free. Which he did, until, backing out of his parking space at the Center on March 21, he hit something. Here I'll let Michael pick up the story, as he did in his March 22 post, entitled "The Fellow from Hell":

No, I hadn't just hit something—I'd hit another car, the car of someone who was leaving the parking lot at that very moment. What in the world? In three weeks here, I've never seen another moving vehicle in the NHC parking lot. . . .

Yes, well. The driver of the other car just happened to be the Director of the National Humanities Center, Geoffrey Harpham. That's right. I hit the Director's car.

This is, I believe, the twenty-eighth year of operations for the National Humanities Center. Each year, the Center hosts about forty scholars. We're talking about more than a thousand fellows over the course of a generation, scholars nationally and internationally renowned—and yet, from the fall of

1978 to the spring of 2006, not one of them has managed to hit the Director's car in the parking lot.

Until now.

Michael, if you are reading this, I want to assure you that your reputation at the Center has not been totaled by this unfortunate incident, and that a kind mention of the Center in the acknowledgments pages of your books will go a long way towards redemption.

If this April is not altogether cruel, some credit must go to the last Meymandi Fellow, who arrived as the first two were leaving. This is the fellow from Poland, Adam Michnik, the eminent activist, journalist, and intellectual. As those who know him can attest, Michnik is a large-souled, generous, and emphatic presence; he has been witness to and participant in a great deal of history and has reflected on it eloquently, particularly in the landmark text *Letters from Prison*. It has been not just a privilege and a rare pleasure to have him here, but a source of assurance as well: an unrepentant smoker, Adam is forced by his habit out of his study and into the woods, and so acts as a one-man perimeter patrol.

With these three, the Distinguished Visitors program has gotten off to a brilliant start. No matter where they came from, all of them made themselves at home here in their own ways, and have enriched the lives of their fellow fellows, who, invigorated by having met them, can almost face what they otherwise dread even more than April: May.



CSI: Fall River Cara Robertson on Lizzie Borden and Other Crimes

If Cara Robertson knows whether Lizzie Borden really took that axe and gave her mother forty whacks, she is not saying, at least not until the publication of her book *The Trial of Lizzie Borden* (under contract with Random House). What she *will* say is that she has been a guest at the Borden house, now a bed-and-breakfast, on the anniversary of the murders of Lizzie's father and stepmother. There she met a freelance medium and some others claiming special knowledge of the case. "I am sure they can tell

you whether she did it or not," she says with a laugh.

In researching the Borden trial, Robertson has gathered any number of amusing anecdotes about the Borden myth and the people who remain fascinated with it. Along the way she has made an appointment with a realtor to tour the house into which Lizzie and her sister moved after the trial—vastly overpriced, she reports—and has even played the role of Lizzie's sister in a reenactment of the trial whose cast included two Supreme Court justices. Drawing upon her interdisciplinary training in history, literature, and the law—she has degrees from Harvard College, Oxford University, and the Stanford Law School, and has served as a Supreme Court law clerk—she is attracted to cases through which she can explore how the law both shapes and is shaped by culture, and how people construct narratives that help them to comprehend the unimaginable.

"Legal systems do not exist in a vacuum. They arise out of particular historical moments and particular cultural contexts," she explains. "Criminal law, in particular, reflects social norms. The

law reflects society, but it also helps create the context in which these norms are enforced. I am interested in the intersection of law, literature, and history because people often understand their experiences based at least in part on stories that help explain the otherwise incomprehensible."

In Lizzie Borden's case, what was incomprehensible was that the daughter of the victims might be the killer. "Especially," Robertson notes, "when the daughter in question is the leading light of the Ladies Fruit and Flower Mission and the secretary-treasurer of the local Christian Endeavor Society, and seems to be unexceptional in every other respect." Late nineteenth-century views of criminality, derived from European models, recognized criminal types and a biologically determined view of femininity that allowed for periodic bouts of insanity in the criminally predisposed. "The version of the female criminal that appears is someone who might have arrived via Ellis Island," Robertson explains. "She doesn't resemble a native-born upper-middle-class woman from a good family in an industrialized town."

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Cara Robertson

The brutality of the crimes also made it hard for the citizens of Fall River, Massachusetts, to imagine Lizzie Borden as a double murderer. “Poison is a woman’s weapon, a hatchet isn’t,” Robertson says. Like the O. J. Simpson trial a century later—in which the prosecution portrayed an apparently genial sports star and TV pitchman as an enraged killer—the Borden trial held up a funhouse mirror to a society in which things suddenly were topsy-turvy. “If the social order is based on very clear demarcations among people, and if there is fundamentally no difference between Bridget Sullivan, the family’s domestic servant, and someone like Lizzie Borden, what does that mean for hierarchies in general?” Robertson asks.

Lizzie Borden was acquitted, of course, but the case has never really been closed. “Because she is an enigmatic figure—she left no memoir or autobiography—because the case is so lurid, and because an acquittal is more open-ended than a conviction, Borden’s case allows people to work out their preoccupations through retelling the story,” Robertson says. “It is not a coincidence that in the early 1990s suddenly it seemed to many



alleged kidnapping is especially rich—the magistrate who Elizabeth Canning initially convinced of her story is better remembered as the novelist Henry Fielding, and the tale she told strongly resembled the trials endured by the heroine of Samuel Richardson’s *Clarissa*.

“A respectable young servant named Elizabeth Canning disappeared on the way home from her employer to her mother,” Robertson says. “Three weeks later she burst through the door, bruised

known as the Egyptians—Canning was convicted of perjury and transported to America, where she served her indenture to a Methodist minister and ended up married to a grandnephew of the governor of Connecticut.

Like the Borden case, Robertson notes, the Canning Affair allowed society—and the media—to test competing narratives in public as they were being contested in a courtroom. Just as Borden’s indictment brought into question prevailing notions of female criminality, Canning’s story coincided with a seismic shift in European culture from belief to knowledge. As intellectuals debated questions of epistemology and evidence, Fielding was attempting to parse truth from fiction by day while creating his own fictional world—one in which he was the sole arbiter of truth—by night.

