

feature

“STILL IS SITTING, STILL IS SITTING”: POE’S “THE RAVEN” TURNS 175

By Tom Hillard

EDITOR’S NOTE: The year 2020 marked the 175th anniversary of the publication of Edgar Allan Poe’s world-famous poem “The Raven.” To mark the occasion, we asked Boise State University American literature scholar Tom Hillard to reflect on this beloved American poem. To find “The Raven” online with Poe’s other works please visit www.eapoe.org.



Tom Hillard

Few poems have captured the popular imagination quite so thoroughly and powerfully as has Edgar Allan Poe’s “The Raven.” Its story is well known, and it’s one worth retelling: It begins, late at night, with a tired narrator leafing through books to distract himself from thoughts of his deceased, beloved “lost Lenore.” A tapping at his door disrupts him and, startled and nervous, expecting an unknown visitor, he opens it to find only a worrisome darkness. With his “soul within [him] burning,” he returns into the chamber only to hear another tapping, this time at the window. Upon



Image is from an 1852 illustrated edition of Poe’s Poetical Works. Original from University of California.

opening it, in flies “a stately Raven” from “Night’s Plutonian shore” who perches on a statue of Athena (the Greek goddess of wisdom). At first smiling at the unexpected presence, the narrator playfully asks its name, and to his surprise the raven replies, “Nevermore.” Marveling, his thoughts turn toward absent friends, and when he wonders aloud if the raven will also leave him, the response is again, “Nevermore.”

The narrator recognizes that this word is the bird’s “only stock and store,” the only word it can speak, and he responds by pulling up a seat to ponder, “linking / Fancy unto fancy.” What follows is the crux of the tale, and the curious shift in events is what gives the poem so much of its affective power. The narrator, thinking again of lost Lenore and wondering if the raven is “bird or devil,” indulges his grief and poses a series of increasingly painful queries: Will he ever have “respite and nepenthe” from his sad memories? Will there ever be healing (“is there balm in Gilead”)? And will he ever “clasp” his beloved again in an afterlife (“the distant Aidenn”)? The answer to each, of course, is “Nevermore.” Finally having had enough, the narrator shrieks his demand, “Take thy beak from out my heart, and take thy form from off my door!” But we know the reply, just as the narrator does—and the poem closes with his “soul” still under the “shadow” of the raven. Marked by its unusual meter and staggered, repeating rhymes, its eerie, dark, and ominous mood, and that unforgettable refrain, Poe’s poem has a way of sticking with you—lodging itself in memory just as the titular raven haunts the chamber of the poem’s narrator.

At the time I write this, in the frosty late-December of 2020, Poe’s raven has been haunting readers for

Idaho Humanities is published two to three times a year by the Idaho Humanities Council
Ardinger House
217 W. State St. Boise, ID 83702
(208) 345-5346
Toll Free: (888) 345-5346
www.idahohumanities.org

BOARD OF DIRECTORS

Chair

Margaret Johnson, Pocatello

Vice Chair

Shelley McEuen-Howard, Twin Falls

Mary Ann Allison, Idaho Falls
Tamara Ansotegui, Boise
Eve Chandler, Boise
Dan English, Coeur d'Alene
Murray Feldman, Boise
Stephan Flores, Moscow
Susan Gibson, Boise
Jan Johnson, Lewiston
Dulce Kersting-Lark, Moscow
Matthew Levay, Pocatello
Bill Manny, Boise
Christina Olson, Idaho Falls
Rocky Owens, Coeur d'Alene
Andrea Partington, Coeur d'Alene
Mac Test, Boise
Garry Wenske, Boise

STAFF

David Pettyjohn, Executive Director
david@idahohumanities.org

Doug Exton, Program Officer
doug@idahohumanities.org

Jennifer Holley, Director of Programs and Development
jennifer@idahohumanities.org

Debra Schlechte, Office Manager
debra@idahohumanities.org

Cindy Wang, Director of Operations
cindy@idahohumanities.org

MISSION STATEMENT:

The mission of the IHC is to deepen understanding of human experience by connecting people with ideas.

Opinions expressed in Idaho Humanities do not necessarily reflect views of the Idaho Humanities Council or the National Endowment for the Humanities.

from the Chair MARGARET JOHNSON

*Should auld acquaintance be forgot
And never brought to mind?
Should auld acquaintance be forgot
And days of auld lang syne?
For auld lang syne, my dear
For auld lang syne
We'll take a cup o' kindness yet
For days of auld lang syne*

I write these notes in the final days of 2020, a year unlike any that preceded it. Though I will not be attending any New Year's Eve parties this year, I expect I will still hear the song "Auld Lang Syne" played on TV or radio. Scottish poet Robert Burns is credited with writing the plaintive lyrics, which begin with two rhetorical questions—should we forget our past acquaintances and should we forget the days that have past? These questions resonate powerfully this year.

Throughout Idaho and the rest of the world, COVID-19 has taken a toll: Idahoans have lost friends and family members, lost jobs, and lost much of what makes life normal. But even through this challenging year, the humanities have sustained and engaged us. Virtual art tours and historical lectures have proliferated. According to NPR, library checkouts have increased as people have more time to read.

At Idaho Humanities Council, we initiated *Connected Conversations*, our virtual presentations on subjects as varied as the history of Idaho Falls baseball, the history of Idaho state parks, the refugee experience in Boise, and independent film, just to name a few. And the IHC was able to award \$386,107 in CARES Act grant awards to Idaho humanities organizations that were affected by COVID-19.

Like the Roman god Janus, who is depicted with two faces, one looking to the past and one to the future, I hope we can all continue to honor the memory of our "auld acquaintance" while looking forward to 2021 with appreciation for all we have accomplished and what we will continue to create in the coming year.

from the Director DAVID PETTYJOHN



Like most gatherings this past year, the 2020 National Humanities Conference was a virtual event featuring dozens of sessions, engaging plenaries, and opportunities to learn about the work of our fellow councils. The conference had over 900 attendees including six IHC board members and four staff members.

One session I attended focused on the importance of diversity, equity, and inclusion in our work. I learned a lot in that session but one comment particularly resonated: "if you have one voice included in the conversation then you'll get one outcome." The humanities are all about the stories, experiences, and ideas of everyone and if some of those stories aren't included then our understanding of the human experience is incomplete.

Here at IHC, we are actively working towards including more voices to the conversation. We have established a DEI Task Force, participated in the Human Rights Certification program of the Wassmuth Center, and continue to develop programs that explore Idaho's diverse voices. I am also honored to serve on the Racial Equity Task Force of the Federation of State Humanities Councils and will share the knowledge gained with our board and staff.

We realize that much work needs to be done, but as we head into the new year, I am excited that our journey towards full inclusiveness is well under way.

IHC TO OFFER PROGRAMS ON CIVIC AND ELECTORAL PARTICIPATION

Thanks to support from **The Andrew W. Mellon Foundation** and the **Federation of State Humanities Councils**, IHC will provide free humanities programs based on a national initiative called “Why it Matters: Civic and Electoral Participation.”

These virtual events will explore the history of civic participation and electoral engagement, highlight and elevate perspectives, and bring people together to talk, share, learn, and listen using the humanities to promote understanding through historical context and conversation.

Programming will take place from February to April 2021. Please visit www.idahohumanities.org for more information.



FEDERATION OF
STATE HUMANITIES
COUNCILS

This program was funded by the “Why it Matters: Civic and Electoral Participation” initiative, administered by the Federation of State Humanities Councils and funded by Andrew W. Mellon Foundation.



IHC TO OFFER SUMMER 2021 MAJOR GRANT ROUND

Because of the unpredictability of planning fall events due to the COVID-19 pandemic, IHC is offering a one-time major grant round in summer 2021. This round is for programs and activities that will take place after July 1, 2021. **The deadline for initial applications is April 15, 2021.** Staff will review the applications and provide feedback and recommendations. **Final applications are due on May 17th, 2021.** Applications will be reviewed by the IHC board at their June 2021 meeting.

