

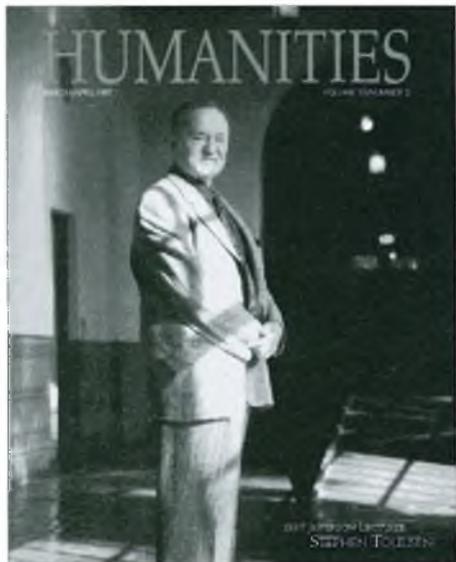
HUMANITIES

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1997 JEFFERSON LECTURER
STEPHEN TOULMIN



Stephen Toulmin, 1997 Jefferson Lecturer in the Humanities.

Humanities

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EDITOR'S NOTE

THE JEFFERSON LECTURER

Physicist . . . philosopher . . . historian of science . . . ethical theorist . . .

There have been a number of Stephen Toulmins over the years. If there is a constant among them, it is the Stephen Toulmin who has searched for understanding of modern society and the concepts that shape it. He has been chosen as the twenty-sixth Jefferson Lecturer in the Humanities, the highest honor bestowed by the federal government for intellectual achievement.

Over the past forty-eight years, Toulmin has taught at a number of places, from his first post as a lecturer at Oxford to Leeds, Brandeis, Michigan State, the University of Chicago, Northwestern, and now the University of Southern California, where he teaches on the faculties of religion, international relations, communications, and anthropology as the Henry R. Luce Professor of Multiethnic and Transnational Studies.

With an undergraduate degree in physics and mathematics and a doctorate in philosophy, Toulmin had dwelt comfortably for decades in the company of Newton and Descartes. In the late 1960s, however, he began to be "uneasy about the received account of seventeenth-century ideas." He found a countervailing force in Erasmus and Montaigne and their less rigid view toward dissent. "Sometimes it can be unreasonable to insist too much on rationality," Toulmin says. In re-examining the uncertainties of certitude, he could see a parallel for the twentieth century.

"In thinking back to the transformations of the 1960s and 1970s, then, we must distinguish their timing from their content," Toulmin writes in *Cosmopolis*. "As to their timing, the Vietnam War was a powerful stimulus to a generation whose parents were quiescent during the 'scoundrel times' of Joseph McCarthy's 1950s; but, as to their content, the revolution of the late 1960s was a revolution *waiting to happen*. Once it began in earnest, all of the issues that had been forged together in the seventeenth-century scaffolding of Modernity were reconsidered in rapid succession. It may look as though issues of ecology and psychotherapy, biomedical science and voter registration, Mies van der Rohe's architecture, and inequalities between the sexes do not have any intrinsic connections; but, once the system of presuppositions and prejudices embodied in the traditional cosmopolis was taken apart, all of these things came into question, many of them irreversibly."

In the last twenty years, he has written about philosophy in the practical sphere, particularly in ethics. He is the author of eight books and coauthor of four others. In 1992 he was awarded the International Society for Social Philosophy's first Book of the Year prize for *Cosmopolis*.

Toulmin has four grown children. Now he and his wife Donna live in a residential college at USC in the midst of 550 students. He once called upon philosophers "to come out of their self-imposed isolation and reenter the collective world of practical life and shared human problems." At seventy-four, he is living by his own words.