“The Canning case interests me because it offers a glimpse into contemporary debates about the reliability of evidence,” Robertson explains. “Those debates, I argue, took place in lots of different arenas—in popular novels as well as legal and philosophical treatises. The Canning Affair is a case in which fiction

“Legal systems do not exist in a vacuum. They arise out of particular historical moments and particular cultural contexts.”

people who were writing about the case that Lizzie Borden must have been a victim of incest who recovered her memories and struck back against her abusers.”

This is the second year Robertson has been a fellow at the National Humanities Center. In addition to the Borden project, she has been at work on a book about the Canning Affair, a mid-eighteenth-century London case in which another otherwise unremarkable woman became involved in a notorious criminal trial. For a scholar of history, literature, and the law, this tale of an

and black about the face and dressed in a ragged little shift. She said that she had been kidnapped by two men and been dragged unconscious to a brothel. There, she was threatened by a fearsome Gypsy woman and two younger women with dire consequences if she did not become a prostitute.”

Her tale captivated the jury, which convicted the suspects in the kidnapping but to several prominent people her story made no sense. After a protracted battle between Canning’s supporters—the Canningites—and her detractors—

makes it possible to believe an improbable story and also renders that story immediately suspect.”

Despite her scholarly accomplishments, her interest in shocking crimes and her experience as a legal advisor to the United Nations War Crimes Tribunal in The Hague have given Robertson something of a reputation, she admits. “I get a lot of calls and e-mails that begin, ‘I read about this terrible thing and I thought of you,’” she says with another laugh.



Humanities Computing “Wizard” Receives Richard W. Lyman Award

In a ceremony held May 17 at the New York Public Library, the National Humanities Center presented Willard McCarty with the 2006 Richard W. Lyman Award. The Lyman Award recognizes McCarty’s contributions to and leadership within the field of the digital humanities.

McCarty, reader in humanities computing at the Centre for Computing in the Humanities, an academic department in the School of Humanities at King’s College London, “is a doer, a thinker, and perhaps a wizard,” says James O’Donnell, provost of Georgetown University and chair of the Lyman Award selection committee. “His explorations in the practical and theoretical dimensions of the application of information technology to the problems of humanistic learning have made him a widely recognized international leader.”

McCarty is best known as a theoretician of the digital humanities. “We tend to construe computing in the humanities in terms we understand, as an efficient helper or mechanical aid to existing fields like history, literature or philosophy,” says McCarty. Instead, he hopes that the digital humanities will be recognized as its own field, perhaps unique in kind, with a coherent set of academic problems worth tackling.

In his newest book, *Humanities Computing* (Palgrave, 2005), McCarty states his case, explaining how and why humanities computing is in itself an intellectual humanistic field of inquiry. “[He] attempts and, I think, achieves what no one else in the field has attempted—to theorize the new field as a domain of intellectual inquiry rather than as a technological appendage to scholarship,” says Stanley Katz, professor at the Woodrow Wilson School of Public and International Affairs, Princeton University.

PRACTITIONER AS WELL AS THEORETICIAN

McCarty’s work in the field began in practice. In the late 1980s, he started working with Ovid’s *Metamorphoses*, encoding the text and working with a series of research assistants to better understand what encoding might contribute to literary theory. The product of that project is a body of work known as *The Analytical Onomasticon*.

In 1987, McCarty founded “Humanist,” a digital medium bringing together scholars working on problems born of

“he brings together a new generation of scholars from around the world.”

McCarty notes that “Humanist” is a springboard for the ideas of others as well as his own. The electronic resource has helped his own theorizing by providing a place to gather the opinions of others in his field.

O’Donnell adds that McCarty’s “wizardry” depends as well on his role as host of the long-running (now almost twenty years) intellectual salon that its denizens know just as “Humanist”—the e-mail list of all lists, a second home to many



“His explorations in the practical and theoretical dimensions of the application of information technology... have made him a widely recognized international leader.”

the intersection of computing and the humanities. “Humanist” has grown from a small e-mail listserv to an international digital resource for all humanities scholars with interests in humanities computing. McCarty has remained moderator of the list, a role not unlike editor of an online journal, says J. F. Burrows, Emeritus Professor of English, University of Newcastle (Australia).

As moderator, “McCarty opens new lines of inquiry and furthers the ideas of others,” says Burrows. Through the list,

of us, a place where we listen and speak and think and ruminate and inform ourselves, and go back out into the world better prepared to make sense of it and to make our own contributions.”

“Not everyone realizes that humanities computing is a theoretically coherent or at least cohesible practice in its own right,” says McCarty. “Theorizing about the digital humanities is a way of articulating what we can all see happening around us.”

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Class of 2006–07 Named

The National Humanities Center has announced the appointment of thirty-nine fellows for the academic year 2006–07. Representing history, literature, philosophy, and other humanistic fields of study, these scholars will come to the Center from the faculties of thirty-one colleges and universities across the United States. They will work individually on research projects in the humanities, and will share ideas in seminars, lectures, and conferences.

Geoffrey Harpham, Director of the National Humanities Center, noted that these newly appointed fellows, the Center's twenty-ninth class, would include the one thousandth fellow admitted since the Center opened in 1978. "I look forward to welcoming these exciting individuals," he said, "they represent an astonishing range of humanistic learning, from antiquity to the present."

The Center received more than 500 applications in its fellowship competition for 2006–07. In addition to those who succeeded in the competition, the Center's trustees have invited several distinguished senior fellows and two leading scholars who will participate in a new initiative on science and the humanities. The appointed fellows will also include a young scholar who has

received a Burkhardt Fellowship from the American Council of Learned Societies.

The National Humanities Center awards more than \$1.4 million in fellowship grants that enable scholars to take leave from their normal academic duties and pursue research at the Center. This funding is made possible by the Center's endowment, by grants from the Burroughs Wellcome Fund, the Gladys Krieble Delmas Foundation, the Jessie Ball duPont Fund, the Horace W. Goldsmith Foundation, the Florence Gould Foundation, the Lilly Endowment, the National Endowment for the Humanities, the North Carolina Biotechnology Center, and by contributions from alumni fellows of the Center.