More information, including IHC grant guidelines, can be found at www.idahohumanities.org/grants. Please contact Doug Exton, IHC Program Officer, with any questions at doug@idahohumanities.org.

175 years. Its history is a curious one, beginning in early 1845 when Poe authorized two nearly simultaneous printings of “The Raven,” in the February issue of *The American Review* and the January 29 edition of New York’s *Evening Mirror*. The poem was an immediate sensation, so much so that before July that year it had been reprinted at least 30 times, in newspapers and magazines throughout the northeast and from such far-reaching places as Arkansas and Indiana, and even England and Ireland. Perennially struggling for income, Poe cashed in on this success by releasing that November the collection *The Raven and Other Poems*.

To put it in contemporary terms, Poe’s poem had “gone viral.” And in the 175 years since, its popularity has hardly waned. In fact, “The Raven” has become such a pop

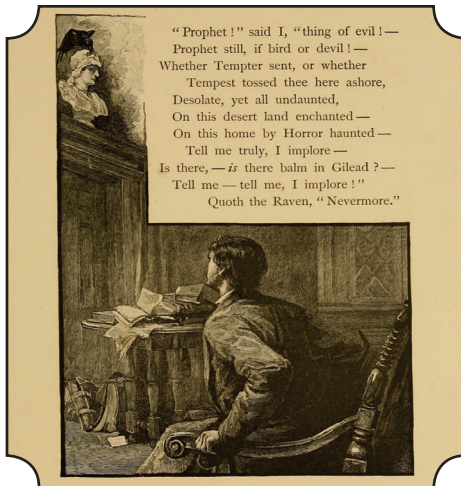


Image is from an 1884 edition of “The Raven” illustrated by William Ladd Taylor.

culture touchstone that even those who’ve never read a stanza or page of Poe are likely familiar with its ominous “Nevermore.” The poem’s artistic influence is wide, having inspired almost countless allusions in stories, books, television shows, and films; and the parodies and spoofs of “The Raven” are nearly as prolific, ranging from *Mad* magazine and Donald Duck

comics to the now-famous rendition in a Halloween episode of *The Simpsons*. Even the world of professional sports has felt its effect: the city of Baltimore, where Poe is buried, honored him by naming its NFL football team the Baltimore Ravens.

Given this pervasiveness of Poe’s poem, it can be a challenge for modern-day readers to see through the layers of accumulated allusions and almost mythic folklore that have attached to the author and his famous bird. Our vision itself has become darkened, and Poe’s biography at times distorted. For many readers, the allure of Poe arises from a dark intrigue. As with so many Gothic and horror writers, we want to know: Who conjures such creations? What kind of mind thinks up stories like “Berenice,” “The Tell-Tale Heart,” or “The Black Cat”?

Consequently, the popular mythos surrounding Poe tends to emphasize the darkness. Indeed, his life wasn’t easy. Born in Boston on January 19, 1809 to actors Elizabeth Arnold and David Poe, Edgar Poe was orphaned by age three: his father deserted the family, and his mother, while in Richmond, Virginia, died of tuberculosis. Young Edgar was taken in by Richmond merchant John Allan, who became his foster father (and whose surname Poe adopted as his middle name). But Poe acquired habits that strained that relationship, including racking up substantial gambling debt while at the University of Virginia (all while emulating the lifestyle of a wealthy Southern gentleman). This ne’er-do-well behavior continued throughout his life: he was frivolous with money and prone to alcohol abuse, which were destructive forces personally and professionally. He suffered from ill health, and he was no stranger to death among those who were close to him, including his wife, Virginia. Fourteen years her senior, in 1836 Poe married

his cousin when she was only thirteen, ostensibly to help provide for her after the death of their grandmother, who had been supporting her.



Poe in 1849

Their loving relationship, however, came to an end in 1846, when Virginia succumbed to tuberculosis after years of declining health. And Poe’s own death (in October 1849) is shrouded in strange mystery—found delirious in the streets of Baltimore, wearing someone else’s clothes, and later dying of “congestion of the brain.”

Such sensational qualities, however, are often overemphasized (and, in fact, originate partly from posthumous character attacks by his literary executor, Rufus Griswold). For Poe was also fiercely committed to his craft, possessing an astonishing work ethic that resulted in a prolific output as a writer during the 1830s and 40s. While best known today for his short fiction (such as “The Cask of Amontillado” and “The Fall of the House of Usher”) and poetry, during his own lifetime Poe was recognized as much or more for his editing work and often controversial literary criticism as he was his stories and poems. As a review writer (for the *Southern Literary Messenger*, *Graham’s Magazine*, *New York Mirror*, and *Broadway Journal*) Poe never hesitated to poke fun at or outright attack writers and works he found fault with (including leveling accusations of plagiarism). He derided the cliquishness of many contemporary Northern literary circles, including Henry Wadsworth Longfellow and the group of authors associated with the *Knickerbocker* magazine (a rivalry that became known as the “Longfellow War”); and while Poe disdained authors who imitated British literary models, he equally dismissed the push for an

American nationalism in literature when it resulted in praising inferior art simply *because* it was American. Outspoken at nearly every turn, as a scathing critic Poe eventually earned the nickname, “the man with the tomahawk.”

What often seems a grim somberness in Poe’s literary subject matter is frequently offset by his over-the-top flourishes and inclination toward outright satire and parody. Critics still frequently struggle with whether to read many of his tales, in all of their outrageousness, as earnestly serious or ironically comic. Poe himself loved duping people, in person and in print, and seemed to find pleasure in highlighting the gullibility of others. Take, for instance, “Hans Phaal—A Tale,” an 1835 story presented as a true account of a man who used a balloon to fly to the moon! A similar 1844 tale in New York’s *The Sun*, about a manned balloon flight over the Atlantic, created an overnight sensation (before the story was eventually retracted).

In addition to these proto-science fiction tales, it’s helpful also to remember Poe as the author of “The Purloined Letter” and “The Murders in the Rue Morgue”—stories about logical analysis and things hidden in plain sight—which effectively inaugurated the detective story genre as we know it. In fact, to return to “The Raven,” Poe’s fascination with rational thinking and his fondness for stretching the truth come together in his 1846 essay, “The Philosophy of Composition,” in which he ostensibly outlines his principles and methods for composing the poem. As Poe would have us believe (and there is strong evidence that he’s pulling our leg), he began “The Raven” with a specific “effect” in mind and from there methodically reverse-engineered a poem to create that effect—applying what he calls “the precision and

rigid consequence of a mathematical problem.” Thus he uses rigorous logic and process to determine that “Melancholy is . . . the most legitimate of all the poetical tones,” and concludes that “the death, then, of a beautiful woman is, unquestionably, the most poetical topic in the world.”

I realize that all of these musings on Poe and the legacy of his famous poem may seem an unusual—even macabre—topic in late December: For many of us, the year’s end is a time for holiday cheer, celebration, and gathering family.

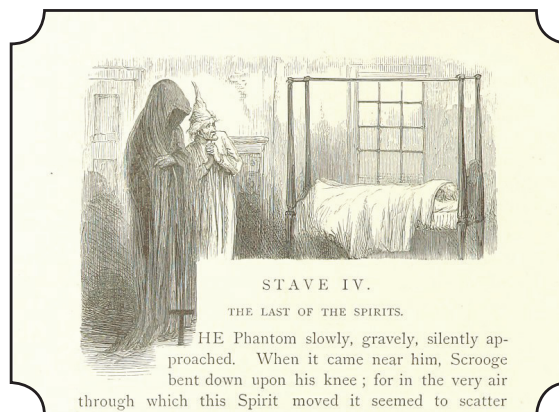


Image from an illustrated 1869 edition of Dickens’s *A Christmas Carol*.