—Mary Lou Beatty

HUMANITIES

The Magazine of the National Endowment for the Humanities

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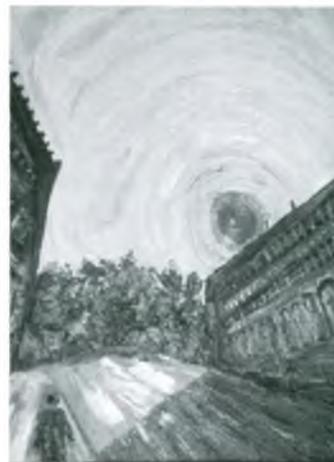
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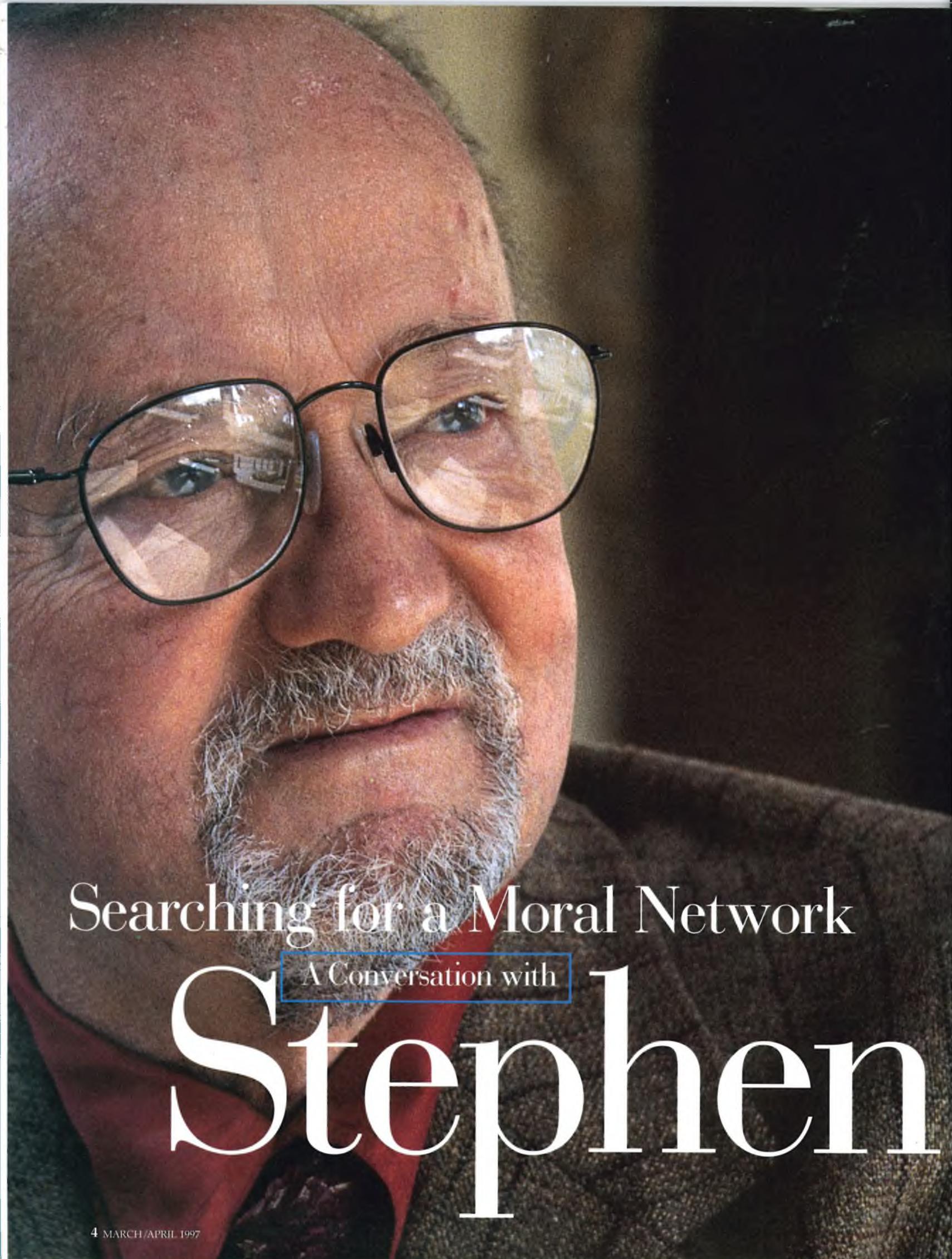
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Searching for a Moral Network