Since 1978 the Center has awarded fellowships to leading scholars in the humanities, whose work at the Center has resulted in the publication of more than 1,000 books in all fields of humanistic study. The Center also sponsors programs to strengthen the teaching of the humanities in secondary and higher education.

For the complete list of 2006–07 fellows, visit www.nhc.rtp.nc.us:8080/newsrel2006/prfells200607b.htm.



Deborah Wong (NEH Fellow), center, performs with Triangle Taiko in March at the Center. Taiko, traditional Japanese drumming, traces its origins to the 6th century.

Grants Launch Dialog on the Human

A \$400,000 grant from the Research Triangle Foundation—with \$200,000 in matching funds that could bring the total value of the gift to \$600,000—will help the National Humanities Center launch a three-year exploration of the implications of recent scientific discoveries on our concept of the human.

The Burroughs Wellcome Fund, Duke University, and the North Carolina Biotechnology Center have also made grants to support the project.

The project—under the working title “Autonomy, Singularity, Creativity: Transformations of the Human / Transformations of the Humanities” (ASC)—will encourage extended conversations on three distinct aspects of human existence that have been the object of humanistic scholarship as well as ongoing research agendas in the sciences and technology: human autonomy, human singularity, and human creativity.

Many contemporary scientific projects—attempts to “upload” the component parts of consciousness into a computer, stem cell research, bioinformatics, nanotechnology, and the Human Genome Project among them—appear to have serious implications for our basic understanding of human existence, notes the Center’s president and director, Geoffrey Harpham.

“Recent years have witnessed a striking and unprecedented convergence of scientific research and technological innovation on the question of the human,” Harpham says. “Researchers in a number of scientific and technological fields have achieved remarkable advances in the understanding of such fundamental human processes as cognition, communication, expression, emotion, imagination, and creativity.”

The increase in knowledge about these processes has raised expectations of a dramatic expansion in our capacities to alter or intervene in them—and created the conditions that make the ASC initia-

tive both important and timely, Harpham says. “This anticipated convergence of knowledge and power suggests an unprecedented opportunity for scientists and humanists to open a wide-ranging exploration of our essential self-understanding.”

In each of the next three years, beginning this fall, the Center will facilitate this exploration by inviting into residence up to three ASC Fellows, providing them with the resources to invite visiting scholars and organize seminars, and creating on its website a permanent and growing electronic resource, with original papers, biographies, bibliographies, and hyperlinks to relevant projects around the world. Each year will conclude with a conference.

The ASC project will draw not only on the Center’s intellectual and community-forming resources, but on those of its partners in the project, most notably Duke University, North Carolina State University, the University of North Carolina at Chapel Hill, and the North Carolina Biotechnology Center. Success in this project will be measured by the publication of several scholarly books and articles, the creation of a rich electronic resource, and the reinforcement of the reputation of Research Triangle Park and the Research Triangle area as places well suited to focus the best minds on crucial areas of interest to the academy, the scientific and technological community, and the larger public.

New Trustees Welcomed



Enriqueta C. Bond



James T. Hackett



Robert C. Post

The National Humanities Center’s board of trustees welcomed three new members at the March meeting. They are:

Enriqueta C. Bond
President
The Burroughs Wellcome Fund
Research Triangle Park,
North Carolina

James T. Hackett
President and Chief Executive Officer
Anadarko Petroleum Company
Houston, Texas

Robert C. Post
David Boies Professor of Law
Yale Law School
New Haven, Connecticut



The Summer

Plots, Pride, Prejudice, Postwar... and Puppies

Each year *News of the National Humanities Center* asks the fellows and staff to recommend a book—or two, or three—they would recommend to someone planning a trip to the beach, mountains, or hammock. Here are their suggestions for an enlightening and entertaining season:

Scott Casper (Benjamin Duke Fellow*) reports: “I read John Hope Franklin’s autobiography, *Mirror to America* (Farrar, Straus and Giroux, 2005), over the winter holiday and found it utterly engrossing. Franklin’s life story is a sobering history of the shameful Jim Crow system, of how far America has come, and of how far we have yet to go. It’s also a tremendously human story of Franklin and his wife Aurelia, and of their extraordinary hard work, intellectual talent, and refusal to accept second-class citizenship.” He also recommends, David S. Reynolds’s *John Brown, Abolitionist* (Vintage, 2006), “a meticulously researched, fast-paced biography that places Brown’s life (1800–1859) in the context of nineteenth-century reform, religion, and ideas about race—as well as of our own ideas about terrorism.”

Mark Fiege (Walter Hines Page Fellow*) suggests cooling off with Philip Roth’s *The Plot Against America* (Vintage, 2005), “a chilling ‘what if’ novel. Charles Lindbergh defeats FDR in the election of 1940 and introduces fascism to the United States.” Fiege also enjoyed Brett L. Walker’s *The Lost Wolves of Japan* (University of Washington Press, 2005), “a haunting story of Japan’s extinct wolves and their imprint on Japanese culture.” Finally, he endorses Akhil Reed Amar’s *America’s Constitution: A Biography* (Random House, 2006), an “engrossing and provocative explanation of America’s most important founding text. My choice for the Pulitzer Prize.”

Phyllis Hunter (Josephus Daniels Fellow*) reports, “I’ve been rereading Jane Austen and just loving it. I started with *Pride and Prejudice* and found I just couldn’t put it down. I just finished *Persuasion* and am about to start *Mansfield Park*. The novels provide a comforting sense of familiarity and yet are clearly from another place and time.”

Caryn Koplik (Marketing Coordinator for Education Programs and Editor, TeacherServe®) has high praise for Tony Judt’s *Postwar* (Penguin, 2006). “It’s beautifully written, complex, dense and depressing,” she says, “but I’m glad to be reading it and very grateful someone (Tony) took the decade (which he did) to write it.”

Maryanne Kowaleski (Delmas Foundation Fellow) calls David Griffith’s *The Estuary’s Gift: An Atlantic Coast Cultural Biography* (Penn State University Press, 1999) “ultimately a sad story of the erosion of community and environment as the older networks of obligation and gift exchange in the coastal ecosystem faded in the face of modernization. A wonderful read based in part on the author’s own field work, which gives the narrative an immediacy that many works of nonfiction lack.”