However, it wasn’t too long ago that “bleak December,” as Poe phrases it in “The Raven,” was a traditional time for ghost stories. Charles Dickens cemented this connection with his 1843 *A Christmas Carol*, but the tradition of ghosts and the cold dark of wintertime is actually much older. In Shakespeare’s *A Winter’s Tale*, for example, the character Mamillius tells us that “A sad tale’s best for winter: I have one / Of sprites and goblins.” Even the original Gothic novel, Horace Walpole’s *The Castle of Otranto*, was first published on Christmas Eve in 1764; and likewise, Henry James’s 1898 classic *The Turn of the Screw* is framed as a ghost story told the night before Christmas.

“The Raven” itself is an end-of-the-year tale: “Distinctly

I remember it was in that bleak December,” the narrator recalls, and in that winter half-light of a “midnight dreary,” where “each separate dying ember wrought its ghost upon the floor,” I suspect we as modern readers might be able to find a story for our own times. Truth be told, as 2020 comes to a close, most of us are living in some version of a ghost story, reckoning with the haunting memories of “life as normal” that may never return. The pandemic of the past year has brought each of us almost

unimaginable hardships, and many of us, like Poe’s narrator, have been alone and lonely, forced to contend with grief, reckon with loss, and face difficult questions—about ourselves, our lives and loved ones, even the cultures in which we live. What will come next? Will there be respite? Will we find the “nepenthe” or the “balm of Gilead” that the narrator himself seeks? Will we ever reunite with our loved ones?

Poe’s poem ends with its own haunting finale: “And the raven, never flitting, still is sitting, still is sitting . . .” Even now, 175 years later, despite the narrator’s command to “Take thy beak from out my heart,” Poe’s raven has not moved. Still it sits, and the poem closes without tidy resolution. Such uncertainty is unsettling, for sure, but peering into the darkness, facing the hard things always is. Yet that’s what life is like, isn’t it? Even in the best of times it’s messy, without resolution, ambiguous, impermanent. The magic of the “The Raven,” like so many works of literature, is that it reminds us we’re not alone in our grief, and that in the catharsis of facing it, amid all the darkness, ours is also a world of beauty and love. 🦇

IDAHO HUMANITIES COUNCIL AWARDS \$66,807 IN GRANTS IN OCTOBER

IHC recently awarded \$66,807 in grants to organizations and individuals. Twenty-nine awards include fifteen major grants for public humanities programs, four Research Fellowships, six Opportunity Grants, and four Teacher Incentive Grants. The grants were supported in part by funding from the National Endowment for the Humanities and the Idaho Humanities Council's Endowment for Humanities Education.

MAJOR GRANTS:

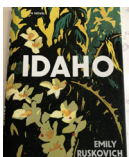


Historic Wallace Chamber of Commerce, Wallace, was awarded \$2,500 for a new map and guide of the Coeur d'Alene Mining District. This project is a collaboration between the Wallace Chamber of Commerce, the Wallace Mining Museum, the Capt. John Mullan Museum, the Kellogg Staff House Museum, the Wallace Mine Heritage Exhibition, and the Historic Wallace Preservation Society. The project director is **David S. Copelan**. PHOTO: Wallace District Mining Museum

Museum of North Idaho, Coeur d'Alene, was awarded \$4,000 for a new podcast with twelve different themes aligned with the heritage associated with each month. The project director is **Jocelyn Whitfield-Babcock**.

Blaine County Historical Museum, Hailey, was awarded \$1,250 for software and hardware upgrades to improve their digital archive. This grant will allow multiple users and enable public access to the digital archive once it is created. The project director is **Rebecca Cox**.

White Spring Ranch Museum/Archive Library, Genesee, was awarded \$2,030 for infrastructure upgrades to assist in original document preservation. The project director is **Diane Conroy**.



Community Library Network, Hayden was awarded \$5,000 for the North Idaho Reads Program in 2021. Funds will help bring Emily Ruskovich to Hayden to discuss her novel, *Idaho*. The project director is **Twylla Rehder**.

City Club of Boise, Boise, was awarded \$2,500 for program support for the 2021 City of Club of Boise: Compelling, Inclusive, Nonpartisan, Civil Conversations. The project director is **Morgan Keating**.

Boise Art Museum, Boise, was awarded \$4,650 for a new exhibit hosted at the Boise Art Museum, titled "The World Stage." This exhibit will feature 90 artworks from 35 artists, with a focus on today's global influencers alongside prominent 20th century artists such as Andy Warhol and Kehinde Wiley, an artist best known for his presidential portrait of Barack Obama which hangs in the National Portrait Gallery. The project director is **Melanie Fales**.

Global Lounge Incorporated, Boise, was awarded \$2,500 for the 2021 World Village Festival. This event focuses on the various cultures that make up the Treasure Valley. The project director is **Dayo Ayodele**.



The Cabin, Boise, was awarded \$3,000 for program support for the 2020-2021 yearly readings and conversations season. This would help bring James McBride, Mary Roach, and Laila Lalami in for the series. The project director is **Kurt Zwolfer**. PHOTO: Laila Lalami

City of McCall, McCall, was awarded \$4,000 for development of a new public humanities project. This project will tie in Idaho History to the public in Downtown McCall through the lens of literature with an accompanied event open to the public. The project director is **Meg Lojek**.

The City Club of Idaho Falls, Idaho Falls, was awarded \$3,500 for program support for the 2021 program year for City Club of Idaho Falls. The project director is **Jerry Scheid**.

Idaho Shakespeare Festival, Boise, was awarded \$4,000 for the Shakespearience program which will take a Shakespeare play into the schools virtually. The 2021 play is a recorded version of *Hamlet*. The program includes study guides for advance student preparation, including historical references and discussion about Shakespeare. The project director is **Christine Zimowsky**.



Idaho Latino Scholarship Foundation, Inc., Boise, was awarded \$2,000 for their annual *Nuestros Corridos* Concert event and associated workshops. The event involves multiple cultural components of Latinx heritage. The project director is **Ana Maria Schachtell**.

Magic Valley Arts Council, Twin Falls, was awarded \$2,000 for program support of PBS's Indie-Lens Film Festival in a COVID-19 era format. The festival will promote community-driven conversation around six documentaries. The project director is **Melissa Crane**.

RESEARCH FELLOWSHIPS:



David Lawrimore, Idaho State University, Pocatello, was awarded \$3,500 for a book-length study of the early American novel's role in class and partisan conflicts of the 1780-1820 early national period. He plans to discuss how many authors' writings advocate for this "Natural Aristocracy."

Justin Stover, Idaho State University, Pocatello, was awarded \$3,500 to build on recent work in environmental destruction and sexual violence during the Irish revolution. His current project will examine personal compensation and property reconstruction efforts after the revolution. Stover will include exploration of bias against Irish women filing claims during this period.



Arunima Datta, Idaho State University, Pocatello, was awarded \$3,500 for research on issues of labor migration from the beginning of the 19th century in Britain, focusing on servants and nannies (ayahs). These ayahs traveled between India and Britain and were often forced to wait and faced destitution in Britain while waiting to return home. Through this exploration, Datta will examine "waiting" as a social experience.

Evan Rodriguez, Idaho State University, Pocatello, was awarded \$3,500 for research on challenging narratives about Plato's rivalry with contemporaries. He suggests a closer look will reveal that the two sides were part of a broader conversation that deepened each respective approach.

OPPORTUNITY GRANTS:

College of Southern Idaho, Twin Falls, was awarded \$1,000 for a 2-night, 3-day humanities-centered event will be held June 9-11, 2021,

in McCall, Idaho, at MOSS (the University of Idaho's McCall Outdoor Science School) and will enable participants to share research, writing, teaching ideas, and future plans in a spirit of inquiry and collaboration. The project director is **Jan Simpkin**.



College of Southern Idaho, Twin Falls, was awarded \$1,000 for Dr. Martin Nekola to visit CSI to discuss Czech history within the US and Idaho. There will be both academic and public events associated with Nekola's visit. The project director is **Jim Gentry**.
PHOTO: Dr. Martin Nekola

Liberating Spirit Metropolitan Community Church, Boise, was awarded \$1,000 to support the production of a documentary focusing on the Boise 7, a group of women fired in 1977 for alleged Lesbianism. The producers plan on premiering the film in Boise and hope to enter it in major U.S. film festivals and beyond. The project director is **Andrea Scott**.