A Conversation with

Stephen

ENDOWMENT CHAIRMAN
SHELDON HACKNEY
TALKED RECENTLY
WITH PHILOSOPHER
STEPHEN TOULMIN ABOUT
POSTMODERN SOCIETY
AND THE SHIFTING OF
POWER. TOULMIN, HENRY
R. LUDE PROFESSOR
AT THE CENTER FOR
MULTIETHNIC AND
TRANSNATIONAL STUDIES
AT THE UNIVERSITY OF
SOUTHERN CALIFORNIA,
IS THE AUTHOR OF MANY
BOOKS, AMONG THEM
**COSMOPOLIS: THE
HIDDEN AGENDA OF
MODERNITY, THE ABUSE
OF CASUISTRY (WITH
ALBERT R. JONSEN),
THE RETURN TO
COSMOLOGY, AND
WITTGENSTEIN'S VIENNA
(WITH ALLAN JANIK).**
TOULMIN IS THIS YEAR'S
JEFFERSON LECTURER
IN THE HUMANITIES.

SHELDON HACKNEY: There is a great deal of talk about posteverything these days, especially postmodernity. Would it be fair to say that in *Cosmopolis: The Hidden Agenda of Modernity* you provide, not an explanation of postmodernity, but an alternative understanding of modernity?

STEPHEN TOULMIN: That's what I set out to do, and I did so as much for my own edification as for other people's sake. I grew up accustomed to a particular, slightly rosy view of how much the modern era had done for us, and it was only as my career went along that I found the darker side of the picture pressing itself on my attention. I had to explain to myself how it was that there was this divergence between the optimistic view of scientific progress and philosophical clarification, and how the world seemed to have gone and what the role of these new ideas had truly been since 1600.

Toulmin

“Technical excellence . . . is no longer an end in itself.”

HACKNEY: These new ideas I take to be the Cartesian-Newtonian version based on rationality, faith in science, progress.

TOULMIN: It includes Descartes and Newton but also embraces Thomas Hobbes and the founders of the various political traditions that one thinks of as characteristic of the modern world.

HACKNEY: What is the central notion of that received notion of modernity?

TOULMIN: The central thing, which was the one I found most attractive to attack, is the belief that rationality has to be understood in terms of formal argumentation, in terms of rather strict ideals of argument, which, in the ideal case, should become geometrical in the kind of way that Plato explains—whether he advocates it or not is another matter—in antiquity, and which Descartes makes explicit in his discourse.

HACKNEY: You use the term “the quest for certainty” or “the search for certainty.”

TOULMIN: Yes. I’m consciously associating myself with John Dewey, who also, in the late 1920s, picked on the quest for certainty as a perennial disease of modern thought, although he never sat down and thought enough from a historical point of view about why this quest for certainty had the kinds of attractions it had in the first half of the seventeenth century and provided the kind of mold or template on which modern science, modern politics, modern philosophy were shaped.

HACKNEY: Exactly. But someone in that tradition would object to your notion that it is to be explained by events outside of the discipline itself and in society.

TOULMIN: I wouldn’t say it is explained. Throughout history there has been—and I think in all of us there is—a tension between a concern for precision and a concern for particularity, a concern for getting things stated in an absolutely rigorous way and a concern for the broader humane streams of understanding that we find flowing around these technical arguments and providing a context for them, providing a situation for them.

In fact, there’s one thing about the book *Cosmopolis* that you’re mainly alluding to.

HACKNEY: Right.