* Endowed by the Research Triangle Foundation

of 2006 Reading List

Mark Maslan (Delta Delta Delta Fellow) has four suggestions: “Among relatively new books, I recommend Kazuo Ishiguru’s *Never Let Me Go* (Vintage, 2006) and Julian Barnes’s *Arthur and George* (Vintage, 2006). Peter Carey’s *My Life as a Fake* (Vintage, 2005) and *True History of the Kelly Gang* (Vintage, 2001) are slightly older fare, but they’re both great reads.”

Kent Mullikin (Deputy Director) has sixteen recommendations, more or less, for those on an extended vacation. First, Dorothy Dunnett’s *The House of Niccolo*, which he describes as “a series of eight historical novels about a merchant adventurer from Bruges in the late 15th century. The portrayal of the economic, military, and political history of Europe in the early stages of the Renaissance is impressive; there is also a fair amount of sometimes violent action. The series begins with *Niccolo Rising* (Vintage, 1999). If you are the sort of person who can eat just one potato chip, read this one and quit, but don’t be surprised if you get hooked. Then you can read Dunnett’s *Lymond Chronicles* about Scotland in the 16th century—that’s only seven books.” Second, Bart

Ehrman’s *Misquoting Jesus: The Story Behind Who Changed the Bible and Why* (HarperSan Francisco, 2005). “This is a very accessible and useful account of the transmission of the Christian Bible through a manuscript tradition that incorporates both scribal error and deliberate alteration.”

Bernice Patterson (Receptionist and Staff Assistant) has been reading *The Art of Raising a Puppy* (Little, Brown, 1991) as she trains her German Shepherd, King. “The Monks of New Skete, who live in upper New York State, primarily raise German Shepherd puppies as a means of support,” she says. “They also operate a training and consulting program open to dogs of all breeds. This is a very helpful book when I applied what I’ve read in training my puppy.”

Silvana Patriarca (National Endowment for the Humanities Fellow) says, “In the past few years my best companions for my summer vacations have been the mystery novels by Andrea Camilleri. They feature Sicilian Inspector Salvo Montalbano, an endearing cynic with a political conscience and a man who knows good food. The originals are written in a wonderful Sicilian Italian, which I thought would be untranslatable, but I have heard that the English translation is quite good. Try *The Snack Thief* (Penguin, 2003) and *The Smell of the Night* (Penguin, 2005) to start with. They are hard to put down.”

Deborah Wong (NEH Fellow) enjoyed *The Book of Salt*, by Monique Truong (Mariner, 2004), “a fictional memoir by Binh, the Vietnamese cook who worked for Gertrude Stein and Alice B. Toklas in Paris and beyond.”

Revisiting Mount Vernon: An Eighteenth-Century Place through Nineteenth-Century Eyes

On Friday, April 21, a dozen travelers loaded into five automobiles at the National Humanities Center, to begin a twenty-first-century journey to an eighteenth-century place—George Washington's Mount Vernon. Driving up I-85, I-95, and Route 1 at sixty-five miles an hour, we were decidedly modern pilgrims, a far cry from the nineteenth-century Americans who took the steamboat from Washington, D.C., at one-sixth the speed.

Today's pilgrimage, the preferred term at Mount Vernon ever since George Washington died there in 1799, is at once an odyssey in space and time. Curators, archaeologists, landscape gardeners, and other scholars have worked to recreate Washington's surroundings as he knew and shaped them. Assistant Curator Gretchen Goodell led us on the insider's tour of the mansion, all the way to the cupola from which Washington, his household, and his guests could see across the Potomac into Maryland. Ambling around the grounds, through the gardens, and to Washington's tomb—or simply standing on his grand piazza and gazing across the river—it became possible to imagine the world where the Father of his Country lived, walked, wrote, and commanded a household army of black slaves and white hired servants.

The Mount Vernon Ladies' Association, which bought Mount Vernon in 1858 and owns and operates it to this day, fosters that imagination in myriad ways. Some go subtly unannounced, like the eighteenth-century cooking utensils in the old family kitchen. Others are described by interpreters or on placards, like the boards that explain the little "Storehouse and Clerk's Quarters" building west of the mansion. All are designed to transport the visitor-pilgrim to a place in time—George Washington's Mount Vernon—

on a vicarious journey that can never be complete (with cell phones in our pockets and cameras around our necks).

We returned the following day to imagine the same place in another time—Sarah Johnson's Mount Vernon. Sarah belonged to the nineteenth century, not the eighteenth. Born in 1844, she spent most of her first sixteen years there as a slave, then returned after the Civil War as a free employee of the Mount Vernon Ladies' Association. Travelers encountered her and other African Americans as they walked the historic grounds. In a way, black people were Mount Vernon's first historical interpreters and salespeople, vending milk and souvenirs and telling stories of George Washington's day. To white visitors of nostalgic imagination after the Civil War, African Americans' very presence conjured up the "days that are no more" (and never had been). But black people were as likely to confound as to foster the illusion of the past. Before the Civil War, abolitionists lamented the presence of "Slaves on the estate of Washington!" because they knew that Washington had freed his own slaves. Decades afterward, a white woman wondered whether it would be illicit to take a pebble from the ground near Washington's tomb, when a black man arrived with a wheelbarrow of gravel to dump on the very spot. He did this every two weeks, he told her, so that tourists could have mementoes to carry away.

To conjure up this other Mount Vernon, we stepped into the shoes and spoke the words of nineteenth-century visitors, recorded in diaries, letters, and magazine and newspaper articles. There was a time when more people experienced reverie and reverence at Washington's tomb, but also when many visitors had the same sightseeing impulse as today's. For every visitor who approached Washington's final resting



FRONT ROW (L-R): Scott Casper, Bob Schildgen, Eliza Robertson, Sarah Jain, Alexandra Fiege-Ore; BACK ROW (L-R): Brenda Schildgen, Florence Minnis, Gary Macy, Mark Fiege, Janet Ore, Saralynn Ferrara

place with "awe and reverence" (as James Fenimore Cooper wrote), another clamored to sit in Washington's chair in the mansion or complained that the place was going to ruin.