Barnard Stockbridge Museum, Wallace, was awarded \$1,000 to help produce a museum brochure for the Barnard Stockbridge Museum. The project director is **Tammy Copelan**.

Boise State University, Boise, was awarded \$1,000 to support a diverse public lecture series complimenting a new course (Language, Race, and Ethnicity) for the Spring of 2021 term at BSU. The project director is **Chris VanderStouwe**.

Community Library Network, Post Falls, was awarded \$1,000 to create and preserve local history in a digital archive. The Rathdrum and Post Falls historical societies agreed to partner with the Community Library Network on the project and will assist in taking items from their respective collections and digitizing them so they are fully searchable and accessible on a web-based platform. The project director is **Nathan A. Hansen**.

TEACHER INCENTIVE GRANTS

Garden City Library Foundation, Garden City, was awarded \$1,000 to purchase new books for the Bells for Books bookmobile program. The program serves a high number of non-English speaking children and bilingual books are included on the bus. The project director is **Suzy Cavanagh**.

Pend Oreille Arts Council, Sandpoint, was awarded \$977 to bring in *Living Voices: "Within Silence."* The story provides students with access to the Japanese American Internment period in U.S. history, and to the other themes of justice, equality, freedom, and the U.S. immigrant experience. The performance will be followed by an in-depth discussion with students about these themes. The project director is **Tone Lund**.

Children's Museum of Idaho, Inc., Meridian, was awarded \$900 to support four camps to children ages 4-6 and their parents. Literature, art, music, history and language are all included in the camps. The project director is **Erin Brown**.



Holy Spirit Catholic School, Pocatello, was awarded \$1,000 for a social justice book club for teachers. This book club will read and discuss multiple themes and books throughout first half of 2021. Discussions and books will be used to teach themes of social justice to the students as well. The project director is **Margie Gabiola**. PHOTO: Margie Gabiola

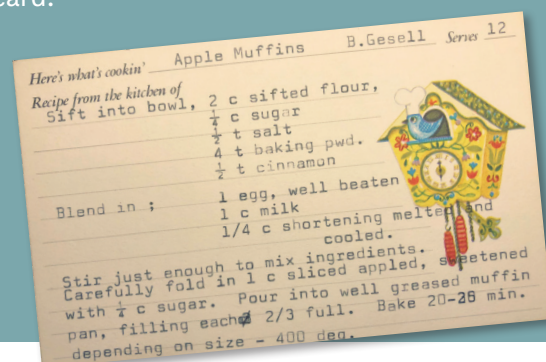


What is your family's legendary recipe? We'd like to know!

When a family recipe is passed down from one generation to another, it can become so much more than an entrée. Beyond a list of ingredients and cooking methods, it can tell a story and evoke the feeling of home, family, and history. Where did the recipe come from? Who do you remember making this recipe for you? Who taught you to make it? When and where did you typically eat this food growing up? Was this a special occasion food, or an everyday food? Why is this food special or meaningful for you?

A lot of us are cooking from home these days. We'd like to know if you are using those classic recipes. We want to hear from you about your favorite recipes, what you love about them, what the smell of the ingredients evoke, and especially what the history is or what the recipe means to you.

Please send your recipes and the stories behind them to Debra Schlechte, IHC Office Manager, at debra@idahohumanities.org and we will share them on our website. We would love to see photos of the finished dish, the cooking process, and even the original recipe card!



IHC PROVIDED CARES FUNDS TO IDAHO CULTURAL ORGANIZATIONS

Idaho Humanities Council received funding from the National Endowment for the Humanities as part of the Coronavirus Aid, Relief, and Economic Security Act (CARES Act). The funding was for grants to eligible Idaho humanities organizations. These funds were used for the organization's general operating support, public humanities programming, and for the development of specific humanities programming in response to the COVID-19 pandemic. IHC provided \$386,107 to 80 different Idaho organizations.

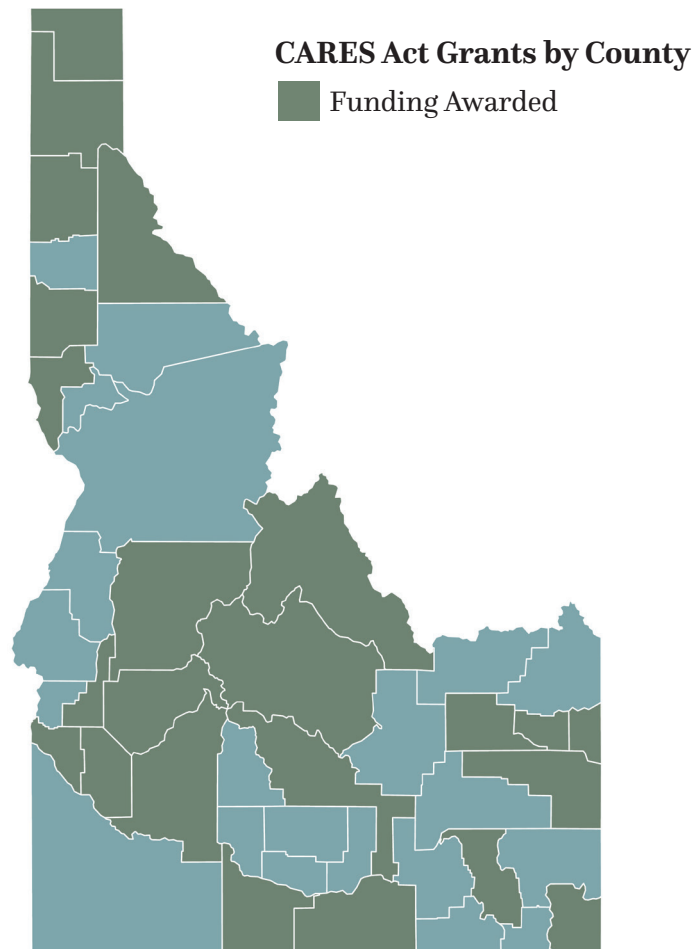
CARES Act Grant Recipients:

