

COMMON Ground

PRESERVING OUR NATION'S HERITAGE WINTER / SPRING 2007



scholars forum: the national park service and civic reflection **special double issue**

PLACES OF CONSCIENCE / PLACES OF COMMEMORATION

How they define who americans are, and can be Below: Marching for freedom along what is now Alabama's Selma to Montgomery National Historic Trail, 1965



FIRST WORD

A Perfect Vision

| BY MARY A. BOMAR |

I CAN RECALL THAT MY VERY FIRST PUBLIC ACT as the new superintendent of Independence National Historical Park was on a cold February morning, with piles of new-fallen snow on the ground. In the cold, crisp air, I attended a blessing of the archeological dig at the James Dexter site located on the third block of Independence Mall. The blessing was performed by the pastor and senior members of the African Episcopal Church of Saint Thomas in Philadelphia, a church that James Dexter had helped found in the 18th century as one of the earliest free African churches. With the site of his home destined to lie beneath the new National Constitution Center, the National Park Service, after a prolonged period of public discussion, had agreed to excavate the site before it was paved over for a bus drop-off. **LATER, I REFLECTED ABOUT THE EVENT—**modest in scope but meaningful to the congregation—and recalled that in 2001, the National Park System Advisory Board developed “Rethinking the National Parks for the 21st Century.” The group was chaired by John Hope Franklin—a great thinker and most humble man despite his many accomplishments. And while the report was the work of many, I like to think that it was he who penned these words: “The public looks upon national parks almost as a metaphor for America itself. But there is another image emerging here, a picture of the National Park Service as a sleeping giant—beloved and respected, yes; but perhaps too cautious, too resistant to change, too reluctant to engage the challenges that must be addressed in the 21st century.” Later, that thread continues . . . “The Park Service must ensure that the American story is told faithfully, completely and accurately. The story is often noble, but sometimes shameful and sad. In an age of growing cultural diversity, the Service must continually ask whether the way in which it tells these stories has meaning for all our citizens.” **IF YOU LOOK AT THE HEADLINES** you still see there are groups who do feel that the Park Service is not telling the full story of our history. So in January of 2006, during a joint meeting of the National Leadership Council and the National Park System Advisory Board, we convened a forum to hear top scholars in the nation tell the leadership of the Park Service what we had done right—and where we still had room for improvement. During my confirmation hearings before the

Senate Energy and Natural Resources Committee, I was asked about my goals as director. I replied: re-engage the American public with our national parks, increase the capacity of the National Park System, and develop a new generation of leaders for the Service. **WHEN I READ THE WORDS OF** “Rethinking the National Parks,” and listened during the scholars’ forum, I was struck by a recurring theme. In order to achieve that re-engagement, we must be relevant to the American public—both to those who visit our parks and those who do not. The 1991 Vail Agenda also advised that the Service more accurately reflect the breadth of American culture. It recommended that individual units publicize their unique purpose to their employees, to the local population, and visitors. The agenda also suggested that new studies by the Service include the need for cultural diversity throughout the National Park System. **IN 2007, WE MUST HEED THOSE WORDS AGAIN AS** we prepare

As I arrived at Independence Hall, I saw my perfect vision of what a park could be. Our staff was busy keeping the grounds looking good, a group of school children was listening to one of our rangers give an Underground Railroad tour, and all around me I heard languages from visitors who traveled from all corners of the globe.

for the National Park Service Centennial in 2016 and keep our special places vibrant for the next 100 years. **ONE AFTERNOON AT INDEPENDENCE,** I left the office after a long day and walked through the park. As I arrived at Independence Hall, I saw my perfect vision of what a park could be. Our staff was busy keeping the grounds looking good, a group of school children was listening to one of our rangers give an Underground Railroad tour, and all around me I heard languages from visitors who traveled from all corners of the globe. Our parks are not just special places for all Americans, but special places for the entire world! **AND THAT IS MY VISION** for our vibrant national parks—not for just one day, but for every day. Not for just one park, but for all our parks. That is the true challenge for our centennial—to make the “best idea America ever had” the best it can possibly be.

Mary A. Bomar was sworn in as the 17th Director of the National Park Service on October 17, 2006.

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The Underside of History Behind the lofty ideas and the achievements of a determined people are stories of intolerance, exploitation, and loss, said some of the nation's top scholars at a recent forum on the Park Service as civic leader. History has power long after it has been made, a fact playing out globally as parks, museums, and memorials wrestle to recount the past.

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SCHOLARS FORUM: THE NATIONAL PARK SERVICE AND CIVIC REFLECTION

Places of Discovery The truth of the past can take on the illusory quality of something glimpsed long ago. Who owns it? Who has the right to interpret its meanings? Forum scholars look at how these questions reverberate in our most treasured places.

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Search for Perspective "Whatever we do in this undertaking should be called probably Civics 101," said forum keynote speaker John Hope Franklin. How the power of place can engage the heart and mind.

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Above: Farnsworth House, Ludwig Mies van der Rohe's seminal work in rural Illinois.

Cover: Marchers on the historic Selma to Montgomery civil rights march, Alabama, 1965.

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WITNESS TO HISTORY

TAKING STOCK OF SILENT SENTINELS TO STORIED LANDSCAPES

There is a large sycamore growing by a creek at Antietam National Battlefield, a giant of a tree that appears so old and venerable that visitors might think it was a veteran of the actual fight in September 1862. And in fact, it was, standing just a few feet tall, while the bloodiest day of the Civil War unfolded around it. Mere feet away is Burnside Bridge, the focus of much of the fighting, where 400 Confederate soldiers managed to hold the line for several hours against 12,000 federals. Repeated Union charges were beaten back and the dead fell in piles near the tree. Horses, heavy equipment, and thousands of soldiers swarmed around it and the storm of artillery and rifle fire went on for hours.

Another peculiarity is that it cannot reproduce with its seeds. It can be propagated with cuttings, however, which are being used to grow disease-resistant trees to replace those that have died. “This is literally the mother of all elm trees in America,” says project director Paul Dolinsky. “This is *the* tree.”

THE WITNESS TREE PROTECTION PROGRAM IS A FIRST-OF-ITS-KIND EFFORT TO RECORD TREES THAT ARE “BIOLOGICALLY AND HISTORICALLY SIGNIFICANT.” TWENTY-FOUR TREES WERE CHOSEN; ALL HAVE EITHER WITNESSED A MAJOR EVENT OR POSSESS A REMARKABLE BIOLOGICAL CHARACTERISTIC SUCH AS ADVANCED AGE, EXCEPTIONAL SIZE, OR RESISTANCE TO DISEASE.

Right: The sycamore at Burnside Bridge, witness to the bloody battle of Antietam.

The battle of Antietam produced a shocking 23,000 casualties. Photographs the following day show the sapling—still standing somehow—amid the wrecked landscape. This summer, members of the Historic American Landscapes Survey of the National Park Service photographed and recorded what is now known as the Burnside Bridge American Sycamore, part of a pilot project initially focused on the Washington, DC region. The Witness Tree Protection Program is a first-of-its-kind effort to record trees that are “biologically and historically significant.” Twenty-four trees were chosen; all have either witnessed a major event or possess a remarkable biological characteristic such as advanced age, exceptional size, or resistance to disease. Other projects have singled out trees for either historical or biological reasons, but never for both. The Burnside Bridge sycamore, for example, is 100 feet tall, its trunk over 16 feet in circumference—the absolute limit for this species and one not reached very often.

A pair of southern magnolias, near the rear portico of the White House, were also documented, both planted by Andrew Jackson as a memorial to his wife. Magnolias were her favorites, and the president brought the saplings from his home in Tennessee to remember her. Today, they are among the oldest trees on the grounds, stout and stable, such a presence that they are depicted on the back of the old \$20 bill. The Hermitage, Jackson’s Tennessee home, was hit by a tornado in 1994, which destroyed many of the old magnolias on the property. In a homecoming of sorts, cuttings from the White House specimens were brought back to the Hermitage to replace the ones that were lost.

The project, done in cooperation with the National Capital Region of the Park Service, provided large format photography, written histories, and a GIS database for these living landmarks. The images will also become part of the photographic collection at the Library of Congress. The information will provide a scientific basis for monitoring and maintenance and help share the story with the public.

When Pierre L’Enfant designed the nation’s capital in 1791, he imagined a processional avenue similar to the Champs Elysées in Paris. But by 1901, much of his vision had gone unrealized. Congress decided that, given the nation’s rising international prominence, the capital should look the part, so it revisited some of L’Enfant’s ideas. They ordered a redesign of the Mall, a decades-long process to create a large, monumental public garden. During the Depression, 600 American elms were planted along the Mall. By 1994, Dutch elm disease, which devastated the species nationwide, had claimed a third of them. An NPS natural resources specialist noticed that some of the elms developed leaves earlier and kept them later. Researchers focused on one tree—called the Jefferson Elm—to see if they could discover why. Tests revealed that the specimen is genetically different from other American elms, and while the connection is unclear, it is also resistant to the disease.



JAMES ROSENTHAL/SPHALS



The tree now called the Lady Bird Johnson Park Eastern Cottonwood took root naturally in a Potomac River sandbar sometime around 1915. Today it towers over the water, defying both life expectancy and normal proportions for its species. Cottonwoods like moist, well-drained, sandy soil, which was abundant on the banks of the Potomac when the tree germinated. But decades of construction, roadwork, and memorial-building reshaped the landscape, changing the soil conditions. The tree adapted somehow, and

picnickers and sightseers find shade beneath its branches while its stature adds to the bucolic appearance the city sometimes takes on when viewed from the river. It is at least 90 years old, likely surpassing by a decade the cottonwood's usual life span.

Further down the George Washington Parkway along the Potomac is another member of the Witness Tree Protection Program. The Methuselah Willow Oak, whose precise age is unknown, was already a big tree during the Depression when the



parkway was built. It stands out in aerial photos from the period, commanding respect even then. Engineers designed a curve in the parkway's course to integrate the tree.

The willow oak grows about one to two feet per year, so this specimen may have sprouted sometime around the turn of the century. Though close to the roadway, it is robust, exceeding the typical height of 60 feet with an average trunk circumference of 12 feet. The branches span approximately 140 feet. Willow oaks can live to be 150 years old, so this one should be standing by the road for some time to come.

ONE OF THE LARGEST TREES IN WASHINGTON—JOINING A 105-FOOT-TALL WHITE OAK ON NORTHAMPTON Street and a 96-foot tulip poplar in Georgetown—is a massive 200-year-old white oak measuring 100 feet high and almost 150 inches around its trunk. While size and age would likely have won it a place in the program, it is in what was once the yard of abolitionist Frederick Douglass.

When Douglass lived at Cedar Hill, from 1877 to 1896, the tree was already an imposing presence, so much so that he included descriptions in his diaries. While it may seem ancient, the oak could well be in its prime. When it was examined last summer, it was healthy and disease free. A member of a slow-growing and long-lived species, this specimen could be around for another two centuries.

Casey Trees—a Washington, DC, advocacy group whose Living Legacy Campaign had measured the city's biggest specimens—worked with the National Park Service on the project. One of the Witness Tree Program's most important aspects is its bridge between the natural and the cultural, sometimes together in one tree. Look, for example, at the cedar that Jon Pliska of HALS calls "a grand biological specimen" in Arlington National Cemetery, just outside the house that belonged to Robert E. Lee.

When the South seceded from the Union, the federal government confiscated the residence and the property around it, which became a cemetery after the war. The tree was planted in 1874, to make the surroundings more soothing for grieving visitors. To some, it might seem out of place at Arlington House, as the site that preserves where General Lee lived before the conflict. The park has determined, however, that part of the significance is the tie to the cemetery, and that the evolution of the estate is part of the story, too.

The program's organizers hope the results will serve as an example to other parks, illustrating how signature trees can be preserved and interpreted to the public, giving their own testimony on culture's implicit ties with nature.

For more information, contact Paul Dolinsky, Chief, Historic American Landscapes Survey, paul_dolinsky@nps.gov.



Above: Giant tulip poplar at historic Tudor Place in Georgetown. Near right: Ornamental pear tree—planted in 1932 as part of the nation's capital beautification plan—in what is now Lady Bird Johnson Memorial Park. Far right: Crab apple near Memorial Bridge, also planted as part of the beautification project.

HARVEST IN THE BARRENS

PROJECT DOCUMENTS EARLY ENGINEERING OF NEW JERSEY'S WILD PLACES

By name, the New Jersey Pine Barrens connote nothing so much as wilderness and solitude. The vast stretches of forest and wetlands making up much of the state's south are popular among hikers and nature lovers, a sometimes forbidding, moor-like landscape irresistible to the makers of local legend. In a series of old buildings and manmade imprints on the land, the Pine Barrens conceal a little-known story, a window on a long-ago era that testifies not only to life at the time, but to the larger issues of immigration, labor, and the evolution of agricultural technology in the late 19th and early 20th centuries.



WILD CRANBERRIES GREW NATURALLY IN THE PINE BARRENS, BUT EARLY CULTIVATORS FOUND HOW FINICKY THE PLANT COULD BE. SUCCESSFUL HARVEST REQUIRED MANIPULATING NATURE, WHICH LEFT ITS MARK IN MANY WAYS. CREATING OPTIMAL CONDITIONS FOR THE PLANT—AND GETTING A FRESH PRODUCT TO MARKET IN PHILADELPHIA AND NEW YORK—DEMANDED TECHNOLOGICAL INTERVENTION.

WHITESBOG IS A LONGTIME CRANBERRY-GROWING ENTERPRISE WITH ORIGINS IN the mid-1800s. It became so big that a company town grew up amidst the bogs. The high water table and sandy, acidic soil were ideal for the low-growing plant. A lucrative market fueled the growth of a family business so that the site eventually sprouted a general store, worker housing, warehouses, and packing plants. Many of the structures still stand.