TOULMIN: There’s one thing that I slightly regret. I repeatedly use words like “contextualized” and

“decontextualized” in that book when I would have preferred (and should have preferred) to use words about situations. It’s not a question of the relation between one text and another text. It’s a relation between how intellectual thought has progressed and the situations to which it has been responsive. It’s not outrageous to suggest that the beginnings of modern philosophy have to be seen in a context, or have to be seen against a background of a situation in which it has ceased to be possible to get any general agreement about the overall framework of human understanding, for reasons of theological deadlock.

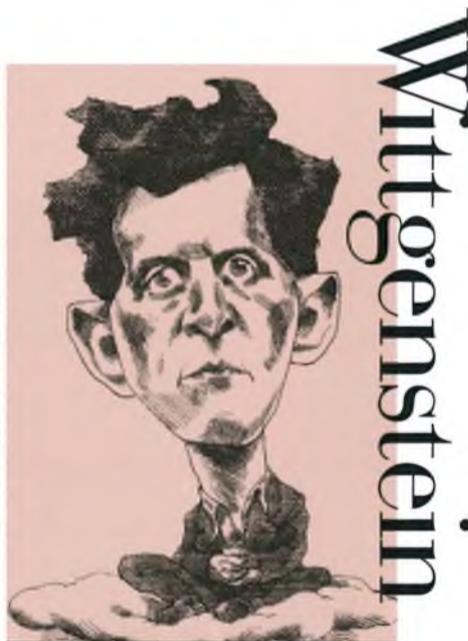
To this extent—and we know that Descartes and his colleagues were exposed to this terrible final religious war between rulers of different European states who professed to be defending the interests of Protestantism on the one side, Catholicism on the other—we know that this made a deep impression on Descartes and Leibniz. It’s been naive of a lot of us to think that Descartes and Leibniz and their successors could dissociate the arguments they put forward entirely from the rest of the experience they had, which must have been a searing and indigestible kind of experience.

HACKNEY: Yes, making the search for certainty more attractive.

TOULMIN: Making it seem more urgent. Leibniz, who was born right at the end of the Thirty Years’ War, long after Descartes by humane standards, spent the whole of his career afraid that the argument might go in a way that enabled the religious wars to break out again. Since his family had seen much of Germany destroyed and about a third of the population of Germany killed in the course of those thirty years, it’s understandable that he felt an intellectual mission to create a basis for people to agree on foundations about which they need no longer fight.

HACKNEY: It’s interesting that you prefer the word “situation” to “context.” I haven’t been infected enough by the literary theorists to misunderstand your use of context.

TOULMIN: No. I only mention it because in the last resort it was quite an achievement of Wittgenstein, with whom I studied, to have taken the argument behind texts to the life within which texts have a life. Literary theory discussions which treat everything as a text, even life, put the cart before the horse, and I stay on Wittgenstein’s side of the fence in this respect.



—David Smith from Wittgenstein in 90 Minutes (Iain R. Dug)

“My propositions serve as elucidations in the following way: anyone who understands me eventually recognizes them as nonsensical, when he has used them—as steps—to climb up beyond them. (He must, so to speak, throw away the ladder after he has climbed up it.)”

—Tractatus Logico-Philosophicus

HACKNEY: But they have contributed another element to your sense that knowledge has to be seen as contingent and situational. I'm paraphrasing now what I take to be a literary theorist's approach: If everything we know, we know through language and we communicate through language, and language is not the thing itself but a representation of the thing, that's simply another barrier between us and the ideal thing, is it not, that we're trying to understand?

TOULMIN: I don't want to quibble over the word, but if you're saying that contemporary literary theory is itself as much a response to our present return to a respect for contingency, a respect for happenstance, then, as my own work or the work of Richard Rorty and others who have been moving in the same direction shows, over that I agree.

HACKNEY: But they go beyond that.

TOULMIN: They're coming at it from a different starting point, and we all bear the impress of our starting points on the ways we think, and even more on the ways we express ourselves.

HACKNEY: Yes. And you do also.