- Appaloosa Museum & Heritage Center Foundation, Inc., Moscow: \$5,000
- Bannock County Historical Museum, Pocatello: \$2,500
- Barnard Stockbridge Museum Wallace Extension, Wallace: \$2,500
- Basque Museum & Cultural Center, Boise: \$7,500
- Bear Lake County Library, Montpelier: \$5,000
- Boise Art Museum, Boise: \$20,000
- Boise Contemporary Theater, Boise: \$5,000
- Boise Rock School, Boise: \$2,500
- Boundary County Historical Society, Bonners Ferry: \$5,000
- Burley Public Library, Burley: \$5,000
- Caldwell Fine Arts, Caldwell: \$4,500
- Cascade Public Library, Cascade: \$820
- Cascade School District #422, Cascade: \$850
- Children's Museum of Idaho, Inc., Meridian: \$3,000
- City Club of Boise, Boise: \$7,500
- City of Rexburg, Rexburg: \$7,750
- Coeur d'Alene Public Library Foundation, Coeur d'Alene: \$5,000
- Death Rattle Writer's Fest, Nampa: \$2,460
- Eli M Oboler Library at Idaho State University, Pocatello: \$3,786
- Emmett Public Library, Emmett: \$5,000
- Foundation for Idaho History on behalf of the Idaho State Historical Society, Boise: \$10,000
- Global Lounge Incorporated, Boise: \$2,500
- Hailey Public Library, Hailey: \$7,446
- Heart of the Arts, Inc., Moscow: \$2,250
- Hemingway Literary Center's Literature for Lunch, Boise: \$2,500
- Hipeexnu Kii U Nuun Wisiix. Inc., Lapwai: \$2,500
- Hispanic Cultural Center of Idaho, Nampa: \$5,000
- Horizons Lifestyle and Education Team (dba Cascade Cultural Arts Center), Cascade: \$1,500
- Human Rights Education Institute, Coeur d'Alene: \$5,000
- Idaho City Historical Foundation, Idaho City: \$5,000
- Idaho Falls Arts Council, Inc., Idaho Falls: \$2,500
- Idaho Museum of Natural History, Pocatello: \$5,000
- Idaho Shakespeare Festival, Boise: \$5,000
- Idaho State University College of Arts and Letters, Pocatello: \$7,500
- Jefferson County Historical Society and Philo T. Farnsworth TV & Pioneer Museum, Rigby: \$2,500
- Kenworthy Performing Arts Centre Inc., Moscow: \$2,500
- Lapwai School District #341, Lapwai: \$4,500
- Latah County Historical Society, Moscow: \$3,500
- Learning Lab, Inc., Garden City: \$2,500
- Lemhi County Historical Society, Inc., Salmon: \$2,500
- Long Valley Preservation Society, Donnelly: \$2,500
- Magic Valley Arts Council, Twin Falls: \$1,500
- McCall Arts and Humanities Council, McCall: \$2,500
- McCall Public Library - City of McCall, McCall: \$4,885
- Middleton Public Library, Middleton: \$5,000
- Mladi Behar the Bosnian and Herzegovinian Cultural Center of Idaho, Meridian: \$2,500
- Mountain Home Historical Society, Mountain Home: \$2,500
- Mud Lake Historical Society and Museum, Terreton: \$2,500
- Museum of Idaho, Idaho Falls: \$20,000
- Museum of North Idaho, Coeur d'Alene: \$5,000
- Music Conservatory of Sandpoint, Sandpoint: \$2,500
- NP Depot Foundation, Inc., Wallace: \$5,000
- Oregon Trail Center Inc., Montpelier: \$5,000
- Panida Theater, Sandpoint: \$2,500
- Pend Oreille Arts Council, Sandpoint: \$1,500
- Post Falls Historical Society, Inc., Post Falls: \$1,500
- Preservation Idaho (Idaho Historic Preservation Council), Boise: \$7,500
- Rathdrum Westwood Historical Society, Rathdrum: \$2,500
- Regents of the University of Idaho, Moscow: \$8,000
- Sacajawea Interpretive, Cultural, and Educational Center, Salmon: \$5,000
- Salmon Arts Council, Salmon: \$2,500
- Sawtooth Interpretive & Historical Association, Salmon: \$5,000
- Sixth Street Melodrama Inc., Wallace: \$2,500
- Sugar Salem School District, Sugar City: \$4,000
- Sun Valley Museum of Art, Ketchum: \$10,000
- Tetonia Library, Tetonia: \$2,500
- The Alturas Institute, Idaho Falls: \$8,360
- The Art Museum of Eastern Idaho, Idaho Falls: \$5,000
- The Cabin, Boise: \$12,000
- The Community Library, Ketchum: \$17,500
- The Frank Church Institute, Boise: \$2,500
- The Idaho Mythweaver, Sandpoint: \$2,500
- The Post Falls Historical Society, Inc., Post Falls: \$1,500
- Trailing of the Sheep Cultural Heritage Center, Inc., Hailey: \$3,000
- Treafort Community Fund, Boise: \$2,500
- TRIO Rising Scholars Peer Mentor Program at Boise State University, Boise: \$2,500
- Valley of the Tetons Library, Victor: \$7,500
- Wallace District Mining Museum, Inc., Wallace: \$2,500
- Warhawk Air Museum, Nampa: \$7,500
- Wassmuth Center for Human Rights, Boise: \$12,500



NATIONAL
ENDOWMENT
FOR THE
HUMANITIES

Funding for these grants has been provided by the National Endowment for the Humanities (NEH) as part of the Coronavirus Aid, Relief and Economic Security (CARES) Act economic stabilization plan.



Quotes from CARES Act Grant Recipients:

“Thank you to the IHC. We are SO grateful. These grants have made such a difference for us this year. It’s been the only significant source of support we have been able to find.”

- **Paula Benson, Preservation Idaho, Boise**

“The generous grant is an incredible source in seeing our educational mission through under these tremendously challenging conditions that, in turn, will serve to strengthen our capabilities in serving our Gem State altogether.”

- **Barry Bilderback, Lionel Hampton School of Music, University of Idaho, Moscow**



“This grant is so needed for us to continue our work on preserving our historic buildings during this crazy time. The Idaho Humanities Council has been a key partner through the years as we work to save our community’s history and tell its story. Once again you are there for us.”

- **Beth Wilson, Idaho City Historical Foundation, Idaho City**

“This grant is indispensable to the work of Alturas in advancing American Democracy through promotion of the Constitution, civic education, equal protection and gender equality, all areas of central interest and importance to the humanities.”

- **Dave Adler, Alturas Institute, Idaho Falls**



TEACHERS! SAVE THE DATE: JULY 19-24, 2021 SUMMER TEACHER INSTITUTE



Image courtesy of The Library of Congress

Get Up, Stand Up: Resistance Through Popular Music and Poetry

The Idaho Humanities Council's 2021 weeklong summer teacher institute, titled "Get Up, Stand Up: Resistance Through Popular Music and Poetry," will be held July 19-24, 2021 (Monday through Saturday), on the campus of the College of Idaho in Caldwell.

During this extraordinary time in U.S. history, institute participants will examine protest poetry and music as scholars focus on an exploration of historical and contemporary protest expressions around the country. Selected teachers will join in lectures and discussions, watch films, attend workshops, and collaborate with one another and the leading scholars to immerse themselves for the week. They will return to their classrooms armed with resources and renewed motivation to incorporate the topic into their curriculum. Evening presentations on the topic will be scheduled during the week and will be free and open to the public.

Scholar presenters include poet Major Jackson, Margaret Johnson, Idaho State University, Carolyn González, California State University, Monterey Bay, Jan Johnson, University of Idaho, and Bob Santelli, Director, Grammy Museum. More information, including application details, will be available late January 2021 at www.idahohumanities.org.

THREE NEW MEMBERS JOIN IDAHO HUMANITIES COUNCIL BOARD

The IHC board of directors elected three new members to its 19-member board at their fall meeting in Boise. The new members will serve three-year terms and attend their first meeting in February 2021.



STEPHAN FLORES

Stephan Flores, Moscow, is Associate Professor of English, Emeritus, at the University of Idaho. He holds a Ph.D. in English Language and Literature from the University of Michigan, Ann Arbor. He is a member of the Advisory Board for artAbility, a student-led project supported by the University of Idaho's Center on Disabilities and Human Development in collaboration with the Idaho Self-Advocate Leadership Network, Moscow Chapter. He is the recipient of two Alumni Awards for Faculty Excellence and an ASUI Outstanding Faculty Award.



DULCE KERSTING-LARK

Dulce Kersting-Lark, Moscow, is Executive Director of the Latah County Historical Society. She holds an M.A. in Public History from Washington State University and served as the project manager and primary author of *Legendary Locals of Moscow* (Arcadia Publishing, 2015). She is a past President of the Idaho Association of Museums. Her personal research interests focus on U.S. environmental history and the cultural history of the American West, including the experiences of open range cowboys.



MATTHEW LEVAY

Matthew Levay, Pocatello, is Associate Professor of English and Director of Graduate Studies in English at Idaho State University. He also serves as an Instructor at Harvard Summer School. He holds a Ph.D. in English from the University of Washington and is the author of *Violent Minds: Modernism and the Criminal* (Cambridge: Cambridge University Press, 2019). He currently teaches twentieth-century literature and popular culture and serves as the Director of the only English Ph.D. program in the state.

The IHC board meets three times a year to review council-conducted humanities projects and programs. They also award grants to organizations throughout Idaho to promote greater public awareness, appreciation, and understanding of literature, history, cultural anthropology, law, and other humanities disciplines.

The IHC board is comprised of academic, public, and at-large members representing all regions of the state (N, SW, and SE). Four members are appointed by the governor. Terms are three years, renewable once. Several members rotate off the board each fall as terms expire and new members are elected.