The National Park Service documented Whitesbog as part of its Historic American Landscapes Survey. It is unique as a vernacular landscape, a manifestation of how nature and science were merging at the time, a microcosm of what was happening on a national scale.

Wild cranberries grew naturally in the Pine Barrens, but early cultivators found how finicky the plant could be. Successful harvest required manipulating nature, which left its mark in many ways. Creating optimal conditions for the plant—and getting a fresh product to market in Philadelphia and New York—demanded technological intervention.

The project captures what the report calls “a heavily engineered landscape.” Still, Whitesbog shows a light touch not common to other forms of agriculture. “It’s very subtle,” says Lisa Davidson, an

historian who worked on the project. “If you didn’t know any better, you’d think it was a natural landscape.”

BY THE 1860S, CRANBERRIES WERE COMMANDING A HIGH PRICE, AND THE developing rail system could reach urban markets. By the end of the decade, New Jersey was the leading producer.

J.J. White and his wife Mary wrote *Cranberry Culture*, a manual that became the industry standard. The optimum conditions, the Whites discovered, were “an equal mixture of coarse sand and muck.” This seldom occurred naturally so the ground had to be massaged. Water was key, too. According to *Cranberry Culture*: “The cranberry requires moisture always near the surface of the soil, but it is necessary that it circulate freely through the ground, as stagnant water is fatal.” Surmounting these obstacles left a remarkable imprint on the land.

The growth cycle required flooding the plants for long periods of time. This protected against frost and pests. The organic matter in the water served as fertilizer. A system of dams and floodgates regulated the flow, with bogs dug at an incline to facilitate the process.

Above left: The fruit of the labor, the harvest at Whitesbog. Above center: Elizabeth White. Right: Her house.

LEFT WHITESBOG PRESERVATION TRUST, RIGHT JOSEPH ELLIOTT/ANP/SHALS





LEFT AND NEAR RIGHT JOSEPH ELLIOTT/INSHALS, MIDDLE AND FAR RIGHT WHITESBOG PRESERVATION TRUST

Left: Cranberry packing and storage building. Below: Life and work at the bogs.

EFFECTING THIS SYSTEM ON A LARGE SCALE REQUIRED EXTENSIVE SHAPING of the terrain. Timing was critical. The bogs were flooded after the harvest. If the water was released too early the next spring, a cold spell could damage the crop. If released too late, the water would retard growth and compromise the season.

The small settlement in the pines, arranged at a dirt crossroads, was “the functional and visual center of the Whitesbog landscape,” says the report. Its extensiveness and self-sufficiency were remarkable for the time. There was a year-round work force of over 40 people.

Most New Jersey farms were small, family-run enterprises. During harvest time, the need for labor was acute. Whitesbog was no exception. A flood of immigrants, arriving from southern Italy, gravitated to industrial jobs in places like Philadelphia and New

A years-long experiment with the U.S. Department of Agriculture used Whitesbog as a testing ground. After a long period of trial and error, the result was a hugely successful crop—and the beginning of the domesticated blueberry.

In 1922, Elizabeth built a house at Whitesbog in the arts and crafts style, called Suningive, set on the edge of the bogs. Its grounds and greenhouses served as a lab for experiments in domesticating a host of native plants and trees, primarily hollies. Today, Suningive houses a local office of the Nature Conservancy.

NEW TECHNIQUES IN CANNING AND PICKING MADE FOR MAJOR CHANGES IN the cranberry industry. Large numbers of laborers were no longer needed, and the product was no longer seasonal. By the 1950s, most cranberries were processed into sauce or juice, and the Whitesbog operation was dying out. In the mid-’60s, the family



York. During slow times, many found their way to the fields. At Whitesbog, every season brought a pilgrimage of Italian families. While machines now did the sorting—with expansion proceeding apace—the picking was still by hand. The settlement grew so large that two additional villages were built to house seasonal workers. In 1911, more than 700 people lived at Whitesbog. Progressive Era reformers, concerned about child labor and other issues, soon focused on the cranberry industry. Since Whitesbog was the most prominent grower, it came under sharp scrutiny.

White’s daughter Elizabeth ardently defended the business against charges of labor exploitation. The saga went on for several years, eventually involving the National Child Labor Commission. In the end, authorities reached an agreement with growers and conditions improved. Whitesbog offered a better situation than most, eventually taking the lead in reform.

Elizabeth followed her father into agriculture, sharing his intrigue for experimentation. She began working with the wild blueberries that grew in the pine barrens. They proved more difficult than cranberries.

sold the property to the state, becoming part of the Brendan T. Byrne State Forest. Today, White’s descendants lease some of the bogs where they continue to grow cranberries.

The Whitesbog Preservation Trust was formed in 1982 to help maintain the site, now listed in the National Register of Historic Places. Many buildings, since restored, are open to the public. The Pinelands Institute for Natural and Environmental Studies is housed in the former general store.

In doing the documentation, GIS complemented large format photographs, significantly aiding in the production of site plans and measured drawings. The results—when compared with old photographs—show how Whitesbog changed over time. The GIS data could prove particularly useful in managing what is both a cultural site and nature preserve.

For more information, contact Bill Bolger, National Park Service Northeast Region, at bill_bolger@nps.gov or Lisa Davidson, Historic American Buildings Survey, at lisa_davidson@nps.gov. Visit the Whitesbog Preservation Trust online at www.whitesbog.org.

SPLendor IN THE GLASS

MODERNIST MASTERPIECE BECOMES NATIONAL HISTORIC LANDMARK

The Farnsworth House, Ludwig Mies van der Rohe's modernist masterpiece, has joined the ranks of the nation's most treasured places. Recently designated a national historic landmark, the glass and steel structure on a wooded lot in rural Illinois was not only unprecedented in its day, but continues to challenge conceptions of how domestic space relates to its natural setting.



WHILE ITS THOROUGHLY MODERN STYLE IS A STRIKING PRESENCE IN A RUSTIC SETTING, THE HOUSE ALSO HAS A TEMPORARY QUALITY. SUSPENDED OFF THE GROUND ON SHORT PIERS, IT GIVES THE IMPRESSION OF WEIGHTLESSNESS AND THE HINT OF A RELUCTANCE TO INTRUDE ON THE LAND.

CONCERN OVER THE ICON DROVE A FUNDRAISING CAMPAIGN THAT INVOLVED hundreds of contributors, including the nonprofit Friends of the Farnsworth House, an early advocate of preservation. In 2003, the house was put up for auction with Sotheby's International Real Estate, then purchased for \$7.5 million by the National Trust for Historic Preservation and Landmarks Illinois.

There were several concerns about the auction, one that the building's small size and relatively simple construction might encourage an owner to disassemble and move it elsewhere. Since the context is so much a part of the design, this would have been an irreparable loss. "There were real threats in terms of relocation, there's no doubt about it," says Landmarks Illinois president David Bahlman. It is one of only three Mies van der Rohe-designed houses in the United States.

The structure—located in Plano, Illinois, 55 miles outside Chicago—was conceived as a country getaway. Mies never entertained any traditional notions of what such a house might be, instead using it as an experiment for his ideas of space and structure. While it is spare and simple, the Farnsworth House possesses a certain grace as well, seen in the contrast of its delicate lines against stout trees and massed foliage. While its thoroughly modern style is a striking presence in a rustic setting, the house also has a temporary qual-

Left: Ludwig Mies van der Rohe and the interior of the Farnsworth House. Right: Light and airy amid rough nature.

ity. Suspended off the ground on short piers, it gives the impression of weightlessness and the hint of a reluctance to intrude on the land.

MIES FLED NAZI GERMANY IN THE 1930S ALONG WITH MANY OTHER ARCHITECTS of the Bauhaus School. In the United States, their work came to be known as the international style. Bauhaus architects had designed unadorned, functional apartment blocks with smooth facades, favoring asymmetry and repeated forms. In the United States, the style was enthusiastically embraced by the corporate culture, and found an expression in works such as New York City's Seagrams Building, designed by Mies in collaboration with Philip Johnson, and the sleek glass luxury apartments on Chicago's North Lake Shore Drive, designed by Mies himself.

The style lent itself mainly to large projects, and while the movement produced a few small buildings, none had the impact of the Farnsworth House. Dr. Edith Farnsworth, a Chicago kidney specialist, commissioned the project. Mies produced something that was revolutionary for its time—a 1,400 square-foot living space that has the appearance of a single room whose boundaries with the outside





fade to nearly nothing. Floor to ceiling windows enhance the effect, as do the slender steel beams and columns painted white to minimize their presence. Interior supports are concealed in the arrangement of a closet, bathroom, and fireplace enclosure, all encased in wood to harmonize with the setting.

The structure has been described as a meditation on the individual's relation to the space and time in which he lives. Mies was keenly aware of the human response to the techno-industrial society. People needed order and security as an antidote to its ills and alienating effects, he believed. At the same time, they craved the palliative effects of nature and open space. The design for the Farnsworth House was an attempt to achieve both. While the steel and glass are a nod to modern life, the transparency and openness bring the natural setting flooding in. The outdoors is an imposing

presence inside the house, the boundary between the two all but erased, but the ordered world is very much present in the familiar shapes and textures. Historian Franz Schulze said about the Farnsworth House, "Certainly [it] is more nearly temple than dwelling, and it rewards aesthetic contemplation before it fulfills domestic necessity."

The Fox River runs along the property and while the architect could have chosen to build on higher ground, he did not, immersing the structure in its wooded setting. The siting itself was a challenge to nature. The outdoor terraces step down, repeating the contour of the land, the harmony enhanced by the rectilinear form parallel to the river. Even before the house was built it was getting notice; a model was displayed at New York's Museum of Modern Art in 1947.

IN THE POST-WAR YEARS, THE PRICE OF CONSTRUCTION MATERIALS WAS steadily rising, and there were cost overruns, causing a rift between Mies and Farnsworth. When the house was completed in 1951 it cost \$72,000. The two sued each other, the courts siding with the architect. Farnsworth was active in her criticism of Mies, complaining to architecture critics of the day. Frank Lloyd Wright, an opponent of the international style, weighed in with a denunciation of the house and the style in general. The sparsity and uniformity, according to Wright, was out of touch with human needs, and the cold, anony-

20th century architecture.” The house was considered such a seminal work that architecture students regularly made the pilgrimage to view it, prompting Palumbo to put a fence around the property.

The Friends of the Farnsworth House had lobbied the state to purchase the house and though several million dollars were appropriated for that purpose, the deal never went through. Now under ownership of the Trust, it is operated as a museum by Landmarks Illinois. The 25th historic building purchased by the Trust, today the house is open to the public, its resource center a repository of

THE FOX RIVER RUNS ALONG THE PROPERTY AND WHILE THE ARCHITECT COULD HAVE CHOSEN TO BUILD ON HIGHER GROUND, HE DID NOT, IMMERSING THE STRUCTURE IN ITS WOODED SETTING. THE SITING ITSELF WAS A CHALLENGE TO NATURE. THE OUTDOOR TERRACES STEP DOWN, REPEATING THE CONTOUR OF THE LAND, HARMONY ENHANCED BY THE RECTILINEAR FORM PARALLEL TO THE RIVER.

mous touch and lock-step repetition of shape smacked of communism. This critique still exists today. It is a testament to the house’s impact that it still serves as a lightning rod for argument.

Though the house was situated slightly above the 100-year flood level, high water reached it twice, in 1956 and 1996, causing major damage. Farnsworth sold the house in 1972 to British art collector and architecture aficionado Lord Peter Palumbo, who had the place restored to its original 1951 appearance. He hired Mies’ grandson, also an architect, to oversee the work. Sotheby’s described the Farnsworth House as “one of the seven wonders of the modern architectural world . . . a staggering development in

information about the groundbreaking creation with books, periodicals, photographs of the construction and original furnishings, and an interactive tutorial on Mies van der Rohe’s career. There are also oral histories—available on DVD—from people who were involved with the project.

LANDMARKS ILLINOIS IS CURRENTLY RAISING FUNDS FOR AN ENDOWMENT to support the operation of the Farnsworth House. According to Bahlman, about \$700,000 has been raised so far with an ultimate goal of \$5 million.

Also in the works is a preservation easement that will prevent any alteration to the house or property without the approval of the Trust and Landmarks Illinois. The easement—in effect in perpetuity—will provide what Bahlman calls “an extra layer of protection” for the modernist masterpiece.

For more information, contact Landmarks Illinois, email mail@farnsworthhouse.org. Also visit the website of the Farnsworth House at www.farnsworthhouse.org.

Near left: Owner Edith Farnsworth with her house in winter. Far left: Splendor in its setting.

LEFT, BELOW LEFT TIGERHILL STUDIO, BELOW RIGHT NORTHWESTERN MEMORIAL HOSPITAL



Photographs Recall Landmark Era in the African American Story

Washington, DC's monumental face is the one most visitors see, the image most associated with the nation's capital. The city's less public side—as a longtime hometown to a large African American population—is often eclipsed by the iconic. Now this rich heritage is being preserved at the Smithsonian's National Museum of American History in an incomparable record of African American life, the photographs taken by Addison Scurlock and his sons. Working out of their DC studio, the Scurlocks amassed 83 years' worth of images, yielding an intimate portrait of the city's daily life.

assassination, son Robert took to the streets, his images of a city in despair finding an audience in the pages of *Life*.

Most of the collection, in the form of deteriorating negatives in boxes and envelopes, is in the process of being stabilized, organ-



WHILE DC SERVED AS THE STAGE FOR NATIONAL PAGEANTRY, THE SCURLOCK PHOTOGRAPHS REVEAL WHAT LOCAL HISTORIAN CONSTANCE MCLAUGHLIN GREEN CALLS "THE SECRET CITY." PEOPLE POSE IN THEIR SUNDAY FINEST, THEIR WEDDING ATTIRE, THEIR MILITARY UNIFORMS. THERE IS A SENSE OF DROPPING IN ON ANOTHER PLACE AND TIME.