Our imaginative journey to nineteenth-century Mount Vernon challenged both our preconceptions and today's interpretation. All the verbal and visual clues led to the Founding Father's world. Nobody explains that the Storehouse and Clerk's Quarters was once also Sarah Johnson's house, where she lived from the late 1860s until 1892 and where she raised her son. Nor do they explain that the old kitchen was once a lunchroom where Sarah and her husband sold visitors a fifty-cent meal of sandwiches and fruit—probably the first restaurant at an American historic house museum—or that the kitchen utensils displayed today were purchased around 1900, after Sarah had left Mount Vernon.

Thoroughly postmodern pilgrims, we came to see Mount Vernon as many "places in time" (or, more accurately, many "times in place"), richer for evoking the other histories lived on the same grounds and in the same buildings after George Washington died.

Contributor Scott Casper, the 2005–06 Research Triangle Foundation – Benjamin Duke Fellow, has spent his year at the Center researching and writing a book on Sarah Johnson and African-American life at Mount Vernon.



Kudos A sampling of good news from our Trustees and Fellows

Leslie M. ("Bud") Baker, Jr. (Trustee) has been elected to the board of directors of Marsh & McLennan Companies, Inc.

Charles Capper (Fellow 1994–95) and David Hollinger (Past Trustee) are the editors of the fifth edition of the two volumes of *The American Intellectual Tradition* (Oxford University Press, 2005). Capper, with Anthony La Vopa (Fellow 1983–84 and 1998–99) and Nicholas T. Phillipson, is also the editor of *Modern Intellectual History*, a journal launched in 2004.

Blair Effron (Trustee Emeritus) has joined the board of directors of the Foundation for the National Archives.

Aline Helg (Fellow 2000–01) was awarded the 2005 John Edwin Fagg Prize of the Association of American Historians for the best publication in the history of Spain, Portugal, or Latin America in the last ten years for her book *Liberty and Equality in Caribbean Colombia, 1770–1835* (University of North Carolina Press, 2004).

Jenann Ismael (Fellow 2003–04) reports that she has earned tenure at the University of Arizona. She has also won a five-year Queen Elizabeth II research fellowship at the University of Sydney from the Australian Research Council.

Linda K. Kerber (Fellow 1990–91) now serves as president of the American Historical Association; she will offer the presidential address at the AHA's annual meeting in Atlanta, January 4–7, 2007. During the 2006–07 academic year she will be Harmsworth Professor of History at Oxford University.

Martin V. Melosi (Fellow 1982–83) is the 2004–05 recipient of the Ester Farfel Award at the University of Houston. The Farfel Award is the highest honor that the university can bestow on a faculty member, and is given for career excellence in research, teaching, and service.

Gregg Mitman (Fellow 2004–05) has won the Aldo Leopold-Ralph W. Hidy Award from the American Society for Environmental History. The award is given

annually for the best article published in *Environmental History*. Mitman wrote the article, "In Search of Health: Landscape and Disease in American Environmental History," during his stay at the National Humanities Center.

Karin Schutjer (Fellow 2004–05) has received the Max Kade Award for the Best Article in *German Quarterly* for "Beyond the Wandering Jew: Anti-Semitism and Narrative Supersession in Goethe's *Wilhelm Meisters Wanderjahre*." *German Quarterly* is published by the American Association of Teachers of German and is the leading organ for German studies in the United States.

Karl M. von der Heyden (Trustee) has been elected to serve on DreamWorks Animation's Board of Directors.

Ding Xing Warner (Fellow 2004–05) has been awarded tenure as a member of Cornell University's East Asian Literature faculty.

2006 Lyman Award Winner *continued from page 5*

Of all the benefits that the Lyman Award confers, McCarty says he is most excited about the new attention that it brings to the field of humanities computing as a whole.

"Overall, my passion has been to deal with some large-scale questions about what we are doing with computing," says McCarty. Winning the Lyman Award, he hopes, will cast new light on both the practical and the theoretical side of the digital humanities.

THE RICHARD W. LYMAN AWARD

The Lyman Award honors Richard W. Lyman, who was president of Stanford

University from 1970–80 and of the Rockefeller Foundation from 1980–88, and is made possible through the generosity of the Rockefeller Foundation. Recipients receive awards of \$25,000.

Past winners of the Lyman Award include: John Unsworth, dean of the Graduate School of Library and Information Science at the University of Illinois at Urbana-Champaign and founding director of the Institute for Advanced Technology in the Humanities at the University of Virginia; Jerome McGann, John Stewart Bryan University Professor and editor of *The Complete Writings and Pictures of Dante Gabriel Rossetti: A Hypermedia Research Archive*

at the University of Virginia; Roy Rosenzweig, College of Arts and Sciences Distinguished Professor of History and Cultural Studies and director of the Center for History and New Media at George Mason University; and, most recently, Robert K. Englund, professor of Near Eastern Languages and Cultures and principal investigator for the *Cuneiform Digital Library Initiative* at the University of California at Los Angeles.

For more about McCarty and the Lyman Award, visit <http://www.nhc.rtp.nc.us/lymanaward/lymanaward.htm>.

Recent Books by Fellows

Bilinkoff, Jodi (Andrew W. Mellon Fellow 1999–2000). *Related Lives: Confessors and Their Female Penitents, 1450–1750*. Ithaca: Cornell University Press, 2005.

Breines, Winifred (Rockefeller Fellow 2001–02). *The Trouble Between Us: An Uneasy History of White and Black Women in the Feminist Movement*. Oxford: Oxford University Press, 2006.

Caton, Steven C. (National Endowment for the Humanities Fellow 1992–93). *Yemen Chronicle: An Anthropology of War and Mediation*. New York: Hill and Wang, 2005.

Cole, Susan Guettel (Fellow 1996–97). *Landscapes, Gender, and Ritual Space: The Ancient Greek Experience*. Berkeley: University of California Press, 2004.