IDAHO BLACK HISTORY MUSEUM RECEIVES STATE'S HIGHEST HONOR FOR MUSEUMS, HISTORICAL SOCIETIES, & INTERPRETIVE ORGANIZATIONS

The Idaho Black History Museum in Boise received the Sister Alfreda Elsensohn Award for its outstanding work as an Idaho museum. Given annually by the Idaho Humanities Council and Idaho State Historical Society, the Sister Alfreda recognition includes a \$10,000 award to be used by the awarded museum, historical society, or interpretive organization to continue its educational efforts.

The Award is named for Sister Alfreda Elsensohn, who founded the Historical Museum at St. Gertrude in Cottonwood in the 1930s. Sister Alfreda, one of Idaho's outstanding historians, sought to collect, preserve, and interpret artifacts from Idaho County and the surrounding area to better educate the public. "A museum is a bridge which links the present with the past," she said. It is her vision of Idaho museums as exciting, interactive, and educational institutions that the Award seeks to recognize by honoring one outstanding Idaho museum each year.

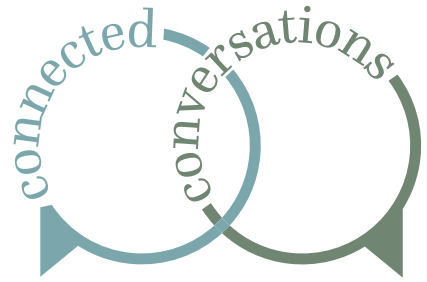


"The Idaho State Historical Society (ISHS) engages communities by building upon shared experiences to inspire further action in preserving and sharing Idaho's history," noted Janet Gallimore, Executive Director. "To help meet that goal, the ISHS and IHC recognizes organizations throughout the state that are thoughtfully and conscientiously working on sharing their history. The Idaho Black History Museum is well deserving of this award. The Museum is being recognized for their truly exceptional work in building bridges between cultures and exploring issues that affect Americans of all cultures and ethnicity."

"The IHC encourages public awareness and understanding of history and other humanities disciplines," noted David Pettyjohn, Executive Director. "The Idaho Black History Museum is being acknowledged for their exceptional exhibits, educational programs, and community outreach. We are honored to acknowledge them with the Sister Alfreda award."

While IHC and ISHS collaborate on many projects, this is their only joint award. Prior awards include the Bonner County Historical Museum in Sandpoint (2008), the South Bannock County Historical Center in Lava Hot Springs (2009), the Historical Museum at St. Gertrude in Cottonwood (2010), the Lemhi County Historical Society in Salmon (2011), the Basque Museum and Cultural Center in Boise (2012), the Wallace District Mining Museum in Wallace (2013), the Sawtooth Interpretive and Historical Association in Stanley (2014), the Owyhee County Historical Society and Museum in Murphy (2017), the Lost River Museum in Mackay (2018) and the White Spring Ranch Museum/Archive Library in Genesee (2019).

CONNECT WITH THE HUMANITIES AT HOME



Since June 2020 the IHC has been facilitating a virtual conversation program on Tuesday evenings, titled **Connected Conversations**, to help bring the humanities to your home. These conversations with diverse speakers last about an hour, opening with a presentation on a humanities topic, followed by Q and A from attendees. Topics have varied from American wildland fire history to women in art during the Renaissance and Reformation to Idaho novelist Vardis Fisher. We have also held conversations about more timely topics such as news literacy and the Black Experience in Idaho.

The 2020 conversations were recorded and can be found on our website, under the **Connected Conversations** Program page. Our conversations will resume mid-January and run every other week with engaging new topics.

If you would like to receive updates on these conversations, including dates and topics, please reach out to Doug Exton at doug@idahohumanities.org.

Remember to send back that envelope ...

When you opened this issue of *Idaho Humanities* you saw the donation envelope – please don't throw it away. Show your support for the work of the Idaho Humanities Council today by sending it back with your tax-deductible gift enclosed. The IHC is dependent on donations from our readers, program attendees, civic leaders, community activists, and others who believe that lifelong learning in the humanities helps build a more literate, empathetic, and intellectually inquisitive Idaho citizenry.

The IHC will put your gift to good use funding innovative programming, sparking thought provoking conversations, seeking out eye-opening cultural experiences, and generating new ideas to bring people together around the state.

Return your envelope or make your donation securely online at www.idahohumanities.org, and help IHC promote the humanities in your community today!



IDAHO HUMANITIES COUNCIL DONORS - THANK YOU!

Many donors make multiple gifts throughout the year. Donors are listed at the level of their cumulative giving for the following term – gifts received between January 14, 2020 and January 14, 2021. These donations support IHC statewide humanities programming.

POET (\$100,000)

This gift was made by the family of Robert & Klara Hansberger to commemorate their interest in and support of the Idaho Humanities Council

SCHOLAR (\$2,500 +)

Klara Hansberger

HISTORIAN (\$1,000 to \$2,499)

Anonymous
Rick and Rosemary Ardinger
AJ and Susie Balukoff
Nick and Shannon Crawford
Chris Davidson and Sharon Christoph
Tom and Diane Dickinson
Jenny Emery Davidson and Mark Davidson
Don and Iris Hendrickson
Margaret Johnson
Gregory Kaslo and Kay Hardy
Jon and Nikole King
Morris and Marla Krigbaum
Carolyn M. Lanning
Sidney and Kathy Smith
Garry Wenske and Yvonne McCoy

PHILOSOPHER (\$500 to \$999)

Jane Ahrens
Anonymous (2)
William Appleton
Eve and Tom Chandler
Melissa Lloyd Dodworth
Gary Eller and Teri Devine
Ford and Jean Elsaesser
Murray and Nancy Feldman
Art and Nancy Flagan
Robert Freedman and Anne Cirillo
Bill Manny and Jennifer Matheson
Betsy and John McTear
JoAnn and K.V. Nelson
Dick and Susan Parrish
David Pettyjohn and Geoffrey Parks
Ron Pisaneschi and Virginia Bennett
Park and Sharon Price
Elizabeth Pursley
Jeffrey L. and Jo Anne Smith
Jane and Craig Spencer
Jennifer Stevens
Nick and Carole Stokes
Susan Swetnam
Denise Thomson
Betty Weston

ARCHAEOLOGIST (\$250 to \$499)

Art and Michelle Beale
Anonymous (2)
Warren and Natalie Bergholz
John and Alex Bieter
Judy Austin
Bob and Elaine Carpenter
Virginia DeLong
Tom and Linda Dixon
Ted and Darlene Dyer
Michael Faison and Gisela Zechmeister
Steven Fields
Allan and Fran Frost
Jacqueline Groves
Chuck Guilford and Pam Peterson

Kathleen Hardcastle
Mary Lynn Hartwell
Anne Marie and Harold Jones
Arthur and Annelies Kull
Patti Lachiondo
Ray and Jane Morgan
Christina Olson
D. Nels and Joyce Reese
Sylvia and Jim Robison
Joe and Deborah Stegner
Greg and Linda Teske
Tom and Sue Thilo
Harry and Barb Tumanjan
Tim Weill
Lyle and Kathy Wendling
Julie Weston through the Wood River
Women's Foundation Member's
Fund in the Idaho Community
Foundation
Judy Wong through the Idaho Women's
Charitable Foundation
Tom Riggs and Georgia York
James and Karen Young
Patricia Young
Stephanie Youngerman and Robert
Jahn

LINGUIST (\$100 to \$249)