Left: Publicity shot for Robert Scurlock, who followed his father into the business. Right: A formal portrait displays the Scurlock artistry.

The Smithsonian acquired the collection of some 230,000 photographs in 1994. Part of it is being made available online through a grant from the National Park Service-administered Save America's Treasures program. *Portraits of a City: The Scurlock Photographic Studio's Legacy to Washington, DC* is made up of the Scurlocks' pictures of community gatherings, birthdays, weddings, streetscapes, and people posed and at work.

The time span ranges from 1911 to 1994; during most of the period racial barriers ensured that Washington's African American society remained insulated from its white neighbors. The same was true of Scurlock himself. Though his studio in the Shaw neighborhood was busy, he was largely unknown beyond the city's borders. The black community, however, recognized his talents, as does the rest of the world today.

Scurlock was the official photographer for Howard University, known to African Americans nationwide as the center of a cultural mecca. "One of the marks of arriving socially in black Washington was to have your portrait hanging in Scurlock's window," says a *Washington Post* article on the studio's legacy, which includes images of W.E.B. DuBois, Duke Ellington, Martin Luther King, Jr., Sidney Poitier, and Billie Holiday.

While DC served as the stage for national pageantry, the Scurlock photographs reveal what local historian Constance McLaughlin Green calls "the secret city." People pose in their Sunday finest, their wedding attire, their military uniforms. There is a sense of dropping in on another place and time. A neon-lit steakhouse gives off a powerful film noir atmosphere. At Johnson's Sandwich Shop, the proprietors face the camera, the day's menu on a chalkboard behind the counter, ready for the lunch-hour rush. A funeral home's empty foyer has a melancholy air. "People were trying to live ordinary lives in challenging times," says curator John Fleckner. "Simultaneously, they were challenging those times. The Scurlocks were part of that." In the wake of the King

ized, and stored. Information is sketchy on most images; staffers hope with the visibility on the Web people will come forward to help.

The Smithsonian is in the process of matching the \$125,000 Save America's Treasures grant, having raised about \$67,000 from corporations and private donors.

"This has been a multiracial city from the very beginning," says Fleckner. "This collection portrays one hundred years of that . . . It is the community celebrating itself."

The collection—online at <http://americanhistory.si.edu/archives/scurlock/>—can be searched by using the Smithsonian Institution Research Information System.

ALL PHOTOS SMITHSONIAN INSTITUTION, NATIONAL MUSEUM OF AMERICAN HISTORY



“While once our inclination was to think of a national park such as Yosemite, now we just as readily think of the Selma to Montgomery National Historic Trail . . . Standing in front of Selma’s Edmund Pettus Bridge makes the Civil Rights Era come to life, along with our understanding of the past and the many voices of which it is made.” —John Hope Franklin, keynote speaker, Scholars Forum

SCHOLARS FORUM: THE NATIONAL PARK SERVICE AND CIVIC REFLECTION

PLACES OF CONSCIENCE, PLACES OF COMMEMORATION

GETTYSBURG. LITTLE ROCK CENTRAL HIGH SCHOOL. SAND CREEK.

The names carry such power not only because of what unfolded there, but because they embody ideals that must not be forgotten. These places represent people at their best, and worst, the narrative distinctly American but also very human: astounding, tragic, inspiring, poignant, notorious, heroic.

Last year, some of the nation’s top educators—in a forum hosted by the National Park Service Northeast Region under now-NPS director Mary Bomar—gathered to look at the agency as keeper of memory. Excerpts from the event are in the following pages. Many scholars believe Americans are not as informed as they should be, nor as involved in community life. Alexander Keyssar, Harvard professor of history and social policy, says the next 10 to 15 years could see the greatest period of crisis since the Great Depression. The nation’s relationship with the rest of the globe promises to be even more complex, with high immigration rates and a citizenry increasingly ill equipped to respond wisely to a changing world. In one poll, he says, 91 percent of 12th graders could not offer two reasons why democratic societies benefit from citizen participation in politics.

Dan Ritchie, education committee chair for the National Park System Advisory Board, conceived of the forum to galvanize appreciation of the parks as places of learning. Says keynote speaker John Hope Franklin, “Understanding past experiences allows us to confront today’s issues with a deeper awareness of the alternatives before us.”

Historic sites are not abstractions, he says, but the fabric that binds past and present. “The Revolutionary War battles are merely words and lithographs until you see the terrain as patriarchs saw it; stand on the ground once drenched with their blood; hear the words of those who lived it.”

Franklin—Professor Emeritus of History at Duke University and a former chairman of the advisory board—says the idea is not to depreciate the role of the parks in recreational life but to emphasize their role as classrooms for the education of the national community. “While once our inclination was to think of a national park such as Yosemite, now we just as readily think of the Selma to Montgomery National Historic Trail. One does not need to confront the buffalos and the grizzlies to understand the importance of the National Park Service as an educational institution. Standing in front of Selma’s Edmund Pettus Bridge makes the Civil Rights Era come to life, along with our understanding of the past and the many voices of which it is made.”

With sites grand or small, every community can advance the cause of democracy, says Franklin. These places define who Americans are, and can be.

RIGHT: PHILADELPHIA’S INDEPENDENCE HALL NATIONAL HISTORICAL PARK, THE FORUM’S HOST.





LEFT HOVANESS AVEDIAN, RIGHT MARTY J. KALB, CENTER FOR HOLOCAUST AND GENOCIDE STUDIES

I CIVIC REFLECTION THE UNDERSIDE OF HISTORY

“The widest divide is between two groups. There are those who look to history to right wrongs. They want past abuses exposed; they want the record aired and cleansed, and if possible contrition exacted from the perpetrators or the successors of the perpetrators. Then there are those who want history to be edifying, to speak to the nation’s noblest traditions, to let bygones be bygones, to reconcile through fading memory.”

Joyce Appleby, Professor Emerita, University of California, Los Angeles

CIVIC EDUCATION MAY SOUND UNCONTROVERSIAL, AS BLAND AS APPLE PIE, but this is far from the case. We don’t have a monolithic public, but rather one fractured by dozens of different perspectives of the past. The widest divide is between two groups. There are those who look to history to right wrongs. They want past abuses exposed; they want the record aired and cleansed, and if possible, contrition exacted from the perpetrators or the successors of the perpetrators. Then there are those who want history to be edifying, to speak to the nation’s noblest traditions, to let bygones be bygones, to reconcile through fading memory.

Since the 1970s, the popularity of commemorations, memorials, and exhibitions has strengthened efforts to use historical presentations to reveal moments of shame. The Human Rights Movement has made men and women everywhere acutely aware of their rights, particularly the right to have their grievances taken seriously. But campaigns to expose police brutality, disappearances, massacres, enslavements, lynchings, exploitations, and ethnic cleansing—because they are local—usually take place among people who don’t want these topics discussed.

I drew comfort about this situation when reading *The Struggle for Recognition: The Moral Grammar of Social Conflict* by the German philosopher Axel Honneth. The gist of his argument is that aggrieved groups denied respect form an identity around

their quest for justice. And this struggle for recognition is intensifying globally. After reading the book, I began to collect items about the history wars around the world. I now have a bulging file; every week brings a new item. There are of course the conspicuous cases of Germany and the Holocaust, of South Africa and apartheid, of the Japanese in World War II, of the United States and slavery. But the field is much vaster than that.



In Brazil, a dictatorship was responsible for a number of imprisonments, disappearances, and deaths from 1964 until its end in the mid ’80s. At that time a decision was made not to air the record. And this was observed by the politicians, even

by the current president, Luiz Ignacio Lula da Silva, who was actually interned during the period of repression. But then two photographs of a well-known guerilla, killed during the dictatorship, surfaced. And the person who they were traced to said, “Oh, there are dozens of boxes of records.” And since then, the army has revealed that it has all kinds of documents of every sort,

LEFT: GENOCIDE MEMORIAL IN YEREVAN, CAPITAL OF ARMENIA. ABOVE: SCULPTURE BY ISRAELI MENASHE KADISHMAN IN BERLIN’S JEWISH MUSEUM.



LEFT: ONE OF DOROTHEA LANGE'S MANY INTERNMENT CAMP PHOTOGRAPHS, SUPPRESSED FOR SHOWING SYMPATHY WITH HER SUBJECTS. RIGHT: ID-TAGGED AND AWAITING DEPORTATION ON BAINBRIDGE ISLAND, WASHINGTON.

including photographs. One box had almost a complete skeleton in it. And this has created terrible embarrassment because the government does not want to proceed with the airing. It's too recent; too many people would be implicated, some still in government. And of course there is a movement to make the documents public. Considering that Chile and Argentina have set a remarkable record for reviewing atrocities, probably the Brazilians will have to yield.

IN SPAIN, AFTER FRANCISCO FRANCO'S DEATH IN 1975, POLITICIANS OF THE left and right formed an informal alliance, deciding not to review the civil war so painful to all, but rather put the nation on the road to democracy with a pact of silence. But in 2001, a relative of someone who had been executed asked for permission to exhume the body from a shallow grave near his house. When the grave was opened up, the memory was opened up too. Everybody wanted to talk about the war. There were documentaries, memorials, a TV series, monographs, and exhibitions—about the conflict and the dictatorship that continued the war against the other side. The Congress of Deputies passed a resolution of moral recognition for the victims. One citizen said the Spanish had confused amnesty with amnesia, reconciliation with forgetting.

Perhaps the most surprising country in my group is France. The National Assembly passed a law calling for a positive portrayal of the colonial past. This did not go over very well in Algeria or Martinique, creating a flap as they resisted quite dramatically. Then there were riots among North African immigrants—all the more embarrassing because of this law. Jacques Chirac called for change, saying that the statute was dividing the French. It must be rewritten. It is not up to the law to write history. Well, yes and no, that's the virtuous position, but I think anthropologist Mary Douglas, writing in *How Institutions Think*, has a more accurate account.

To keep its shape, any institution needs to control the memory of its members, causing them to forget experiences incompatible with its righteous image. This is certainly how nations have behaved for a long time—denying abuses, suppressing the memory of events, and generally whitewashing the record. And it's not just the officials. In every one of these countries there's always a divide between the parts of the public that resist the official position and those that applaud it. It's certainly true in the United States. In almost any honest presentation there are those who complain it's really an effort to besmirch history.

The National Park Service is in the middle of this minefield. Any site that touches on the Civil War, Japanese internment, battles with

Native Americans—to name a few—will prompt conflict. I realize you're well aware of this tension.

A RECENT CONTROVERSY TOOK PLACE ON BAINBRIDGE ISLAND IN THE STATE OF Washington. There were some 230 Japanese Americans on the island at the beginning of World War II. This was the first group interned in Manzanar. They left Bainbridge in 1942.

Two years ago, a sixth-grade teacher won a state grant for a project to deal with how the event affected the island. The students spent about six weeks on it, eliciting a number of complaints from parents, sometimes about the project's length, other times about its negative aspect. One outraged parent called it an example of an agenda-based curriculum designed to lead our 11-year-olds to hate America. The school called on the support of scholars, drawing sustenance from President Ford's declaration that the evacuation was wrong and from a federal commission that said the internment was motivated largely by prejudice, wartime hysteria, and a failure of leadership. An entire unit of the curriculum could be devoted to fears after Pearl Harbor. Understanding how good people do bad things is an important part of studying history.

I won't trivialize the challenge you're facing by rattling off a list of quick fixes. There isn't any way to avoid controversy when one is committed to presenting honest history. But here are a few guidelines.

Always go with historical fact as represented by contemporary scholarship. But vet those who advance it for bias, overstatement, and distortion. There is usually an impetuous rush that goes with improving on the scholarship of the previous generation.

The outrage expressed by those representing victims doesn't have the same moral quality as the outrage of victims themselves. Highlighting documents, pictures, artifacts, and quotations from the event are better than interpretive statements written in the present.

Present the perspectives of those not on the side of the angels; cultivate an appreciation of the past as a foreign country. Help people understand why ideas not now admissible once were.

And finally, present the United States as a nation struggling to live up to the demanding values imposed by the Declaration of Independence. Our society has done much to rectify injustices. This record should be celebrated at the sites where abuses are depicted. Showing how our ideals have been contested, neglected, and reaffirmed will give everyone something of value to take away.

The United States has the largest body of scholarship exploring the so-called underside of history. This is partly because historians have chosen to steer an independent course as witnesses to the past rather than as spokespersons for official positions. It's wonderful to have the National Park Service share that commitment.

Excerpted from an edited transcript of the Scholars Forum: The National Park Service and Civic Reflection, January 14, 2006. Joyce Appleby is the former president of the Organization of American Historians and the American Historical Association as well as former Harnsworth Professor of American History at Oxford. She is the author of *A Restless Past: History and the American Public* and *Inheriting the Revolution: The First Generation of Americans*. Contact her at the University of California, Los Angeles, email appleby@history.ucla.edu.

LEFT DOROTHEA LANGENATIONAL ARCHIVES; RIGHT MUSEUM OF HISTORY AND INDUSTRY, SEATTLE





NEW-YORK HISTORICAL SOCIETY

ABOVE: WILLIAM CLARK'S ILLUSTRATION OF SLAVES CUTTING SUGAR CANE DURING HIS VISIT TO ANTIGUA IN 1823, ON VIEW AT THE NEW-YORK HISTORICAL SOCIETY.

I CIVIC REFLECTION THE UNDERSIDE OF HISTORY

“The New-York Historical Society has a wonderful exhibit about the history of slavery in the city. It has drawn the largest crowd in the society’s history, which goes back over 200 years. I was just there. The audience was incredibly diverse—old, young; black, white. It was the kind of group you don’t often see in the national parks.”