Fasolt, Constantin (Delmas Fellow 1996–97), ed. and trans. *Hermann Conring's "New Discourse on the Roman-German Emperor."* Medieval and Renaissance Texts and Studies, vol. 282. Neo-Latin Texts and Translations. Tempe: Arizona Center for Medieval and Renaissance Studies, 2005.

Ferguson, Frances (GlaxoSmithKline Senior Fellow 2003–04), ed. *The Wordsworthian Enlightenment: Romantic Poetry and the Ecology of Reading: Essays in Honor of Geoffrey Hartman*. Edited by Helen Regueiro Elam and Frances Ferguson. Baltimore: Johns Hopkins University Press, 2005.

Jelavich, Peter (NEH Fellow 1997–98). *Berlin Alexanderplatz: Radio, Film, and the Death of Weimar Culture*. Weimar and Now: German Cultural Criticism 37. Berkeley: University of California Press, 2006.

Kennedy, Elizabeth Lapovsky (Rockefeller Fellow 2003–04), ed. *Women's Studies for the Future: Foundations, Interrogations, Politics*. Edited by Elizabeth Lapovsky Kennedy and Agatha Beins. New Brunswick, N.J.: Rutgers University Press, 2005.

Moore, Robin D. (William J. Bouwsma Fellow 2004–05). *Music and Revolution: Cultural Change in Socialist Cuba*. Music of the African Diaspora 9. Berkeley: University of California Press, 2006.

Peacock, James (John G. Medlin, Jr., Fellow 2003–04), ed. *Regionalism in the Age of Globalism*. Vol. 1: *Concepts of Regionalism*. Edited by Lothar Hönnighausen, Marc Frey, James Peacock, and Niklaus Steiner. Madison: distributed by University of Wisconsin Press for the Max Kade Institute for German-American Studies and the Center for the Study of Upper Midwestern Cultures, University of Wisconsin-Madison, 2004.

_____, ed. *Regionalism in the Age of Globalism*. Vol. 2: *Forms of Regionalism*. Edited by James Peacock, Lothar Hönnighausen, Anke Ortlepp, and Niklaus Steiner. Madison: distributed by

University of Wisconsin Press for the Max Kade Institute for German-American Studies and the Center for the Study of Upper Midwestern Cultures, University of Wisconsin-Madison, 2004.

Peck, Linda Levy (Delta Delta Delta Fellow 1991–92). *Consuming Splendor: Society and Culture in Seventeenth-Century England*. Cambridge: Cambridge University Press, 2005.

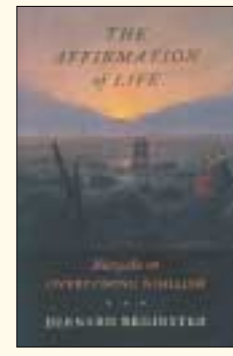
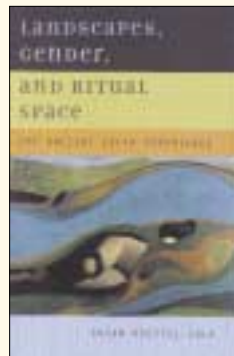
Pomata, Gianna (Lilly Fellow in Religion and the Humanities 2003–04), ed. *Historia: Empiricism and Erudition in Early Modern Europe*. Edited by Gianna Pomata and Nancy G. Siraisi. Transformations: Studies in the History of Science and Technology. Cambridge, Mass.: MIT Press, 2005.

_____, ed. *I monasteri femminili come centri di cultura fra Rinascimento e Barocco: Atti del convegno storico internazionale, Bologna, 8–10 dicembre 2000*. Edited by Gianna Pomata and Gabriella Zarri. Biblioteca di storia sociale 33. Roma: Edizioni di Storia e Letteratura, 2005.

Reginster, Bernard (NEH Fellow 1999–2000). *The Affirmation of Life: Nietzsche on Overcoming Nihilism*. Harvard University Press, 2006.

Robinson, Jenefer (NEH Fellow 2002–03). *Deeper Than Reason: Emotion and Its Role in Literature, Music, and Art*. Oxford: Clarendon Press, 2005.

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In Memoriam

Lance G. Banning (Fellow, 1986–87) died Jan. 31, 2006, at the age of 64. A professor of history at the University of Kentucky since 1973, Banning was an internationally known scholar in the history of the American Revolution and the U.S. Constitution. A book he worked on as a fellow at the Center, *The Sacred Fire of Liberty: James Madison and the Founding of the Federal Republic*, was a Pulitzer Prize finalist. His first book, *The Jeffersonian Persuasion: Evolution of a Party Ideology*, was nominated for a Pulitzer. During his distinguished career, Banning earned a Senior Fulbright appointment at the University of Groningen, The Netherlands, and was Leverhulme Visiting Professor at the University of Edinburgh. He received a presidential appointment to the James Madison Memorial Fellowship Foundation. At the University of Kentucky, he was named Distinguished Professor in the College of Arts and Sciences and was the Hallam Professor in the history department. Prior to coming to UK, Dr. Banning was a lecturer and executive director of the American Civilization Program at Brown University, 1971–73. He graduated with a bachelor's degree at the University of Missouri at Kansas City, and earned his master's degree and Ph.D. from Washington University in St. Louis.

Susan Porter Benson (Fellow 1992–93) died at home in Manchester, Connecticut, on June 20, 2005. She had taught at Bristol Community College (1968–86), the University of Warwick, United

Kingdom (1984), the University of Missouri-Columbia (1986–93), Yale University (1998), and the University of Connecticut (1993–2005). The daughter of storekeepers Alvin and Lorraine Porter, Benson was born in Washington, Pennsylvania, on July 26, 1943. She graduated from Simmons College in 1964, and earned a master's degree from Brown University in 1968. She began teaching at Bristol Community College that same year. She took leave to do labor education for the Amalgamated Clothing and Textile Workers Union, funded by a grant from the National Endowment for the Humanities. Porter Benson earned a Ph.D. in History from Boston University in 1983. She helped found a cooperative household on Hope Street in Providence, Rhode Island, a haven for aspiring historians.