Kathy Aiken and Joe Schwartz
Jeri St Clair and Robert Allen
Bob and Denise Allred
Amazon Smile
Anonymous (4)
Tamara Ansotegui
Scott Arnold and Maura Goddard
Bruce Ballenger and Karen Kelley
Warren and Kristen Barrash
Thomas and Marilyn Beck
Nancy Benson
Pamela Bernard
Jean Betebenner
Kenton Bird and Gerri Sayler
Bruce and Susan Bistline
Bert Bowler and Susan Whaley
Lisa Brady
Chris and Lanie Bragg
Don and Karen Burnett
Amy Canfield and Joel Mills
Ann Carlson
Steven Carr
Carol Casler
Claire and Lennard Chin
Gail and Chad Chumbley
Trent and Rebecca Clark
Pete and Audrey Cole
Linda Cook
Linda Copple Trout
Gail Corlett-Trueba
Shirley Crowe
Nancy Dafeo
Kathy Deinhardt Hill
Tony Edmondson and John Murray
Sandy and Jeanne Emerson
Mary F. Emery
Dan English
Dick and Mary Lou Ennis
Maria and Don Essig
Karen Estes
Shirley Ewing
Lauren Fins
Stephan Flores
Henriette Folkner
Jeff and Evin Fox
Rodney Frey and Kristine Roby
Wayne and Margaret Fuller
Janet Gallimore and Bill Barron
Sheila Gary
Forrest Geerken
Susan and Paul Gibson
Kathy Giesa Montgomery

David Giles
Jerry Glenn
Catherine Gray
Mary dee Gutierrez
Dean and Cindy Haagenson
Helen Harrington
Ron and Linda Hatzenbuehler
Anne and Alan Hausrath
Michael and Irene Healy
Tom and Roberta Heinrich
Alice Hennessey
Bob and Lois Hibbs
Cameron and Marilyn Hinman
Butch Hjelm
Mark and Lynn Hofflund
Jennifer Holley
Sharon Hubler
Jim and Lorna Irwin
Cynthia Carr Jenkins
Elwyn and Dixie Johnson
Jan Johnson
John and Betty Johnson
Kyle Johnson
Richard Johnson and Mary Callan
John and Diane Peavey
Steven and Linda Kahn
Chris and Marie Kantarian
Susan Kelley-Harbke
Virginia Kelly
Joanne Klein
Richard Kohles
Martin Kokol
Peter Kozisek and Julia Robinson
Allyn McCain Krueger
Mark and Susie Kubiak
Skip Kuck
Meggan Laxalt and Dennis Mackey
Gail LeBow
Larry and Lucy Lepinski
John and Nancy Lindgren
Kristina Lysne
Robert and April MacLeod
Jim and Sharon Manning
Joan and Frank Mattern
John Matthew and Judy McKay
Laurie and Lon McCurdy
Kjel and Shelley McEuen-Howard
Knox and Sue McMillan
Ken and Amy Mecham
Steve and Judy Meyer
Dave and Sheila Mills
Rebecca Mills and Jeff Kuhns
James Wolf and Dinu Mistry Wolf
Don Mitchell
Louisa Moats
Connie and Terry Montanye
Clay and Barbara Morgan
Caroline Morris and David Monsees
Charles and Janet Mosier
Marty and Barbara Mueller
Bill and Sue Myers
Ralph and Judith Riba Nelson
John R and Katherine J Nice
Charlie and Susan Nipp
Beret Norman and Seth Thomas
Susan Norton
Ashely and Aaron Notestine
June Oler
John Ottenhoff
Judi and Bruce Owens
Arlene Oyer
Tom and Molly Page
Andrea and Joseph Partington
Keith Petersen and Mary Reed
Richard Peterson
Sara and Cameron Phillips
Doug Powell
Picabo Livestock
Tim and Wanda Quinn
Chuck Randolph

Charles and Mary Reed
Peter and Marjorie Reedy
Linda and Dan Rickard
Chris and Petra Riggs
Ed and Sheila Robertson
Ken and Betty Rodgers
Susan and Ron Rope
Gary and Jo Ann Rose
Peggy Ann Rupp
Tom and Pam Rybus
Donnel Schmidt
Mary and Jim Schmidt
Robert and Carol Schreiber
Judge John R. and Sher R. Sellman
Michael and Deborah Sexton
Gary and Dorothy Shue
Elizabeth Sims
Rick and Carole Skinner
Wally Smith and Mary Clagett Smith
Dorothy Ann Snowball
Susan Spafford
Norman C. Steadman
Stephan, Kvanvig, Stone & Trainor
Michel and Becky Swartz
Fay and Wayne Sweney
Kathleen Taylor
Wayne and Peggy Thiessen
Michael and Sue Tomlin
Ed and Judy Torgerson
Jeff and Karan Tucker
John and Jeanette Ullery
Shirley Van Zandt
Alan and Sheryl Vaterlaus
Anne Voillequé and Louise Nelson
Thomas and Jeanette Von Alten
Cindy and Mark Wang
Fritz and Janet Ward
Henry Whiting
Ronald and Connie Whitney
Effie Wildman
Philip and Rebecca Winston
Dick and Gerry Wisdom
Sheila and Robert Wood
Matt and Debbie Woodard
Jim and Cyndie Woods
Teresa Yata

ARCHIVIST (\$50 to \$99)

Jan Alden
Robert Ancker and Rebecca White
Anonymous (3)
Toni Ansotegui
Hamlat and Anthes Family
Margaret Scott Arnhart
Gail Baccheschi
Fran Bahr
Dennis and Lynn Baird
David Barber
Janice Batt
Chris and Sue Baughn
Laureen and Larry Belmont
Frederick Belzer and Theresa Kaufmann
Gaymon and Evelyn Bennett
Marilyn Bischoff
Christine Bishop
Marsha and Steve Bjornn
Catherine Black
Glida and Glenn Bothwell
Carolyn Bowler
Bruce Bradberry and Susan Mecum
Maura Brantley
Mike Burkett
Rebecca Casper
Philip and Phyllis Conran
Lyn Creswell
Pamela Danielson
Nancy DiFelici
Julia DiGrazia
Dale and Dennis Drew

Carolyn and Charles Eiriksson
 Ethel Farnsworth
 Jim Francis and Karen Leibert
 Jim and Barbara Gentry
 Rod and Julie Gramer
 Cheryl Gratton
 Dean Hagerman
 Craig Harline
 Larry and Barbara Harrison
 Terry and Lyn Haun
 Nina Hawkins
 Teena Hill
 Tom Bacon and Judith Horton
 Bill and Cheryl Johnson
 Bonnie Krafchuk
 John and Carol Cronin Kriz
 Kroger
 Erika Kuhlman and Kevin Marsh
 Brigid Lawrence
 Melinda Lindsey
 Grace and Clark Lusk
 Randy and Elizabeth Lyons
 Jody Mabe
 Paula and Gene Marano
 Steve and Debi Maughan
 Alberta Mayo
 Laura and Kevin McCarthy
 Mary G. McGown
 Jason McGrath
 Tom Michael and Katherine
 Shaughnessy
 Patty Miller
 Susanne Miller
 Gayle L. Moore
 George and Sharon Moses
 Dave and Diane Myklegard

Network for Good
 Birgid Niedenzu
 NPR Depot Museum
 Vera Noyce
 Rich and Sandy Ostrogorsky
 Rockford W. Owens
 Del Parkinson
 Donna and Lew Pence
 Ormond and Kathleen Rankin
 Idaho Accounting Services, LLC
 Mike and Sharon Ripley
 Bruce Robbins and Maggie Chase
 Shauna and Zeke Robinson
 Ilene Rounsefell
 Joe and Laurie Ryan
 Sue Schaper
 Jerry and Ann Shively
 Betty and Steve Slifer
 Robert Sobba
 Barbara Spafford
 Kirk and Pam Starry
 Kay and Brent Stauff
 Wendy and Jack Stevens
 Kathleen Sutherland and Philippe
 Masser
 John Thomsen
 Lin Tull Cannell
 Robert Vestal and Jyl Hoyt
 Sue and Bruce Vogelsinger
 Mary Ellen and Stan Voshell
 Susan and Deck Waters
 Linda Werner
 Janet Wood
 Kathy Yamamoto
 Nadine York