Eric Foner, Dewitt Clinton Professor of History, Columbia University

MANY VISITORS COME TO THE PARKS LOOKING FOR TRUTH, BUT OFTEN THERE isn’t one single truth that is completely uncontroversial. History is not a collection of facts. It is an ongoing dialogue, involving many different people with many different points of view. Sometimes we don’t give audiences credit for being able to tackle that.

We live at an odd moment in terms of the public and history. On the one hand, attendance at museums is growing. The History Channel is tremendously successful. The number-one best seller on Amazon’s list is Doris Kearns Goodwin’s book about Abraham Lincoln and his cabinet. David McCullough’s book *1776*—I just noticed in the *New York Times*—was the fifth-best-selling book for the year. Many people outside the academic world are reading these books and I say more power to the authors.

On the other hand, the subjects are the same as you would have found on the best-seller list 50 years ago. Perhaps more importantly, and I don’t say this in an uncharitable way, the content probably doesn’t differ that much either. The approaches—by people like McCullough, who I admire very much, he’s a wonderful writer—choose not to engage the debates that historians engage in.

THE ABSENCE OF COLOR

“People of color are not very visible in the national parks,” says Myron Floyd, professor of parks and natural resources recreation at North Carolina State University. It is an indication, he says, of the great distance between the promise and the reality of the parks as places of civic engagement. In a survey of people who do not visit the parks, says Floyd, Hispanic and African Americans were far more likely to report disincentives such as cost, distance, and a lack of information on what to do when they arrive. Of those who did visit, African Americans were most likely to say that they did not feel at ease and that park staff gave poor service. By 2060, the census predicts, most Americans will be non-Anglo; the implications for civic engagement are enormous. “If the pattern persists,” Floyd asks, “how will the Park Service engage an increasingly multicultural society? Will the parks be relevant to future generations?” The answers, he says, will be critical to maintaining popular support.

“Reconstruction is an era central to understanding our history, with issues relating to citizenship, to democracy, to who is an American, to relations between the federal and state government. That’s when the concept of civil rights originated in American law.”

If you read *1776* you get a wonderful picture of what happened that year. But you get no sense about the debates over liberalism or republicanism or of the role of ordinary Americans in the struggles of the Revolution. If you read Goodwin’s book you get a fascinating picture of Lincoln and his cabinet, but you don’t get any sense of how African Americans may have affected the coming of the war, or emancipation, which is something that many historians today spend a lot of time looking at.

Again, this is not to criticize, but it goes back to what Joyce Appleby was saying. The people reading these books are looking for a certain kind of national celebration. You’re not finding books about runaway slaves or women’s suffrage on the best-seller list.

A COUPLE OF YEARS AGO, WHEN I WAS ON A COMMITTEE LOOKING AT THE National Museum of American History, the most popular exhibit was on the first ladies’ gowns. Not too many of my graduate students were doing dissertations on that topic. Still, one hopes that visitors wandered upstairs to look at the exhibit on Japanese American internment. I think it is possible to draw a lot of people into this kind of subject matter. The New-York Historical Society has a wonderful exhibit about the history of slavery in the city. It has drawn the largest crowd in the society’s history, which goes back over 200 years. I was just there. The audience was incredibly diverse—old, young; black, white. It was the kind of group you don’t often see in the national parks.

There is good reason to tackle the controversial, and the payoff is in attracting people. I’ve devoted my career of late to Reconstruction, the era after the Civil War. There are numerous parks dealing with the war, some very good. But there’s not a single park devoted to Reconstruction, with the exception of the Andrew Johnson home-
stead, where the point of view is, shall we say, a little bit out of date.

Reconstruction is an era central to understanding our history, with issues relating to citizenship, to democracy, to who is an American, to relations between the federal and state government. That’s when the concept of civil rights originated in American law.

Unfortunately there’s a lot of misunderstanding and even resentment about Reconstruction. There are still people who don’t want that piece of our history uncovered. Civil rights sites, which are now burgeoning, ought to talk about their origins in that era. These issues are still very much with us today.

Excerpted from an edited transcript of the Scholars Forum: The National Park Service and Civic Reflection, January 14, 2006. Eric Foner has served as president of the Organization of American Historians, the American Historical Association, and the Society of American Historians. An acclaimed historian, he has written many books including *Reconstruction: America’s Unfinished Revolution, 1863-1877* and *The Story of American Freedom*. Contact Foner at Columbia University, email ef17@columbia.edu.

BELOW: BAND OF THE 107TH U.S. COLORED INFANTRY, 1865. BOTTOM: VIRGINIA FREEDMEN CAST THEIR FIRST VOTE AFTER THE PASSING OF THE 15TH AMENDMENT.



I CIVIC REFLECTION THE UNDERSIDE OF HISTORY

“I wonder if we have not added to people’s burdens by our repeated stance that there is no one truth. Martin Blatt, in the introduction to an issue of the George Wright Forum, said ‘civic engagement encompasses both the ability to distinguish between right and wrong and a commitment to act accordingly.’ So what do we do? Stir up controversy and then say, ‘Well it’s just a point of view you know.’ That’s a very tenuous position.”

Conversation: Eric Foner, Myron Floyd, Patricia Limerick, Michael Kammen, Edward Linenthal, Richard West, John Francis

ERIC FONER: THERE’S A SORT OF INERTIA AT SOME OF THE PARKS TODAY, an acceptance of the current state of affairs as “natural.” Even though the parks were created at certain moments in time, for certain reasons, reflecting points of view that are often very out of date. Take Gettysburg. On the one hand it’s a battlefield and what can you say about that? But it was put up at a moment when the emphasis in national thinking was on reconciliation—“amnesia” as Joyce Appleby called it. I was shocked the first time I went there. It seemed like a shrine to the South, even though it was the Union’s greatest victory. It represented the high tide of the Confederacy. There was no mention of slavery, and that wasn’t an oversight. The park reflected a certain vision and got stuck. Now it’s being changed, which has led to discomfort among people comfortable with the old way of thinking.

Every national park is an historical snapshot. Grant’s Tomb, which is eight blocks from where I live, has a terrible description of Reconstruction. Yet it’s impossible to change without going through 50 different bureaucratic procedures. Once something’s set in stone it’s hard to get rid of it. So people come and find a vision of history that can be very alienating.

Eric Foner is Dewitt Clinton Professor of History, Columbia University; Myron Floyd is Professor of Parks and Natural Resources Recreation at North Carolina State University; Patricia Limerick is Professor of History and Environmental Studies, University of Colorado; Michael Kammen is Newton C. Farr Professor of American History and Culture at Cornell University and a former member of the National Park System Advisory Board; Edward Linenthal is Professor of History at the University of Indiana and Editor of the Journal of American History; Richard West is Founding Director, Smithsonian’s National Museum of the American Indian; John Francis is a Vice President, National Geographic Society, and a member of the National Park System Advisory Board.

TOP RIGHT: THE NATIONAL CONSTITUTION CENTER.
BOTTOM RIGHT: BRONZE STATUES OF THE MEN WHO SIGNED THE CONSTITUTION, IN SIGNERS’ HALL.

We the People of the United States, in order to form a more perfect Union, establish Justice, insure domestic Tranquility, provide for the common defence, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain and establish this Constitution for the United States of America.





DAVID ANDREWS/NPS

LEFT: THE ENOLA GAY B-29 BOMBER, NOW ON DISPLAY AT THE NATIONAL AIR AND SPACE MUSEUM'S STEVEN F. UDVAR-HAZY CENTER, NEAR DULLES AIRPORT OUTSIDE WASHINGTON, DC.

“In retrospect, the Smithsonian made a very big mistake in the way they handled

MYRON FLOYD: Even among those who can afford to go to a national park, can they understand the deeper meanings behind the symbols, the artifacts, the sites, the stories? You have to relate something to the unique personality and experience of the visitor.

EDWARD LINENTHAL: I've tried with no success over the years to convince people that controversy doesn't necessarily mean something is wrong. It means that people are engaged. If all of us in this room were asked to memorialize something that none of us cared about, it would be easy wouldn't it?

What should it look like?

I don't care.

Where should it go?

Doesn't matter.

Should it be representational?

Maybe, maybe not.

But if we were all asked to think about why we are invested in a particular park site, I suspect many of us would come up with different reasons. Well, that's what controversy is about. And being able to use that constructively is a virtue.

PATRICIA LIMERICK: I wonder if we have not added to people's burdens by our repeated stance that there is no one truth. Martin Blatt, in the introduction to an issue of the *George Wright Forum*, said “civic engagement encompasses both the ability to distinguish between right and wrong and a commitment to act accordingly.” So what do we do? Stir up controversy and then say, “Well it's just a point of view you know.” That's a very tenuous position.

ERIC FONER: I neither believe there is one truth nor that every opinion carries equal weight. When sites are modernized, visitors, particularly older ones, say “Wait a minute, I was taught that the tariff was the cause of the Civil War.” Do we say views change for various reasons? We haven't found a new box of documents that says “Oh my God, there was slavery back then.” All history is contemporary in the sense that the concerns are given to us by the present. But the answers are given to us by history. That's something that can be conveyed.

MICHAEL KAMMEN: There was debate in Congress over renaming what was once called the Custer National Battlefield. You read the testimonies of senators from the mountain states—who were receiving strong pressure from interest groups—and they made remarks like, “Why can't they leave history the way it was written? Don't they understand that the facts are known and established?” The significance of what happened at these places changes over time. And there is as much educational improvement needed on Capitol Hill as there is among the public.

RICHARD WEST: My home is the Smithsonian Institution. In retrospect, the Smithsonian made a very big mistake in the way they handled the controversy over the Enola Gay. It goes to the idea of a singular truth.

the Enola Gay. It goes to the idea of a singular truth. There are those who felt that that's the only thing the Smithsonian should speak. That there was truth sitting out there with a capital T and various groups were arguing vehemently to gain control of it. The Smithsonian and the Park Service should be safe places for unsafe ideas.”

There are those who felt that that's the only thing the Smithsonian should speak. That there was truth sitting out there with a capital T and various groups were arguing vehemently to gain control of it. The Smithsonian and the Park Service should be safe places for unsafe ideas. They should be able to incorporate this kind of discourse.

EDWARD LINENTHAL: I have the honor of serving on the Flight 93 Committee, where a controversy began to gain speed and take life on the web. A response in the op-ed pages blunted what could have been very ugly. I was also a member of the advisory committee for the Enola Gay debacle. When I was writing about it in *History Wars*, I had in my files very articulate and defensible responses from people at the National Air and Space Museum, which were never released. When the field is left open, there's a vacuum that's going to be filled.

JOHN FRANCIS: I'm on the National Park System Advisory Board and a vice president at *National Geographic*. When we had three networks, there was something called the “flipper effect,” where perhaps 30 percent of our population on a good night could come away feeling moved by the issues. Nowadays, you have a 1 percent share.

At *National Geographic*, we suffer by those numbers, realizing that the way to get people to care is to hit a broad spectrum of media opportunities. If you don't get people tuning in, you aren't going to get the message across.

And the question I have for the National Park Service is how do you get civic engagement into the lexicon—into the blogosphere, if you will? I would argue that at each site there's an opportunity to get out the buzz. Connect with the people who are interested in Harpers Ferry, connect with the people who are interested in the Tetons. That way you get a diverse audience to convene on a common theme.

If you aren't relevant, you aren't going to get the traction you need to advance the dialogue.

Excerpted from an edited transcript of the Scholars Forum: *The National Park Service and Civic Reflection*, January 14, 2006.

2 CIVIC REFLECTION PLACES OF DISCOVERY

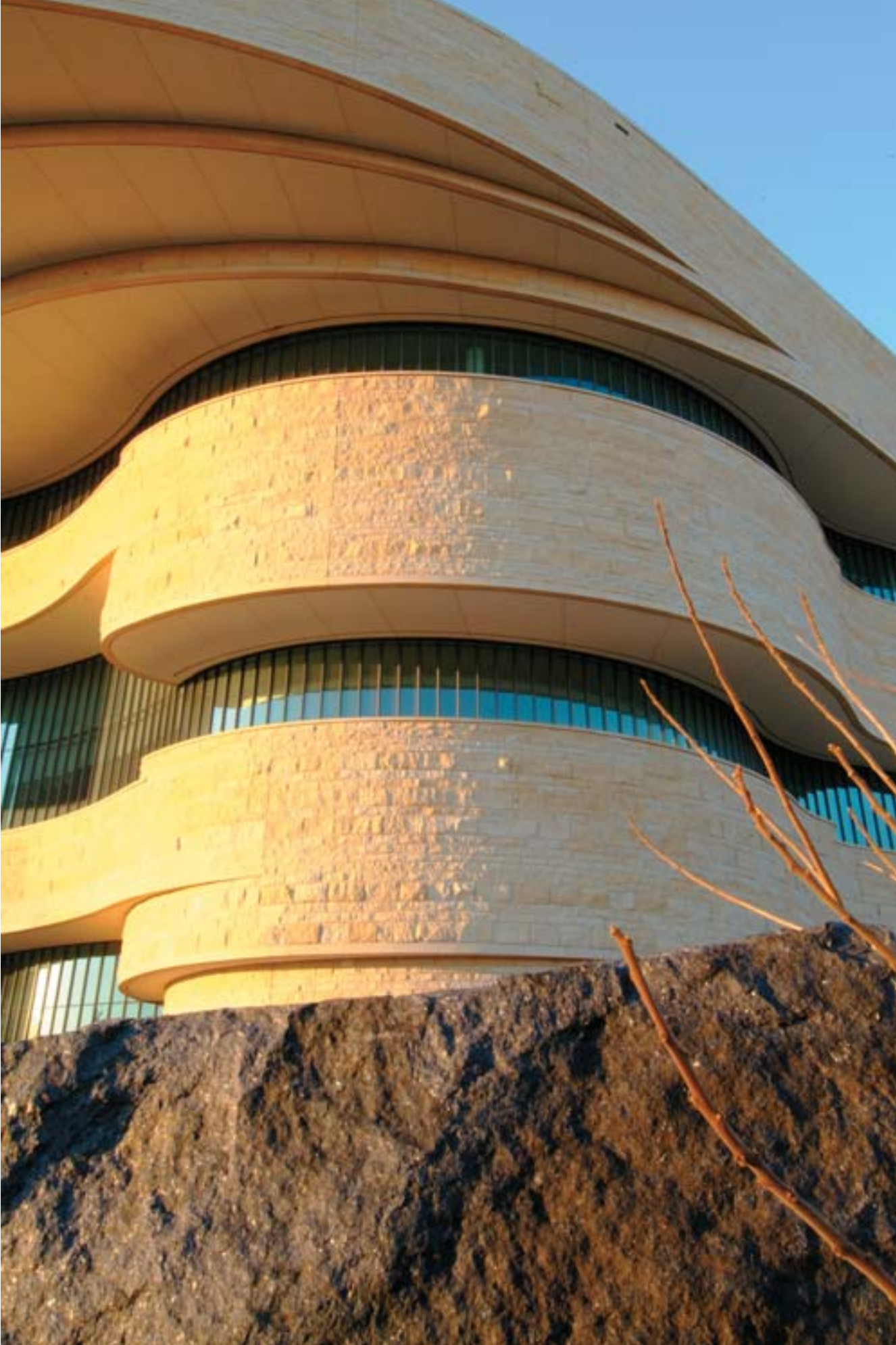
“I do not claim a monopoly on an approach that puts native voices in charge of narratives; a number of museums are moving in the same direction. But none has done it at this level of magnitude.”