George Mills Harper (Fellow, 1981–82) professor emeritus of English literature at Florida State University, died Jan. 29, 2006. He was a Robert O. Lawton Distinguished Professor of English at FSU. He previously served as professor and dean of the College of Arts and Sciences at Virginia Tech and chairman of the English departments at the University of Florida and the University of North Carolina at Chapel Hill. Mills was an author and editor of twelve books, primarily concerning the Irish poet William Butler Yeats. He received an Honorary Doctorate of Letters from Trinity College, Dublin, Ireland, for his contributions to Yeats studies.

Louis J. Hector (Former Trustee) died Nov. 19, 2005, one month shy of his ninetieth birthday. A graduate of the Yale Law School and a former Rhodes Scholar, Hector had been a senior partner in the Miami-based law firm, Steel Hector & Davis. He advised corporate executives, educators, philanthropists, and U.S. presidents, and was active in government and the formulation of public policy, having served on the Civil Aeronautics Board and the Council of the National Endowment for the Humanities. Hector's enthusiasm for basic science encouraged Lucille P. Markey to become a benefactor of many research institutions. Following Mrs. Markey's death, he was instrumental in establishing the Lucille P. Markey Charitable Trust as an organization dedicated to the advancement of biomedical research.

Phoebe Lloyd (Fellow 1984–85) died Nov. 30, 2005. Lloyd taught in the School of Art at Texas Tech University for the last twelve years of her life. Earlier in her career she taught art history at Randolph-Macon Woman's College, Moore College of Art, the University of Pennsylvania, Parsons School of Design, and Temple University. Lloyd conducted her undergraduate studies at Columbia University and Smith College, received a master's degree in art history at Hunter College of the City University of New York, and earned a Ph.D. from the Graduate Center of the City University of New York. She had nearly completed a new book, *Raphaelle Peale Because of Himself*, at the time of her death.

Books continued from left

Rogers, Kim Lacy (Rockefeller Fellow 1999–2000). *Life and Death in the Delta: African American Narratives of Violence, Resilience, and Social Change*. New York: Palgrave Macmillan, 2006.

Siegel, Jonah (NEH Fellow 1998–99). *Haunted Museum: Longing, Travel, and the Art-Romance Tradition*. Princeton: Princeton University Press, 2005.

Sommer, Piotr (Hurford Family Fellow 2004–05). *Continued*. Translated by Halina Janod et al. Wesleyan Poetry. Middletown, Conn.: Wesleyan University Press, 2005.

Thomassen, Einar (Fellow 1999–2000). *The Spiritual Seed: The Church of the "Valentinians"*. Nag Hammadi and Manichaean Studies, vol. 60. Leiden: Brill, 2006.

Von Eschen, Penny M. (Rockefeller Fellow 1996–97). *Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War*. Cambridge, Mass.: Harvard University Press, 2004. First runner-up for the John Hope Franklin Publication Prize of the American Studies Association, 2005.

together of things that could be much shorter. There has to be a felt necessity. The meditation called “The Poems I Am Not Writing” is on the face of it a meditation in prose. What I’m trying to do there is see whether I can reach a number of different points at which prose breaks open and becomes poetry. One of the ways it does so is by needing to turn into a short-line poem in the middle of the prose meditation. But another way is by meditating in a highly metaphorical and intensely dramatized way. So there are various kinds of hurdles and release-points in that meditation.

At the Center you have been working on a continuation of “The Poems I Am Not Writing” called “Knot and Rubble.” You have also spent time thinking about California and T. S. Eliot’s longtime lover.

I’m fifteen pages into a series of poems that reflect on California. I’ve been thinking about Emily Hale, the love of T. S. Eliot’s life, whom he kept on a string for forty years or more. She was “the lady of silences”; she was “the hyacinth girl”; she turns up in his poetry frequently. In the early nineteen-thirties she was teaching temporarily at Scripps in Claremont, and he came all the way across the country by train to visit her there. I’m thinking about that moment when he might have come forward to propose that he divorce Vivienne, who was insane, and marry her, but he didn’t have the moral stamina to do that. So there’s something very bittersweet about that meeting. It was an interlude out of time. That was the start of my thinking about California. But now I’m working on a part of this poem about pollution in California and how appalling it smells when you get off the plane in the airport nearest where my daughter goes to school. I’ve been reading about the various petrochemical sources of this smell and how they’re building up. I don’t know how much of what I’ve been reading is going to work its way into the eventual poem, but it’s as if I have to walk all the way around it, even down all

the side roads that go off in the wrong direction, before I figure out what it is I want to say.

Once you have traveled those side roads, how do you know when you have arrived at a poem?

Well, there are two answers to that question. One is the answer that I give as an artist, which is, I just know. The second is the answer that I would give in a seminar, which would try to get people thinking about the difference between something that moves forward and



something that moves in a circular or elliptical fashion. Because prose comes from “prorsus,” which means “forward”—forward narration, forward movement. Poetry, however much it might rely on logic, on narration, on things that move from the present to the future, from point A to point B, still differs from prose in having a retrograde orbit. The reason it’s hard to identify it as different or to become conscious of it as different is that poetry shares its language with prose. It uses the same language that prose does, but it doesn’t use it the same way or with the same objec-

tive. It’s not that prose is less metaphorical than poetry, because some prose is chock-full, or that metaphors in prose are always illustrative and in poetry they’re always dramatic. You can’t make generalizations like that. But language reflects on itself to create its own center in poetry. I would define poetry as the art of resemblance, controlled in time. Controlling it in time and controlling the reader’s consciousness of living in time according to different schedules is very important. Every period of poetic

The last crucial change in the sonnet, a huge change, was effected by W. H. Auden, who used sonnets and sonnet cycles to argue about politics, culture, and history.

artistry presents some features that stand in the way or trip you or are extraneous. It’s almost essential that the poet have something to struggle against. Unless you have something that resists you, you don’t have anything to leap over.

When did you start writing poetry?