TOULMIN: It's inevitable. We do the best we can given where we start from, and there's nothing to despair about. There's nothing in the way of absurdity involved in acknowledging that fact.

HACKNEY: Is that a fundamental error of Descartes?

TOULMIN: It's an interesting thing. I feel about Descartes as I feel about Plato, that he had at least two things at stake in his philosophizing. I talk about him in the book as partly a cryptanalyst, partly a foundationalist; by which I mean part of the time he thought he was, in the spirit of a scientist, deciphering the code in which the book of nature is written, and so developing an account of the world of nature in which God's fundamental language is translated into a form that humanists could follow. But, of course, that pursuit is not one that necessarily gives one absolute certainty.

The other part of the time he was infected with Dewey's quest for certainty. He was hoping that we could find some absolute foundation for our ideas, and that's the point on which his rationalist successors seized. But whether it's fair to call Descartes a Cartesian is a bit like, is it fair to call Plato a Platonist, or even more, Aristotle an Aristotelian.

HACKNEY: You are much more sympathetic to the other, the alternative arc of modernism from Montaigne. Why is that? Or, maybe even first, what is that?

TOULMIN: *Cosmopolis* is intended as a balance-redressing book. There is so much in high school textbooks, in orthodox philosophy of science, in all kinds of much published, much read, much assimilated public thought, which takes it for granted that Galileo and Descartes and Hobbes were embarking on a great new positive direction and that this mathematization of thought was a splendid and admirable thing. In some ways, it's true. It bore all kinds of fruit. But, at the same time, these formal achievements have been allowed to cloud our vision of the other half of our modern

inheritance, which goes back a bit further to Erasmus and Thomas More, to Cervantes and Rabelais, to Montaigne and Shakespeare, and people who lived and wrote and contributed before the beginning of modern science and modern philosophy as the academies and schools know it.

At the present time what we see is a convergence of these two traditions. The domination of an ideal of rationality rather than a reasonableness has been receding, so that now we find people in all kinds of fields recognizing that the technicalities and mathematical formulations of that tradition need always to be looked at as contributing or failing to contribute to humane ideals and to humane achievements.

Forty years ago, you would never have discovered in the daily newspapers of this country or any of the other industrialized countries discussions about the moral problems in medicine, for instance. Medicine was a technical art which the doctors were responsible for. To the extent that ethical questions arose in the practice of medicine, the doctors, as professionals, were expected to take care of them, and, indeed, took good care that it was *they* who took care of them. Twenty years ago, there was quite a tussle between people who argued that it was time for the public to be allowed into this discussion and people who still wanted to hang onto a professional monopoly in the resolution of these problems.

The debate about whether people should be allowed to die when they feel their time has come, to say nothing of all the debates about abortion—all of these questions are now public property. Leaving aside the question about how they're argued in actual practice, I think it's an excellent thing.

It goes along with the environmental critique of engineering. The U.S. Army Corps of Engineers used to build canals and locks and cut up the countryside quite lightly on the basis of technical specifications, which their theories have yet to justify. Now the whole question

Descartes

—Library of Congress



"One cannot conceive anything so strange and so implausible that it has not already been said by one philosopher or another."

—Le Discours de la Méthode

Continued on page 39

A N I N T E L L E C T U A



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B Y M A R X W . W A R T O F S K Y

In choosing Stephen Toulmin as the Jefferson Lecturer in the Humanities, the Endowment honors a proponent of the high humanism of the sixteenth century, a partisan of Montaigne, of Erasmus, and of other wide-ranging souls for whom all of life was interesting and fair game for reflection and comment.

Understanding Toulmin's intellectual temper requires some account of why the sixteenth century, with its passions for the varieties of human experience, its *Humanitas*, should be revalued as the well-spring and model of modern science, rather than the seventeenth, the canonical century of scientific revolution and of its acknowledged giants: Descartes, Galileo, Newton.