W. Richard West, Founding Director, Smithsonian’s National Museum of the American Indian

NOT VERY LONG AGO THE NATIONAL MUSEUM OF THE AMERICAN INDIAN opened in the shadow of the U.S. Capitol. With that grand event as our backdrop, today I want to discuss the museum’s emergence as a vital native place in America’s monumental and political center. This vitality has everything to do with our curatorial process, which sees native people themselves as a primary source of authority. The recalibration allows us to transcend historical definitions of what museums do, helping create a social space of great public import.

Fifteen years ago, my first boss at the Smithsonian, former Secretary Robert McCormick Adams, urged that this museum “move decisively from the older image of the museum as a temple with its superior self-governing priesthood.” His words were visionary at the time and they remain guideposts for us today. Dr. Adams’ remarks make me think of an incident in which a good friend led a number of distinguished visitors on a tour of the museum. Afterwards, one of his guests—a former trustee of one of America’s renowned art museums—exclaimed in exasperation, “I do not like this museum. It is not a collector’s museum. Something else is going on here.” Both Bob Adams and the exas-

RIGHT: THE SMITHSONIAN’S NATIONAL MUSEUM OF THE AMERICAN INDIAN IN WASHINGTON, DC.



DAVID ANDREWS/NPS

“Earlier this fall, representatives of the Gwich’in Nation of Alaska and Canada

perated visitor had the museum pegged spot on. Something else is indeed going on here.

I do not claim a monopoly on an approach that puts native voices in charge of narratives; a number of museums are moving in the same direction. But none has done it at this level of magnitude.

WHAT CAN YOU DO WHEN SOMEONE WRITES WITH INDIGNATION OF THE Tohono O’odham’s response when asked to present 10 crucial moments in their history—and they chose as their first, birds teach people to call for rain, and as their last, in the year 2000, a desert walk for health?



The National Museum of the American Indian represents people from Tierra del Fuego in South America to the Arctic Circle in North America. As the frustrated trustee observed, it is not simply a palace of collections. The museum aspires to go beyond the artful presentation of its 800,000 objects to interpret ideas, peoples, and communities.

Putting native voices in charge requires the direct involvement of indigenous peoples. Scholars and curators must, in the words of my Smithsonian colleague Richard Kurin, recognize that knowledge exists in homes, villages, and slums; in fields, factories, and social halls.

This scholarship of inclusion has important implications. Exhibitions, the mainstays of museum presentation, may look quite different. But even more important is the shift in power.

Such changes are not taken lightly by critics with conventional ideas. Reviewing our opening, a *New York Times* writer objected to our “studious avoidance of scholarship,” voicing disdain for the choices made by the Tohono O’odham community of Arizona in the exhibit “Our Peoples.” In response, let me quote Roger Kennedy, director emeritus of the Smithsonian’s National Museum of American History. Said he, “If he had a sense of humor, a critic of this sort might be worth attending even though tone deaf to the numinous and colorblind to the symbolic.”

The Tohono O’odham refuse to be talked down to. Their parable says, “With a smile we will listen to the elders who have earned our respect, but we will not be patronized by puppies.”

I’m with them.

As the director I have a moral and intellectual commitment to the simple yet fundamental proposition that native people present authoritative knowledge about themselves. Their presence offers our two million or so annual visitors real opportunities for learning. In the past two decades anthropology has moved well beyond the notion of native informants, the sometimes empty descriptiveness of a generation ago.

Clearly, there are multiple paths to interpretive legitimacy. Those of us who labor to develop new approaches should be granted the same respect as other truth seekers.

This approach takes us beyond the nature of the institution as a museum. As I watched some 30,000 people from all over the Americas at the museum’s opening, I had a sense that I was experiencing something far more significant than the unveiling of a dazzling new gem in the Smithsonian’s illustrious crown. The inauguration acknowledged at last the centrality of an entire set of peoples and cultures.

set up a day camp next to the museum, where they lobbied passersby about their opposition on religious and cultural grounds to legislation in Congress concerning the Arctic National Wildlife Refuge. I applaud their choice of a protest site.”

Earlier this fall, representatives of the Gwich'in Nation of Alaska and Canada set up a day camp next to the museum, where they lob-

bied passersby about their opposition on religious and cultural grounds to legislation in Congress concerning the Arctic National Wildlife Refuge. I applaud their choice of a protest site. For what links this event and our exhibitions is that both intend to promote social discourse.

This potential for civic engagement is our real offering to museum theory in the 21st century. Australian archeologist Claire Smith crystallized the meaning of our arrival on the National Mall in this way: “Museums shape our sense of historical memory and national museums shape our sense of national identity. This new national

museum is claiming moral territory for indigenous peoples, in the process reversing the impact of colonialism and asserting the unique place of native peoples past, present, and future.”

With humility and with the knowledge that much always remains to be done, I take pride in our accomplishments to date. We'll continue to rely on the inherent authority of native voices to provide new knowledge. But we will also reach beyond earlier conceptions of museums, which will allow these institutions to have far greater impact in the 21st century than they did in the 20th.

Excerpted from an edited transcript of the Scholars Forum: The National Park Service and Civic Reflection, January 14, 2006. W. Richard West, Jr., sits on Executive Council of the International Council of Museums; from 1998 to 2000, he served as Chair of the American Association of Museums. He is the first Native American to make partner at a national law firm. Contact West through the Smithsonian Office of Public Affairs at (202) 633-6985.



DECLINING DEMOCRACY

The importance of civic engagement is paramount in an era that is witnessing “a societal decline in historical literacy and political participation,” says Alexander Keyssar, professor of history and social policy at Harvard University’s Kennedy School of Government. He paints a picture of a society steadily absenting itself from the functions of democracy. From presidential elections to public meetings, participation is dwindling, with the lack of involvement extending to the PTA, the Red Cross, and the Boy Scouts.

In terms of historical literacy, the news is not good. Nearly 60 percent of all 12th graders score below minimal standards, he says. “Most do not know what the Monroe Doctrine was, how government spending affected the economy during the Depression, and that the Soviet Union was an ally of the United States during World War II.”

It’s a critical juncture in history, says Keyssar, noting research that shows civic engagement is vital to society’s survival. “Crime levels correlate with lack of civic involvement,” he says. “So does inequality of education. There’s even an argument that economic growth relates to civic engagement.”

With the high rates of immigration and the resultant changes in the social fabric, Keyssar wonders if we will be equipped to respond wisely. Though he applauds National Park Service efforts to promote civic engagement, he notes that the solution does not rest with any one institution.

LEFT: CONVENING INSIDE THE MUSEUM.

2 CIVIC REFLECTION PLACES OF DISCOVERY

“Look at what we have to work with at Gettysburg—over 1,400 monuments, most put up by veterans of the Civil War, primarily installed between the 1870s and the 1920s. These monuments cite the honor, the valor, the heroism of both Union and Confederate soldiers, with invariably a casualty list. None of them—zero—commemorate emancipation.”

John Latschar, Superintendent, Gettysburg National Military Park

GETTYSBURG IS A PLACE OF CONTESTED HISTORY, A PLACE OF MUCH engagement and much dialogue. How much of it is civic or civil we’ll leave to others to judge. But it does reflect the cultural memory of our nation, as David Blight so ably pointed out in his remarkable book *Race and Reunion*.

And that’s because of a phenomenon that we label the “Myth of the Lost Cause,” which says that, number one, states’ rights, not slavery, was the cause of the Civil War; number two, the Confederacy lost only because of the overwhelming industrial and manpower advantages of the North, thus loss did not bring dishonor; and number three, slavery was a benign institution necessary for the protection of an inferior race.

This was the pervading view of the Civil War for almost 100 years—from roughly 1865 to perhaps 1964—aided and abetted by historians both amateur and academic. The myth has been debunked over the last four decades by the academic world. But not in our cultural memory, and not in the National Park Service—until fairly recently, in the 1980s.

Perhaps I’m incredibly fortunate—or unfortunate—because I understand both the origin and the persistence of the myth. I was raised in Virginia and South Carolina, and am the product of their school systems. I graduated from high school in 1965, just after the



RIGHT: LOUISIANA “SPIRIT TRIUMPHANT” STATUE, ERECTED AT GETTYSBURG IN 1971 BY SCULPTOR DONALD DE LUE.
ABOVE: THE MISSISSIPPI STATE MONUMENT, ALSO BY DE LUE.





LEFT, RIGHT DAVID ANDREWS/NIPS

LEFT: THE GUTZON BORGLUM-DESIGNED NORTH CAROLINA STATE MONUMENT AT GETTYSBURG.
BELOW: THE BATTLEFIELD LANDSCAPE.

“I quoted biblical examples justifying slavery in the past and discrimination against

passage of the Civil Rights Act, and 11 years after *Brown v. Board*, which had not yet come to South Carolina because of the “all deliberate speed” clause of the Supreme Court.

So I grew up in a completely segregated culture. I was taught by my school, my church, and my society that segregation was proper and benign. I grew up in the era of Douglas Southall Freeman, whose credibility was only slightly below that of the King James Bible and slightly above the Revised Standard Version, which was still somewhat suspect. I grew up in the era where fluoridation of public water systems was clearly a communist plot.

Changing our cultural memory isn't easy. If you think it is, look at the controversy over putting a statue of the 16th President of the United States in Richmond. Ask former National Park Service Director Bob Stanton about the thousand postcards I received from a southern heritage coalition complaining that I was rewriting history.

Look at what we have to work with at Gettysburg—over 1,400 monuments, most put up by veterans of the Civil War, primarily installed between the 1870s and the 1920s. These monuments cite the honor, the valor, the heroism of both Union and Confederate soldiers, with invariably a casualty list. None of them—zero—commemorate emancipation.

YOU HAVE TO UNDERSTAND OUR AUDIENCE. WE DID A SURVEY JUST BEFORE laying out a management plan for the park. Forty percent of our visitors graduated from high school before the passage of the Civil Rights Act, and twenty-five percent were from former Confederate states. Gettysburg is an example of our inability to attract diverse members of the citizenship. Males heavily predominate over females of all races. And part of this is because we've concentrated on “who shot whom where” without talking about why they were shooting.

We've been working on this for a good seven or eight years. We want to engage folks with what the fighting was about. What did it mean? Why should you care?

There are two critical elements of support and thank goodness they have been there. The first is support from the academic community. As I like to say, academic folks deal in what I call the pure history, the research. The National Park Service deals in the applied history. We take the research and translate it into thought-provoking stories.

The second element is political cover. Thankfully we've been blessed with the kind of support that lets us talk to our public.

Our goal is not so much to teach—and this is not anything against teachers, but teaching has always struck me as passive. It's one way of learning. But to us the most compelling way is through self-discovery.

The U.S. Holocaust Museum is one of the best museums in the world. I was there studying the top floor, which is a prelude to the Holocaust as the German people are being mentally and emotionally prepared to accept discrimination. And on my way home—it was a presidential primary year—I heard a radio excerpt from a speech a candidate made that day. And the hair rose up on the back of my

gay people today. And I quoted two Supreme Court justices—one from 1850 and one from 2003—predicting the mayhem that would befall American society if full civil rights were granted. And no one could tell me which statement was made when.”

neck because he was using the same phrases, the same code words to justify discrimination as were on the walls of the Holocaust Museum. That was a point of self-discovery.

A FEW YEARS AGO, I WAS ASKED TO ADDRESS A GROUP OF LAWYERS AND jurists in York County, Pennsylvania. The American Bar Association was celebrating the 50th anniversary of *Brown v. Board*. And they were celebrating in feel-good style, as if all attorneys supported that decision in 1954. So here were 200 lawyers and judges in one room—too great an opportunity to resist. I took them through the layman's history of slavery from colonial days through the Civil War, through the Reconstruction and the Jim Crow era, all the way up to where we were that day. I tried to suggest that the story of American freedom has constantly evolved and always will. Just to make sure they left feeling uncomfortable, I quoted biblical examples justifying slavery in the past and discrimination against gay people today. And I quoted two Supreme Court justices—one from 1850 and one from 2003—predicting the mayhem that would befall American society if full civil rights were granted to all citizens. And no one could tell me which statement was made when.