WRITER (Up to \$49)
 Lori Andre
 Anonymous (3)
 Kathryn Arneson
 Kirk Baker
 Donna and Roger Boe
 Nancy Brown
 Elaine and Danny Bryant
 Max and Darlene Burke
 Robert and Eleanor Carriker
 Evelyn Cates
 Jean Chantrill
 Dax Chizum
 Deborah Cordes
 Ann and Joe Delmastro
 Mary DeWalt
 Doug Exton
 Judith Gaarder
 Mary Gehrke
 Todd and Lynn Giesler
 Elaine and Charles Gill
 Patricia Gunderson
 Hagerman Valley Historical Society
 JoAnn Harvey
 HannaLore Hein
 JoAnn Hertz
 Nikki Hyer
 Joe and Lorie Icenhower
 Dick Jensen
 Jamie Keller-Mann
 Jamie Kelley
 Dulce and Tonda Kersting-Lark
 Grove and Maggie Koger
 Carly Latimore
 Annamaria Lavieri
 Joni Lueck

Judith Marineau
 Ron and Cay Marquart
 Len and Daralyn Mattei
 Kendal and Tina McDevitt
 Gene McVey
 Jan Moseley
 Clark and Kathryn Muscat
 Sarah Nelson
 Dayle Ohlau
 Barbara Olic-Hamilton
 Virginia Overland
 Suzanne Radeke
 Nancy and Tom Renk
 Maria Salazar
 Margaret Schiff
 Debra and Shain Schlechte
 Carolyn Sherman
 Richard and Delores Smith
 Gavin Sorensen
 William and Myrna Speirs
 Fran Sprague
 Denney Twitchell
 Sue Uranga
 James and Carrie Warr
 Carolyn White

DONORS WHO GIVE MONTHLY

Tamara Ansotegui
Rick and Rosemary Ardinger
Tom Bacon and Judith Horton
Gail and Chad Chumbley
David Pettyjohn and Geoffrey Parks
Ron Pisaneschi and Virginia Bennett
Ronald and Connie Whitney

IN MEMORIAM

In memory of Glenn Balch

Betty Weston

In memory of Lois and Leon Whitmire

Kathy Aiken

Amy Canfield and Joel Mills

In memory of Priscilla Bendemeer

Martin and Barbara Mueller

In memory of Alice Dieter

Kay Hardy

In memory of Franklin Specht

Debi and Steve Maughan

In memory of John Freemuth

Rick and Rosemary Ardinger

Jennifer Holley

In memory of Carol Brassey

Jennifer Holley

In memory of Margo Aragon Herrington

Jennifer Holley

Rick and Rosemary Ardinger

In memory of Dee Gore

Richard Peterson

In memory of David Lachiondo

John and Alex Bieter

Melissa Dodworth

Jody Mabe

Sue Schaper

Meggan Laxalt and Dennis Mackey

Cheryl Gratton

Rick and Rosemary Ardinger

Jennifer Holley

In memory of Catherine Wood

Janet Wood

In memory of Ben Dicus

Melissa Dodworth

In memory of Margaret and Bill Giesa

Kathy Giesa Montgomery

In memory of Bill Studebaker

Rick and Rosemary Ardinger

Bob and Denise Allred

Jim and Cyndie Woods

In memory of Wayne Phillips

Terry and Lyn Haun

In memory of Judy Stamey

Suzanne Radeke

In memory of Loretta Reed

Joe and Lorie Icenhower

In memory of Ford Swetnam

Susan Swetnam

In memory of Lee and Addie Taylor

Kathleen Taylor

In memory of Harold and Bertha Gesell

Jennifer Holley

In memory of Robert Sims

Rick and Rosemary Ardinger

Ron and Linda Hatzenbuehler

In memory of Vickie J. Simmons

Melinda Lindsey

In memory of Arthur Hart

Rick and Rosemary Ardinger

Kathy Aiken

Margaret Schiff

Kathy Deinhardt Hill

In memory of Glenda Annette Robertson

Carolyn Sherman

In memory of Jean Kohles

Richard Kohles

In memory of Ellie Schroeder

Jeri St. Clair and Robert Allen

In memory of Richard Schultz

Tom and Pam Rybus

In memory of Rob Roy Spafford

Susan Spafford

In memory of Fay Pettyjohn

Jane and Craig Spencer

In memory of Vivian K. Yamamoto

Kathy Yamamoto

In memory of Errol Jones

Joanne Klein

In memory of William H. Hielscher

Kirk Baker

In memory of Jack and Phyllis Ward

Jennifer Holley

In memory of Ben Dicus

Rick and Rosemary Ardinger

IN HONOR

In honor of Patricia Crandall

Randy and Patricia Lyons

In honor of Jenny Emery Davidson

Danny and Elaine Bryant

Michael and Irene Healy

Margaret Scott Arnhart

In honor of Judy Austin

Don Bott

Patricia Young

In honor of Mary Lou Reed

Kathy Giesa Montgomery

In honor of Linda Strohmeier

John Thomsen

In honor of Cherie Buckner-Webb

Garry Wenske and Yvonne McCoy

In honor of Rick Ardinger

Patricia Young

In honor of Rick and Rosemary Ardinger

Gene McVey

Jennifer Holley

In honor of Margaret Johnson

JoAnn Hertz

In honor of Garth Cates

Evelyn Cates

In honor of Katherine Aiken

Kenton Bird and Gerri Saylor

In honor of Keith Petersen

Jerry Glenn

Has your information changed?

Time for a change? Please let us know by checking the appropriate box below and returning with your label:

- ☐ Name misspelled ☐ Contact person changed
☐ Wrong address ☐ Received more than one
☐ Remove from mailing list

what are you reading?

In each issue of *Idaho Humanities*, a couple of readers tell us what they've been reading and what they recommend.



Reader: Alice Hennessey

Occupation: Retired Boise Cascade executive, subsequently CEO of the Idaho Community Foundation, Boise

Book: *The British Are Coming: The War for America, Lexington to Princeton, 1775-1777* by Rick Atkinson

It's the week after the attack on the U.S. Capitol. The country is bitterly divided, the virus continues to rage, and life seems chaotic. In this atmosphere, I feel fortunate that my current book of choice has been Rick Atkinson's masterful description of the first two years of the American Revolution. It has given me perspective. We know how bad things were during the Civil War—but I can't imagine a more difficult period than the years when thirteen disparate colonies were struggling to become a nation. Families and neighbors were divided in their loyalties, towns were burned, landscapes ravaged, Loyalists miserably treated, conspiracies rampant. It was a fearsome time.

Atkinson's research for this book was exhaustive. In addition to all the details of campaigns, battles, and political infighting, he provides the reader with appreciation for the vital role of logistics in a war. The efforts to feed, clothe, and house the troops on both sides of the war, while also procuring the needed armaments and munitions, were monumental. Atkinson breaks his story into relatively short digestible bites, provides wonderful maps, and much human interest material.

If the reader has any interest in history, I heartily recommend this book. As for me—I can't wait for Volume II of what is intended as a trilogy.



Reader: Jeanne Anderson

Occupation: PR Consultant to Teton School District 401 and former owner of Dark Horse Books, Driggs

Book: *A Crack in the Edge of the World; America and the Great California Earthquake of 1906* by Simon Winchester

After reading a book recalling the San Francisco Earthquake moment-by-moment, I wanted to know more, and selected this one as a follow-up. Simon Winchester is certainly a noteworthy author (I also highly recommend "The Professor and the Madman.") His curiosity about all things – not just *what happened* in the San Francisco earthquake but *why* and both scientific and cultural repercussions – is on full display. He explores the geology of the complicated 750-mile-long San Andreas Fault in a vibrant, easy-to-understand way.

Winchester takes us along on road trips across America to better grasp the power of the North American Plate; along the way, he delves into architecture, urban design, turn-of-the-century Americana, corruption, seismography, and so much more that make the 1906 incident and the broader history of San Francisco come to life. A good book like this one feeds interest in so many other subjects.

Winchester looks at the big picture and ties everything together. How we reacted to this natural calamity history mapped the anatomy and pathology of the culture of that day. In our current social upheavals, there are lessons we can gain by examining them further. Isn't that what the humanities is all about?