As someone who has known Stephen Toulmin personally since 1965—and far longer than that intellectually through his work—I would say he is an odd duck. He is odd because elusive, not elusive in the sense that he attempts to elude, but in the crotchety, disciplinary, academic sense that he doesn't seem to fit into our crotchety, disciplinary, academic molds. I would call him a philosopher of science, but only if I am allowed to construe science in its broadest senses, as reasoned inquiry into any subject whatever by whatever means offer fluency to our queries and cogency to our practices.

By focusing on Toulmin as a philosopher of science, this inclusive sense of the term offers a distinct advantage and permits an economy of means otherwise not available. His intellectual career is a daunting one if one has to cope serially with Toulmin the natural philosopher, Toulmin the ethical theorist, Toulmin the philosopher of clinical medical practice, Toulmin the theorist of rhetoric, Toulmin the historian of concepts, Toulmin the virtuoso of cognitive psychology, Toulmin the historical sociologist of the interface between science and politics, Toulmin the student of Wittgenstein, Toulmin the historian of the physical sciences, and of evolutionary biology, and of medicine, Toulmin the philosopher of practical reason and of rhetoric, Toulmin the culture historian.

The range makes people nervous, particularly academics. Among us, a plurality of interests is as suspect intellectually as a plurality of worlds would be ontologically or a plurality of faiths theologically. True, as astute a commentator on the world of learning and of logic as Professor W. V. O. Quine has remarked that “the divisions of the universe are not the same as the divisions of the university.” Yet, it is a fact—a Toulminesque fact—about the universes we construct that they tend to take on the dimensions and features of our university departments. Though it may appear that we arrange our learned disciplines to reflect the way the world is, it is rather the case historically that we have construed the world in the image of our disciplines. If we admit all the multiple Toulmins into one room, we may be making the mistake of imposing the divisions of the university, its sacrosanct and separate disciplinary partitions, upon our hapless subject.

The truth is, however, that for Toulmin, the different disciplines, and even the alternative methods within a discipline, are emblematic of pluriversity, to adapt William James's term. Different “worlds” each call for methods of inquiry appropriate to the different subjects under consideration, the different *Lebensformen* that prevail. In this sense, the “scatter” of Toulmin's varied works, the range of disciplines his scholarship has addressed, reappears as the many-sided application of a coherent program: one which insists that theory and method in the sciences have

their origins and are to be understood in the variety of human practices and interests that constitute these sciences, that is to say, *contextually and historically*. Each inquiry, each subject, each discipline has its distinctive parameters, its ways of being grasped. It is this tolerance of their differences, this concern for the varieties of reason, that marks Toulmin's approach to the sciences and makes him an arch critic of the Platonic essentialism which argues for a unified “science” and a unitary scientific method.

His openness to the variety of reason has taken Toulmin on an odyssey through strange seas and distant intellectual climes.

Some of this assuredly goes back to Ludwig Wittgenstein, whose student Toulmin was during Wittgenstein's last years at Cambridge. Some of it is articulated in Aristotle's *Nicomachean Ethics*, which Toulmin often notes: “[I]t is the mark of an educated man to look for precision in each class of things just so far as the nature of the subject admits; it is evidently equally foolish to accept probable reasoning from a mathematician and to demand from a rhetorician scientific proofs.” Some of it is expressed in the skeptical and tolerant reasonableness of Montaigne; and some of it, more recently, in the critique of logical positivism and logical empiricism, which has eventuated in the contemporary “post-positivist” philosophies of science which Toulmin presaged in his very early work—in *The Philosophy of Science: An Introduction* (1953), *The Uses of Argument* (1958) and *Foresight and Understanding* (1961).

If Toulmin insists that we need to situate a work or a practice in its context in order to understand it, then on the methodological principle that “turnabout is fair play,” his own project has to be situated in the context of contemporary philosophy of science. I can do this only in the broadest strokes here, but it may help one to understand the striking triple role Toulmin plays in this conceptual drama: He is participant/critic/historian all at once.