Lincoln once said, “If we could first know where we are and wither we are tending we could then better judge what to do and how to do it.” If we can provide opportunities for increased historic literacy, civic engagement will follow. And perhaps our visitors will be better prepared to know what to do and how to do it as they go about our responsibility of defining this nation.

Excerpted from an edited transcript of the Scholars Forum: The National Park Service and Civic Reflection, January 14, 2006. John Latschar has been Superintendent of Gettysburg National Military Park since 1994. He is a Vietnam veteran and retired U.S. Army Reserve Lieutenant Colonel. Contact Latschar at Gettysburg, email john_latschar@nps.gov.



2 CIVIC REFLECTION PLACES OF DISCOVERY

“The managed contention can be over any kind of issue—the number of elk at Yellowstone, how to interpret Sand Creek. Visitors walk around a series of kiosks that host the advocates of different positions. Each visitor can choose two, who are brought out under the umbrella of managed contention, which is in the center. The contestants argue until they become uncivil, at which point they’re sent back to their kiosks. And as visitors leave, there are souvenirs that say things like ‘I survived the Managed Contention Site at Little Big Horn.’”

Patricia Limerick, Professor of History and Environmental Studies, University of Colorado

THE NATIONAL PARK SERVICE IS ONE OF THE FEW AGENCIES ON THE PLANET that has poetry in its enabling act—I’m thinking of those lines about preserving the parks unimpaired for future generations. Yet when you get to voter turnout, the most pathetic group—for reasons not their fault—are the people not born yet. They are very bad about showing up to vote for their interests.

Now, I have veteran experience when it comes to the word we’ve been using here, controversy. Part of the time I stirred it up myself. I loved controversy. It was huge fun. But those who have not seen me for a while may be surprised because I’ve gone through a life change. Where I was once contentious, I’m now congenial. And it’s a bitter disappointment, for some folks, to see what’s become of me. But this is what I’d concluded: When there is controversy, something like 80 percent of it is noise, and 20 percent is substantive. We must do what we can to diminish the 80 percent, so that we can pay proper attention to the rest. Reduce the noise and have much more productive conversations.

But part of my pitch today is to not suppress the conflict. One goal is to get high on the adrenaline. Adrenaline is a fine natural chemical. It’s just endlessly available in our systems. I’m very fond

of it as you can probably tell. Suppressing the conflict would be deadening; we wouldn’t want to do that. The goal is to state and explore the conflict with clarity, with civility, with tranquility.

History has a curious double role in controversy. All of our problems originated before our arrival on this planet. We are fond of sitting around blaming each other, but that is finally a goofy exercise. Historical figures generated the dilemmas we struggle with. It’s sometimes a frustration that we can’t resurrect historical figures in order to hang them.

So it seems to me there’s tranquility brought on by the notion that our problems have a deeper origin, which requires that we wrestle with them in ways that are more productive.

At the University of Colorado I hosted a series that brought together almost all of the secretaries of the interior. You try hosting Jim Watt in Boulder if you want an adrenaline-soaked experience. But he had a fine visit. He was seen as much more complex than we ever knew from the press reports.

Experiences like that gave me an idea that simply has not caught on yet—Managed Contention Sites. In the last 10 years, I have seen a desire for better public discourse on the part of people in



COLORADO HISTORICAL SOCIETY

ABOVE: ROBERT LINDNEUX'S 1936
PAINTING OF THE 1864 SAND CREEK
MASSACRE IN COLORADO
TERRITORY.



BEN HAYS/BRHPHOTO.COM

CHAMPIONING THE ENVIRONMENT

all kinds of circles. I have seen a willingness, even an eagerness, to defer to referees. The Managed Contention Site takes off from this enthusiasm for umpired circumstances.

The managed contention can be over any kind of issue—the number of elk at Yellowstone, how to interpret Sand Creek. Visitors walk around a series of kiosks that host the advocates of different positions. Each visitor can choose two, who are brought out under the umbrella of managed contention, which is in the center. The contestants argue until they become uncivil, at which point they're sent back to their kiosks. And as visitors leave, there are souvenirs that say things like "I survived the Managed Contention Site at Little Big Horn."

This is such a fine way of not attempting to change human nature—which is not going to happen anyway, ladies and gentlemen—but to take the contention and make it fun and festive.

THERE IS ANOTHER TERM THAT YOU HAVE, PART OF THE POETRY OF THE enabling act—the bit about enjoyment. We were not given that in higher education. I do not recall anyone saying we were supposed to provide enjoyment for ourselves or our students. What a privilege to work for an agency where enjoyment is your mandate. I'm jealous of that.

I'd like to tell you about what my late husband Jeff and I wore to a grad school Halloween party in 1975—and ask you to apply it to your work. Our friend Carol Bundy joined us. We went as the Id, the Ego, and the Super Ego. Guess who I was.

Jeff played the Ego and wore a nice brown suit. Carol played the Super Ego, hair all in a bun with a tight skirt and a hairbrush with which she was threatening the Ego all the time. I was wearing a rather suggestive fabric with Id in big red letters on the front. We had not studied psychology as carefully as we should have, but what we did bore some relation to Freud's model. The Id would walk up to a stranger and say one word, "Want." The Ego would come up behind and pull me back, saying to the stranger, "This is embarrassing, I'm sorry, the Id is getting out of control, but it really is a tribute to what a magnetic person you are." The Super Ego would be behind Jeff saying, "You've screwed this up again. We always go to parties and make fools of ourselves when you let the Id get out of control." We had many adventures and met people under difficult and interesting terms.

Usually, in civic engagement, we aim mainly at the super ego. We appeal to the stern and proper part of the personality. Some people, whose egos and super egos run the world, will respond. But there's an element of pleasure in it that I would really like to have accented. So let's not forget the enjoyment aspect. Be stimulated, be engaged.

Excerpted from an edited transcript of the Scholars Forum: The National Park Service and Civic Reflection, January 14, 2006. Patricia Nelson Limerick is chair of the University of Colorado Center of the American West, which she co-founded. She is a former president of the American Studies Association and the Western History Association whose works include *The Legacy of Conquest: The Unbroken Past of the American West* and *Something in the Soil: Legacies and Reckonings in the New West*. Contact her at the University of Colorado, email Patricia.Limerick@Colorado.EDU.

"Civic engagement is not just about historic sites," says Rolf Diamant of the National Park Service. He cites a project in Great Smoky Mountains National Park where local schools and volunteers helped inventory critical species, learning skills they can apply in their own communities. Marsh-Billings-Rockefeller National Historical Park, where Diamant is superintendent, offers another fine example. At what was once the home of successive 19th century conservationists, programs such as "A Forest for Every Classroom: Learning to Make Choices for the Future" engage young people in the stewardship of public lands, including their own schoolyards and community open spaces. The park is also home to the Conservation Study Institute, which helps national parks and heritage areas develop new tools for community engagement.

"From its earliest days," Diamant says, "the National Park Service has demonstrated the best practices in a wide range of civic endeavors—in planning, preservation, architecture, and road construction." More recently, the agency has championed alternative transportation, sustainable design, and energy conservation, making the parks a vital laboratory for contemporary stewardship.

Diamant recalls the vision of Frederick Law Olmsted, who spoke of the movement to create the parks as "a refinement of the republic." Today, parks are places to learn about democracy, sustainability, and stewardship, making the country a better place to live for everyone.

National heritage areas exemplify this idea very well, Diamant says. The people he's met—such as Terrell Delphin, a descendent of Louisiana Creoles in Cane River National Heritage Area, and Herman Agoyo from the San Juan Pueblo in Northern Rio Grande National Heritage Area—speak with affection about what the link with the National Park System means to their communities. Relationships like these make the system more representative, he says. But most importantly, they give people a voice in preserving what they value most. Stewardship and democracy are both strengthened, critical to the refinement of the republic.

LEFT: ONE OF THE THOUSANDS OF ELK AT YELLOWSTONE NATIONAL PARK.



2 CIVIC REFLECTION PLACES OF DISCOVERY

“I have colleagues who endlessly berate their undergraduates for how stupid they are. You’re not going to go anywhere from that point. As a teacher you meet people where they are. You begin the journey there. You look for the teachable moments when the past isn’t the past anymore. When it’s real people making real choices about real problems.”

Conversation: William Cronon, Patricia Limerick, Michael Kammen, Larry Rivers, Eric Foner, Richard West, William Kornblum, Edward Linenthal, William Baker

WILLIAM CRONON: THE PROBLEM IS THE PAST IS INFINITE. FOR ME historical literacy is more an inquiring backward, where we are on a journey to reach the place we’re in today.

The parks are brilliant for helping people make that journey. You thought this person or this place or this event was important. Now let’s figure out why it’s actually even more important or more interesting, more curious, more wonderful than you ever imagined. The burrowing deeper, the peeling back of the layers—that’s part of the entertainment and part of the education.

PATRICIA LIMERICK: I CONSIDER IT A GREAT SUCCESS IF A STUDENT comes out of a class believing the people of the past were fully alive. There’s a story about a little boy taken to see the Supreme Court in session. He’s sitting with his father listening to the attorneys argue. A fly comes into the chamber, buzzes around, and lands on one of the justices, who reaches to brush it off. And the boy grabs his father’s sleeve and says, “Look, one of the judges is alive!” That’s victory number one. The second challenge is getting across that change is contingent, improbable, unpredictable. We do not ride through time on a conveyor belt. We do not inherit trends to follow.

William Cronon is Professor, History, Geography, and Environmental Studies, University of Wisconsin; Patricia Limerick is Professor of History and Environmental Studies, University of Colorado; Michael Kammen is Newton C. Farr Professor of American History and Culture at Cornell University and a member of the National Park System Advisory Board; Larry Rivers is President, Fort Valley State University, and a member of the National Park Service Advisory Board; Eric Foner is Dewitt Clinton Professor of History, Columbia University; Richard West is Founding Director, Smithsonian’s National Museum of the American Indian; William Kornblum is Chair, Center for Urban Research, City University of New York, and Chief, National Park Service Cooperative Park Studies Unit; Edward Linenthal is Professor of History at the University of Indiana and Editor of the Journal of American History; William Baker is President and CEO of New York PBS station WNET and a member of the National Park System Advisory Board.

LEFT: LINCOLN’S WRITING DESK, THE LINCOLN HOME NATIONAL HISTORIC SITE IN SPRINGFIELD, ILLINOIS.

“As much as I’d like to say the answer is get them off the computer and into a park, audiences of the future have to see themselves in these places, too. But it takes commitment. You have to understand the magnitude of the task and be willing to bite it off.”

My favorite thing is a game called “Astonish the Immigrant” where we bring back a pioneer to examine what they would’ve least seen coming. You waste your time if you do airplanes because there were sketches of dirigibles during the Gold Rush. Internet, well, I don’t know, is that a world away from the telegraph?

I would take the person to a court trying a case over predator control. Because the first thing the pioneers wanted to do was protect the livestock. So you take the person into the courtroom and say, “Over there are attorneys who went to law school to represent coyotes in court.” At that point, the pioneer would say, “Take me back. This is too much.” An historian friend of mine reminded me that it’s not the first time predators have attorneys, but it’s the first time animal predators have them.

MICHAEL KAMMEN: Many years ago I taught a survey course in U.S. History. We devoted a week to World War II. After the first lecture, on the international dimension, a group of students came up, puzzled, “Do you mean to tell me, professor, that in this war that you’re talking about, the Germans and the Italians and the Japanese were all on the same side?”

You don’t want to be patronizing because you’ll get a bad course evaluation. I said, “Yes, they were on the same side.” And then with wonderful innocence a student said, “Well, who won?”

Historical literacy does involve excitement and discovery, but there are basics we hope to include.

WILLIAM CRONON: I have colleagues who endlessly berate their undergraduates for how stupid they are. You’re not going to go anywhere from that point. As a teacher you meet people where they are. You begin the journey there. You look for the teachable moments when the past isn’t the past anymore. When it’s real people making real choices about real problems.

LARRY RIVERS: During my generation when my mother got mad, I had to stay in the house. This generation, you punish them by sending them outside. They will not get off that computer. We’ve been talking about philosophy, about controversy, about how to revise things. What good is it if we don’t attract our young people? We can’t run away from the blog.

ERIC FONER: Every institution in the country is facing these questions. Orchestras want to build an audience for the next generation; so do ballet companies and art museums. Audiences are built from what people experience early. You’ve got to take them when they’re young.

RICHARD WEST: I hate to come off as a slight dissenter. But somehow institutions, if they’re going to have hooks into diverse generations, have to transform themselves from the inside. That’s a long-range proposition.

As much as I’d like to say the answer is get them off the computer and into a park, audiences of the future have to see themselves in these places, too. But it takes commitment. You have to understand the magnitude of the task and be willing to bite it off.