When I began teaching. The only way I was able to understand the couplet or terza rima was by writing in those forms. And the only way to move inside the forms was, for me at least, to imitate

continued at right

others who wrote in them. To imitate Byron's stanzas or Wyatt's, so that I would get a sense of what any one form was capable of doing in the past and what it might be used for in the present. Part of what makes a past a tradition is the thematic use of poetic form. Take the case of the sonnet, which begins as a reflection of a spiritual experience, but in secular terms. That's what was taken over by Spenser into English. Then the secular part of it begins to dominate and that's what you have in Shakespeare. But another twist occurs with John Donne, who used the sonnet almost exclusively to reflect the experience of religious despair. And then there are other major changes, such as, for example, the huge alteration by the Romantics, Coleridge and Wordsworth, when the sonnet became the medium of looking at the landscape, and seeing the numinous life force in the natural world. The last crucial change in the sonnet, a huge change, was effected by W. H. Auden, who used sonnets and sonnet cycles to argue about politics, culture, and history. For each of those changes, the sonnet had to change, as it were, its "language," even though it still is the only form in English that is freestanding in so few lines, and which has its own built-in shape of argument.

We have talked a lot about form, but what about emotion?

There is no way to pay homage to the past, to reflect upon your learning, in a poem that's worth anything, if it doesn't have an emotional center. I don't think poetry has to be gut-wrenching to be good. But I certainly know a lot of poetry that is gut-wrenching that I admire and a lot of poetry that's gut-wrenching and god-awful. Emotion is not necessary for every good poem, but I find that the poetry I care most about has a strong element of that investment. I think Wallace Stevens has it, but he's not everybody's idea of an emotional poet; he's certainly not confessional. I also think that different poets at different

stages pick up different models. The people I'm reading now and feel most spurred by are not the people I was reading five years ago or ten years ago. It's important to move on, and also to return to the people who were important to you in the past, when you can see them in a new light, and when they speak differently to you, or when you see their verbs and not their nouns.

At the Center you have had a year off from running Northwestern's writing program, and yet when the fellows approached you about leading a seminar, you went back to work.

One or two of the fellows were saying that they really enjoyed thinking about how to write like that, whatever the "that" was, and asked me how I did it. I said, well, there's no one way to do it. What's important is that you know enough about the background of verse to know what any example of it is attempting to do. So that's how it came about. I would say that I've never taught a group which had so deep and wide a variety of grounding in all kinds of cultural disciplines. I've never taught such intelligent people! But at the same time, not very many of them have had experience with, or have come to terms with, what it means to write poetry. It gives me a lot of pleasure to help people to understand things that they can take off and use, not so much to write as to read. I'm much more interested in training readers than I am in training writers. A lot of people freeze when they see verse. I think by taking it a little bit slow, and breaking it down—learning what lines do to you as a reader—it's possible to smooth the way into the reading experience.

To hear Mary Kinzie reading a selection of her poetry, please visit

www.nhc.rtp.nc.us/newsletter/.

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Education Summer Programs

Jessie Ball DuPont Summer Seminars for Liberal Arts College Faculty

June 4–June 23, National Humanities Center

"Turning Literature Into Film: The Poetics and Politics of Adaptation"

Joseph Luzzi (National Endowment for the Humanities Fellow 2004–05), Assistant Professor of Italian; Director, Italian Program, Bard College

"Going Global: Environmental History and the Exchange of Animals, Plants, and Ideas"

Harriet Ritvo (Research Triangle Foundation-Walter Hines Page Fellow 1989–90; John D. and Catherine T. MacArthur Foundation Fellow 2002–03), Arthur J. Conner Professor of History, Massachusetts Institute of Technology; Mart Stewart (John D. and Catherine T. MacArthur Foundation Fellow 2002–03), Professor, Department of History and Affiliate Professor, Huxley College of Environmental Studies, Western Washington University

Summer Institutes for High School Teachers of History, Literature and Art

June 25–July 7, National Humanities Center

"The Making of African-American Identity" Part I: 1619-1865

William L. Andrews, E. Maynard Adams Professor of English, University of North Carolina at Chapel Hill; Colin A. Palmer (Fellow 1989–90), Dodge Professor of History, Princeton University; John Michael Vlach, Professor of American Studies and

Anthropology and Director of the Folklife Program at The George Washington University

Part II: 1915–1968

Trudier Harris (Fellow 1996–97), J. Carlyle Sitterson Professor of English, University of North Carolina at Chapel Hill; Richard J. Powell (Fellow 1995–96), John Spenser Bassett Professor of Art History, Duke University; Stephanie J. Shaw (National Endowment for the Humanities Fellow 1995–96), Associate Professor, Department of History, The Ohio State University

Summer Institutes in Literary Studies for College and University Faculty

July 9-14, National Humanities Center

George Eliot's *Middlemarch* Catherine Gallagher (Archie K. Davis Fellow 2005–06), Eggers Professor of English, University of California, Berkeley

Herman Melville's Short Fiction; "Bartleby, the Scrivener," *Benito Cereno*, and *Billy Budd* Andrew Delbanco (Mellon Fellow 1990–91; Lilly Fellow 2002–03), Director of American Studies and Julian Clarence Levi Professor in the Humanities, Columbia University

SIAS Summer Institutes

July 24–August 4, Wissenschaftskolleg zu Berlin, Berlin, Germany

The Political: Law, Culture, Theology

Ulrich Haltern, Professor and Chair of German and

European Constitutional and Administrative Law, University of Hannover, Germany; Paul W. Kahn, Robert W. Winner Professor of Law and Humanities, Director of the Orville H. Schell, Jr. Center for International Human Rights, Yale Law School

July 31–August 11, Princeton University **Hierarchy, Marginality, and Ethnicity in Muslim Societies (7th Century to the Second World War)**

Mark R. Cohen, Professor of Near Eastern Studies, Princeton University; Gudrun Krämer, Professor of Islamic Studies, Institute of Islamic Studies, Free University, Berlin

Professional Development Seminars, Based on Online Seminar Toolboxes

Living the Revolution: America, 1789–1820 Northwestern Educational Consortium, Thief River Falls, MN

The Making of African American Identity Northwestern Educational Consortium, Thief River Falls, MN, and Roanoke Rapids Graded School District, NC

The Gilded and the Gritty: America, 1870–1912

Caldwell County, NC, and Horry County, SC

The Triumph of Nationalism/The House Dividing: America 1815–1850 Cleveland County, NC, and Horry County, SC

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