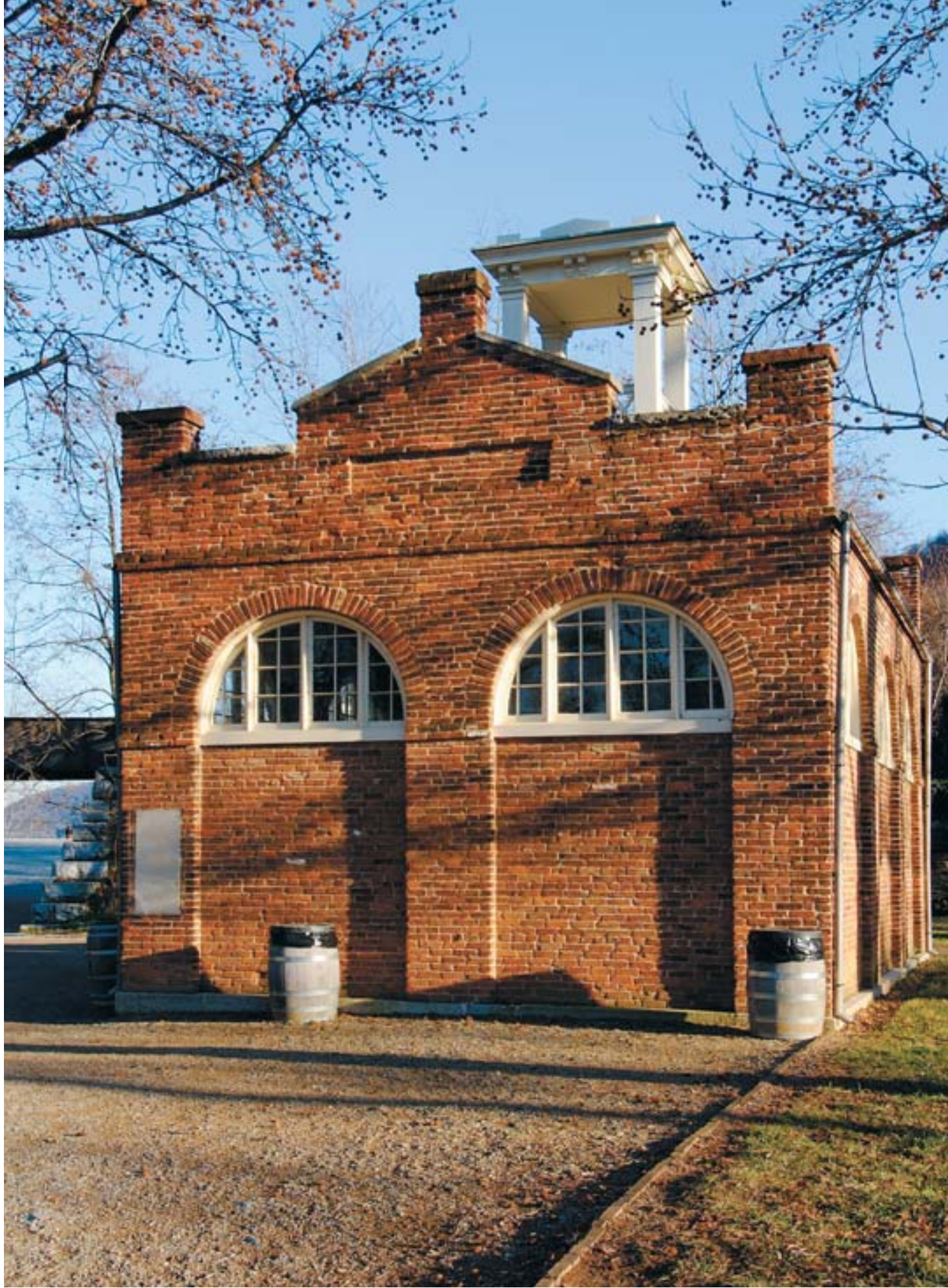
WILLIAM KORNBUM: Yes, the more you engage the person when they’re young, the more likely they are to engage others in the future. One of the most moving experiences I’ve had in the last few years was at the Lincoln Home in Springfield, Illinois. And there was a little kid next to me who said to his parents, “Look at that little desk. How did he get himself down into it?” And that started a conversation right there in the room. I’m going to start crying here because it was so moving, this child wanting to know more about Lincoln writing at that desk.

We talk about teachable moments. Now this kid is going to bring his children and his grandchildren to this place to try to have that experience.

EDWARD LINENTHAL: The late Shaiké Weinberg, former director of the Holocaust Museum, always described the museum as a story. And I don’t know if this has changed, but the average time a visitor spends in a museum on the Mall is something like 45 minutes. The average time a visitor spends in the Holocaust Museum is 2 1/2 hours. My oldest son, a normal 14-year-old, spent 3 1/2 hours in the permanent exhibition.

At the Little Big Horn, when the name was changed from the Custer Battlefield National Monument, that made a real difference because people felt they had a stake in the story. Former Senator Ben Nighthorse Campbell came and said, “I feel now like I belong here.”

RICHARD WEST: The power of the story, the fact that you’re so moved by what you saw, is because it has great personal resonance to you. It is this experience of inquiry, beginning with a person’s experience, that can be taken somewhere else, expanded. And frankly the person



DAVID ANDREWS/INPS



LEFT GRAND CANYON NATIONAL PARK, RIGHT LITTLE BIGHORN BATTLEFIELD NATIONAL MONUMENT

LEFT: A VIEW OF THE COLORADO RIVER FROM TOROWEAP OVERLOOK IN THE WESTERN END OF GRAND CANYON NATIONAL PARK. BELOW: "SPIRIT WARRIORS" AT LITTLE BIG HORN BATTLEFIELD.

“At the Little Big Horn, when the name was changed from the Custer Battlefield National Monument, that made a real difference because people felt they had a stake in the story. Former Senator Ben Nighthorse Campbell came and said, ‘I feel now like I belong here.’”

may leave with questions rather than answers when they walk out the door. The questions may be every bit as important.

MICHAEL KAMMEN: The book *The Presence of the Past* surveyed 1,500 people about how they got engaged by history. The majority response was, “My family.” I hate to admit it, but there were six categories and school was at the bottom. It was the least interesting and least trusted.

WILLIAM CRONON: I want to come back to the word enjoyment. I think the word is a little misleading because it tempts us into Disney space. Nobody enjoys the Holocaust Museum. All human beings, but

WILLIAM BAKER: We understand that media are very critical, meaning television, radio, Internet, print, etcetera. We have to get into the drinking water where the Park Service used to be. Especially when



maybe especially adolescents, desperately want authentic experience. They desperately want something real in their lives.

My son is 14 years old and a video gamer par excellence. This past summer I took him on a float trip through the Grand Canyon, which is one of my holy places. It was profound for my son. A group of college boys adopted him. The social experience was as important as the canyon and the river. At the end of the trip—it brings tears to my eyes—my son was a man. No video game comes close to that kind of profundity. I don’t know that he would have willingly floated down the Grand Canyon, but it made a big difference to him.

MICHAEL KAMMEN: I want to ask for your responses to a pair of initiatives the education committee has been discussing. One involves the National Park Service website. Can it be made more exciting to conceivably begin to compete with grabbing the attention of the children we’ve been discussing?

The other initiative touches directly on what several of the panelists have said. And that involves creating a series of television programs that would engage young people especially, though we hope their parents as well.

small controversies wind up being amplified in wrong ways. So the committee challenged the people in the Service itself. We want to create a show, which we are working on, with the title “National Park Stories.” We have professionals in the television business working on it.

In public TV, games are powerful ways to bring young kids into learning. There may be ways to use the website for that purpose.

RICHARD WEST: At the National Museum of the American Indian, very early on we created what we refer to as the fourth museum. That is our effort to bring the museum beyond its boundaries through a spectrum of means.

You can’t always expect everybody to come to a national park, but consider the educational resources that already sit within the National Park System. There are all kinds of possibilities.

Excerpted from an edited transcript of the Scholars Forum: The National Park Service and Civic Reflection, January 14, 2006.

3

CIVIC REFLECTION
SEARCH FOR PERSPECTIVE

“We can restore, we can co-exist in the flight pattern of the biggest airplanes we can get up in the air. It shows students ‘I can make a difference. I can make a difference in my own backyard.’”

William Kornblum, Chair, Center for Urban Research, City University of New York, and Chief, National Park Service Cooperative Park Studies Unit

I TEACH A COURSE FOR UNDERGRADUATES IN PROBLEMS OF THE AMERICAN environment. We start with a modern classic, William Cronon’s *Changes in the Land*. And we encounter the problem you always encounter. The subject produces a great deal of melancholy. It’s a fundamental problem studying the human relationship to this planet. It threatens to turn students off, threatens to turn them back to the world of the video game, where they have a lot more mastery. How do you deal with the problem?

We take a trip to the Jamaica Bay Wildlife Refuge, one of those very moving places in contemporary environmental history because students have within their own city a genuine refuge you can get to by the subway or bus. A quarter of a mile from the train station and they’re at Jamaica Bay, where major jets are landing at Kennedy and birds are landing in the ponds.

It’s a storied place in National Park Service history, in part a catalyst for the creation of Gateway National Recreation Area. Just the way Alcatraz and some of the other sites at Golden Gate were the catalysts for the creation of that super-important urban park system. But more than that it’s the story of human agency in the environment, because it was created by a park maintenance man named Herb Johnson, who worked under Robert Moses, then commissioner of parks and housing in New York City and State.

RIGHT: CANADIAN GEESE AT JAMAICA BAY NATIONAL WILDLIFE REFUGE IN SOUTHEAST BROOKLYN.

RAYMOND GELMAN/CORBIS



“The creation of the Central Park Conservancy added people to the



ABOVE EDWARD SUDENTAS/WIRED NEW YORK, RIGHT OKLAHOMA CITY NATIONAL MEMORIAL AND MUSEUM

park—zone gardeners are taking care of 15 or 20 parts of it, so the public sees the place coming back to life. They see new interpretive resources. The private money is spent in ways that are transparent, that the public can see.”

Johnson purloined a bulldozer, put up some berms, and impounded fresh water. Lo and behold there were two fresh water ponds in the middle of the bay, in the middle of a big salt marsh ecosystem on Broad Channel Island, which was basically a landfill. He had permission from Moses but he went way beyond that. He was an amateur ornithologist, so he did all these plantings to attract the upland birds, the migratory waterfowl. So there it is—this magnificent place.

It’s a story of the resiliency of nature. We can restore, we can co-exist in the flight pattern of the biggest airplanes we can get up in the air. It shows students “I can make a difference. I can make a difference in my own backyard.” I can plant plants to attract birds and butterflies. In a small way, this is a tonic to the melancholy. The Park Service addresses this problem of melancholia, too.

When people say to me the Park Service is getting bureaucratic, and that sometimes partnership is a surrogate word for privatizing the parks, I say you’ve got to take the long view. The view that takes in generations—and not just your children, but generations beyond your children. How will decisions made in the present affect the long view?

One of my major clients is Central Park. A lot of the people who created the park’s conservancy came out of experiences with the National Park Service—in the 1960s with the seashores and in the early 1970s with the urban parks. These are people who feel deeply but understand when budgets are limited.

When you ask if private arrangements are replacing vital resources, that question can be answered empirically. The creation of the Central Park Conservancy added people to the park—zone gardeners are taking care of 15 or 20 parts of it, so the public sees the place coming back to life. They see new interpretive resources. The private money is spent in ways that are transparent, that the public can see.

So when you’re talking about partnerships, it seems to me that transparency and evaluation—not just fuzzy rhetoric but empirical evidence—that’s what us scholar types look at. These are the questions that have to be answered to preserve these resources for generations.

Excerpted from an edited transcript of the Scholars Forum: The National Park Service and Civic Reflection, January 14, 2006. William Kornblum is the author of several books including *At Sea in the City: New York from the Water’s Edge* and *Blue Collar Community*. Contact Kornblum at the City University of New York, email wkornblum@gc.cuny.edu.

TYRANNY OF THE WITNESS

Historical perspective can be difficult in the aftermath of events like the Oklahoma City bombing, particularly when deciding how to memorialize a site where 168 people died. Edward Linenthal, professor of history at the University of Indiana and author of *The Unfinished Bombing: Oklahoma City in American Memory*, met with members of a 350-person task force that wrestled with the issue, many who lost family members.

Linenthal observes that the “tyranny of the witness” is often problematic when those seared with violence become part of memorial projects. Yet, in Oklahoma City, people soon realized that if they wanted the process to succeed, they had to move beyond deep convictions that only their design could properly memorialize a loved one. They had to join with others to envision a more expansive function of memorialization. “It was a majestic process,” he says, “because a number of people who



had never played such a role before found their public voice—and in some cases became energetically involved in the civic community.”

Together, the group transcended individual ideals, creating a memorial that brings visitors directly into the reality of April 19, 1995. Linenthal, also author of *Preserving Memory: The Struggle to Create America’s Holocaust Museum*, says that though everyone is a potential stakeholder in such sites—as part of the American fabric—scholars, museum experts, archivists, and other professionals must be key players because they can capture the often elusive objective perspective.

LEFT: THE FEBRUARY 2005 INSTALLATION OF “THE GATES” IN CENTRAL PARK BY ARTISTS CHRISTO AND JEANNE-CLAUDE. ABOVE: 168 CHAIRS REPRESENTING THE VICTIMS OF THE OKLAHOMA CITY BOMBING.

3

CIVIC REFLECTION SEARCH FOR PERSPECTIVE

“There was a man with three children reading an inscription about passing down the value of sacrifice to future generations. And he said, ‘Do you know what that means? That means that the people here have sacrificed for you, so you could be free.’ And he opened up his wallet [and] pulled out a dollar bill and turned to the Great Seal of the United States, and proceeded to show how the same symbols were on the monument.”

Charlene Mires, Associate Professor of History, Villanova University

PERHAPS MY CURRENT INTEREST IN HISTORY AND MEMORY COMES FROM A visit to Fort Ticonderoga at about the age of 10. I have a distinct memory of a reenactment that involved weapons firing. When the historically accurate means of igniting the weapons failed, the re-enactor pulled a Zippo lighter from his pocket. I don’t remember much from the visit, but I do remember that.

Parks are implicitly educational in allowing us to come to insights about the relationships between past and present. I was reminded of this again a few weeks ago when a colleague and I went to visit Ford’s Theatre. Here were two grownups, with way too much education, walking up the steps to the president’s box—and instinctively we start to creep like John Wilkes Booth.

Education in the parks happens in unstructured and unexpected ways. In 2002, I spent some time observing visitors at Valley Forge. One cold and rainy Saturday afternoon, I was near the Washington Memorial Arch, a 60-foot granite triumphal arch sitting rather incongruously in the park landscape—a Roman-style tribute dedicated in 1917. It’s covered with inscriptions about sacrifice and patriotism and the iconography of the nation.

RIGHT: THE NATIONAL MEMORIAL ARCH, CIRCA 1910, VALLEY FORGE NATIONAL PARK. THE GRANITE STRUCTURE WAS INSPIRED BY THE ROMAN ARCH OF TITUS.



R. KENNEDY/GFTMC



LEE SNIDER/CORBIS

EMBRACING RELIGION

"Religion is a razor's edge," says Edward Linenthal, editor of the *Journal of American History* as well as professor of history at the University of Indiana. Few subjects are as volatile and polarizing and yet religion is intricately bound up with the past. But whenever the subject comes up, he says, "eyes glaze over and excuses are made—it's too difficult to talk about."

There I witnessed a man with three children reading an inscription about passing down the value of sacrifice to future generations. And he said, "Do you know what that means? That means that the people here have sacrificed for you, so you could be free." And he opened up his wallet and I thought what's going on? He's paying his children for visiting the site? I didn't know. But he pulled out a dollar bill and turned to the Great Seal of the United States, and proceeded to show how the same symbols were on the monument.

That was memorable for them. There was no programmed lesson, but there was space and opportunity.

I also believe in the value of educating teachers in the parks, whether or not they bring students.

THE BEST THINGS HAPPEN WHEN THERE IS TIME FOR REFLECTION AND creativity. One summer at Independence Hall, a middle school teacher figured out how she could use masking tape on the floor of her classroom to recreate the space of an 18th century home. She took photographs of the pottery fragments at Franklin Court to develop a lesson. Those fragments led to issues of imports and boycotts and eventually the causes of the American Revolution. I doubt that a field trip ever occurred.

A teacher workshop spent time in Philadelphia's Liberty Bell Center. There had been much discussion on how to acknowledge the proximity of the bell to a site of slavery—the home of George Washington when he was president. And ultimately the exhibits did acknowledge the powerful convergence.

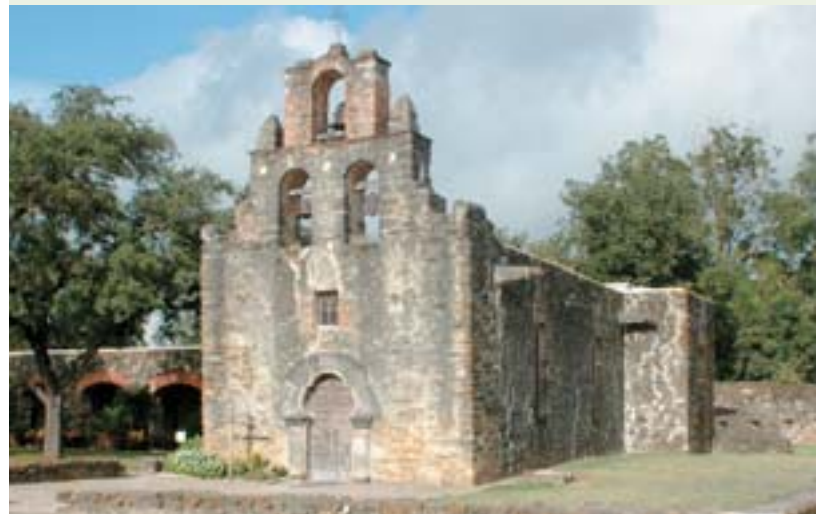
An African American teacher from Brooklyn later emailed me, "I've never been so moved [as when I] read the words on the wall dealing with the promise of liberty and freedom that has yet to be fulfilled. . . I think it is the fact that a public acknowledgement has been made in a government place that will be read by people from all over the country and the world that makes it so meaningful to me. My first thought was I wish that my children were here to see this. My second thought was hope really exists for this promise."

She added, "Have you seen the movie *Gladiator*? During the last scene when Maximus is dying he says, 'There was a dream that was Rome. It shall be realized' . . . there was a dream that was America too and it too shall be realized. You guys have restored my faith in the telling of history after having this experience."

Here was someone responding as a citizen, as a teacher, as a parent to an experience made more powerful by acknowledging the controversy, by engaging the issues that had been subordinated for a long time.

So to the question of how can the Park Service foster civic awareness, reflection, and responsibility, my short answer is to provide the space and the opportunity.

Excerpted from an edited transcript of the Scholars Forum: The National Park Service and Civic Reflection, January 14, 2006. Charlene Mires is the author of *Independence Hall in American Memory*. Her previous work as a journalist earned her a shared Pulitzer Prize in 1983 for general local reporting. Contact Mires at Villanova University, email charlene.mires@villanova.edu.



What role should religion play in interpreting the past? Who owns the truth about it? The authority of historians, scholars, and other professionals is frequently contested by those who fervently believe in their own versions of history. Says Linenthal, "One would not dream of balancing a board of planners at the Holocaust Museum with holocaust deniers, of balancing geologists with creationists. And yet at the Grand Canyon bookstore at least, just this issue has raised its head."

Linenthal says that examining the role of religion in American history could be one of the most exciting interpretive efforts ever. If civic engagement means anything, he adds, it means talking about the things that really matter, like religion. It is too important to ignore.

"Of course, there could be enormous pressure to use interpretive programs as cultural capital," he says. "Is the Park Service ready to tell how religion has been mobilized in American society in ways both comforting and horrifying? Is the public ready? It's a central challenge if we're really serious about telling the American story."

LEFT: LIBERTY BELL, INDEPENDENCE HALL NATIONAL HISTORICAL PARK.
ABOVE: SAN ANTONIO MISSIONS NATIONAL HISTORICAL PARK.

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CIVIC REFLECTION
SEARCH FOR PERSPECTIVE

“The parks were my classroom. They were where I learned about the American land; where I learned about the American people; where I learned about the American nation; where I learned my love of being an American. And I put it this way to remind you that one of the missions of the National Park Service is to be a school of American nationalism—to teach the love of the United States.”

William Cronon, Professor, History, Geography, and Environmental Studies, University of Wisconsin

I MUST SAY A FEW WORDS FOR NATURE. WE’VE BEEN TALKING ALL DAY AS IF the National Park Service has as its main mission the interpretation of American history. Yet I could gather my biology colleagues on a panel and not notice there was a historical project at all. They would say the mission is to protect biodiversity—wild nature, non-human nature. I believe, as an environmental historian, that both projects are equally important. In fact I think they’re the same. To do the one without the other is the defeat of both.

I was born in 1954 and if you place me in American history that means I grew up in the late 1950s and early 1960s and especially in 1965 on a great road trip that my parents took, driving all around the West visiting the national parks. And I frankly do not think that I would be sitting in front of you today if it were not for that.

The parks were my classroom. They were where I learned about the American land; where I learned about the American people; where I learned about the American nation; where I learned my love of being an American. And I put it this way to remind you that one of the missions of the National Park Service is to be a school of American nationalism—to teach the love of the United States.

RIGHT: THE GRAND TETON MOUNTAIN RANGE FROM ONE OF THE HISTORIC CABINS ON MORMON ROW.



JOHN R. HUBETH



GALLEN ROVELL/MOUNTAIN LIGHT

“You are the keepers of our myths, not myths in the false sense of the word but myths in the true sense of the word, the things that embody the deepest values that Americans have struggled with each other over and that they hold dear.”

I’m not talking about unthinking, unreflective love, but a fully mature, ambiguous, passionately complicated love in which what we love is also what we hate. And we recognize the struggle that has gone into the making of the nation so that we can recognize both the good and the bad.

One of the things that you protect in the parks are core American values. You are the keepers of our myths, not myths in the false sense of the word but myths in the true sense of the word, the things that embody the deepest values that Americans have struggled with each other over and that they hold dear.

One of the words invoked many times today is freedom. And if you reflect you know that it leans toward both poles of our political spectrum. There is a version that is about freedom from the power of the state to oppress the individual. And there is version that is about freedom from social injustice.

These values die if they are not constantly re-enacted and re-embraced. If we act as if they were achieved things, if we act as if this nation had full liberty, had full freedom, had full justice, we kill these things. They die because they have to be re-empowered and struggled over yet again by each new generation that encounters the burdens of taking on these values.

AND THAT’S WHY CIVIC ENGAGEMENT IS THE CORE OF THIS PROJECT. IF YOU are the keepers of a tomb for past struggles, they have no relationship to us. We are trying to live up to values that we can never fully achieve, but that define who we are. Not the divine right of kings, but a nation that looks to the land, to nature, to history as the core of our nationalism, the great romantic project of the 19th century.

You have enormous strengths as an agency.

You are the stewards of arguably our most important treasures. You have huge popularity. You have an extraordinary sense of mission. You have passionate employees. You have a vibrant institutional culture. Yet I warn you as with all of us that our strengths are also our weaknesses.

I believe that’s a characteristic of being a grownup—to recognize that one’s strengths are one’s weaknesses. And that managing one’s weaknesses is part of taking advantages of one’s strengths.

The fact that you have well-bounded parks, with essentially monopoly power—you don’t have to listen to many people in deciding what happens—is why you need to be reminded that talking with your neighbors and visitors is civic engagement. You can get away for a long time without listening because you have the power not to. But you betray your mission if you don’t engage the communities you serve.

You have extraordinary institutional culture. You have the immense loyalty of the people who work for you. But there is a kind of inward-turning that comes with that. You move up in the agency by moving around. That means loyalty to place is sometimes undermined by hierarchical mobility. Yet you are an agency that is all about honoring place.

And then you have the problem of avoiding controversy. We’ve had great advice here. Controversy is about teachable moments.

Controversy is about an opportunity to make values come alive again. If we try to finesse by coming up with a bland interpretation, we kill the past the same way textbooks do. One of the reasons kids don’t remember is that textbooks usually are horribly boring with no connection to them. Unfortunately some of your interpretations are that way, too. You commit the same sins that academics do in going for the least common denominator instead of going for the passionate story. What were they arguing about back then? What was so important?

SO A FEW TIPS. IT’S ALL ABOUT CONNECTIVITY, MAKING CONNECTIONS.

The things you are trying to interpret do not end at park boundaries. Don’t get locked in. Often the most important things are five miles outside the park. Just because you don’t control them doesn’t mean they’re not part of the narrative. If visitors keep your story going 200 miles past the boundaries, then you are interpreting the United States of America and not just a location you have bureaucratic control over.

The parks should connect to their surroundings, to the larger landscape, the larger history. They should connect to each other. You tend to interpret discretely when you have the makings of a pageant of America—if you could only connect the elements into a larger fabric. Narrate the entire system. Hard to do—don’t hear me say it’s easy. But I don’t think you’ve solved that one.

Connect nature with culture. The deep institutional divides in this agency have not served you well—and not served our nation well. They have not served nature well. They have not served history well.

Your greatest opportunity is to interpret them together. So embrace environmental history as a core idea, not as a little add-on. It brings together your missions.

Connect past with present. Connect each of us with each other. Connect your visitors with the idea that the project of freedom is not finished. It will never finish. It cannot finish. We have to make it real each new day.

The history and the nature we encounter in the parks are about the future we’re building together, one that reminds us we are Americans together in this shared enterprise. That’s the core message the national parks should seek to engage.

So all power to you, keep up the good work.

Excerpted from an edited transcript of the Scholars Forum: The National Park Service and Civic Reflection, January 14, 2006. William Cronon is the award-winning author of *Changes in the Land: Indians, Colonists, and the Ecology of New England* and *Nature’s Metropolis: Chicago and the Great West*. He is also the editor of *Uncommon Ground: Rethinking the Human Place in Nature*. Contact Cronon at the University of Wisconsin, email wcronon@wisc.edu.

WONDER TO BEHOLD



WHEN IT OPENED IN 1926, MAUI'S HANA BELT ROAD WAS A WONDER TO BEHOLD. "Spectacularly chiseled out of abrupt cliffs and precipitous valleys," is how one early observer described it. Local newspapers credited "dare devil exploits" for its unlikely completion, the result a breathtaking vision of plunging canyons, tropical wilderness, narrow waterfalls, and mountains that dropped straight to the Pacific Ocean. THE NEW ROAD FREED East Maui from centuries of isolation. The village of Hana, perched between the Pacific and the rim of the giant Haleakala volcano, was separated from the rest of the island by impassable terrain. Travelers who wanted to go to the eastern side of the island had to take a week-long trek by steamer. THE HANA BELT ROAD WAS PART OF AN ISLANDS-WIDE EFFORT to build a new road system. It was a staggering engineering feat that inspires wonder even today. The hairpin turns, precipitous drops, and incredible vistas are one of Maui's main attractions. The Historic American Engineering Record of the National Park Service documented the Hana Belt Road in summer 2005, producing measured drawings, large-format photographs, and a written history. The road retains much of its historic character, and the HAER team captured its bridges, culverts, and retaining walls in great detail. The images and drawings will be part of the Library of Congress' collection, Built in America, online at http://memory.loc.gov/ammem/collections/habs_haer/. FOR MORE INFORMATION, contact Todd Croteau, todd_croteau@nps.gov.

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Japanese American internment camp, one of many images by Dorothea Lange suppressed for showing sympathy with her subjects. DOROTHEA LANGE/NATIONAL ARCHIVES

“Understanding past experiences allows us to confront today’s issues with a deeper awareness of the alternatives before us.”

*—John Hope Franklin, keynote speaker,
Scholars Forum: The National Park Service
and Civic Reflection, page 18*