Twentieth-century philosophy of science began with a mixed conceptual heritage from the nineteenth. From the work of William Whewell (his *Philosophy of the Inductive Sciences*), John Stuart Mill (his *System of Logic*), and the influence of the histories and philosophies of the physical sciences (Auguste Comte, Ernst Mach, Pierre Duhem among others), the philosophy of science emerged with two distinctive and sometimes opposed features: on the one hand, a strong demarcation of science from non-science and the unscientific—from metaphysics and theology, in its characteristic version. This had two aspects: (1) an empirical/experimental criterion of the meaning of scientific *statements* (“if it can't be interpreted in terms of observation and measurement, then it's metaphysics and not science”); (2) a logical-mathematical criterion of



A N A P P R E C I A T I O N

In 1993 and 1994,

Toulmin and his wife Donna

set out with friends

for boating tours of

the canals of France.

Here they dine with

fellow traveler Hans Mayer.



scientific *inference* ("if it can't be reconstructed in the form of deductive argument, it's not rational, not yet the language of science proper") and of scientific *theory* ("if it can't—in principle—be cast in the form of an axiomatic system, then it is theoretically defective or incomplete"). Thus, nineteenth-century positivism may be summarized, in one of its aspects, as empiricist in content and logical in form.

On the other hand, Comte, Mill, and others in the very same "positivist" camp proposed various classifications of the sciences which made distinctions not only among the subject matters (e.g., of the astronomical, physical, chemical, biological, and social sciences) but also among the methods appropriate for each. This pluralism of method did not yet entail a hierarchy, where all the so-called lower sciences would strive to attain the condition of the

"highest" mathematico-deductive science—in Comte's case, astronomy. Given this rather loose and friendly nineteenth-century positivism, with its enthusiasm for the social sciences and its concern with human happiness, liberty, ethics, political democracy, socialism, the emancipation of women, and even, with Comte, the "religion of humanity," where exactly did the impetus for reduction to one paradigmatic science come from? How did the conversion take place to the notion of a unified science as a hypothetico-deductive structure based on mathematically expressible measurement? When did mathematical physics—or more narrowly, classical mechanics—become the condition to which all the sciences had to strive, if they were to become more "mature?" Most immediately, this can be explained as the story of the development of the logical-positivist model of scientific explanation. This is a complex phenomenon, easy to misconstrue if one regards it as some autonomous conceptual history taking place in the rarefied precincts of the scientific and philosophical intelligentsia of *Mitteleuropa*. In fact, twentieth-century positivism was a social and political movement as much as a scientific and philosophical one. It needs to be understood against the background not only of the new science but also of Viennese culture and politics, of the apotheosis of the French secular Enlightenment of the eighteenth century which was revived in the 1920s for the renewed battle against clericalism, obscurantism, and superstition, and against the earliest manifestations of Austrian fascism and anti-Semitism in the University of Vienna itself.

The critique of this positivism and its attempt at the "logical reconstruction of science" proceeded in large part in a context-free way, as an internal critique of the logical, linguistic, and scientific arguments, about explanation and prediction, the nature of laws, and the problems of observation and measurement as the evidentiary ground and test of hypotheses. Only slowly did the questions shift from internal critique *within* the system of thought to external critique of the very account of science itself presupposed by the positivists. In order to effect this shift, one had to see differently, to take into account the practices and languages of the actual scientific community, both in its contemporary and historical modes.

Toulmin had the arrogance, the wit, the style, and the scientific training to question the received view. Worse yet, he had the historical grasp and the philosophic breadth to trace it to its origins, to the contexts in which it arose; and he had the further *chutzpah* to offer an account of *why* it arose when it did historically, what its social-political impetus was. He was not prescient, nor did he do this all at once. But here lies the vivid continuity of his project.

Continued on page 43

In a dining hall on the campus of the University of Southern California, the eminent philosopher Stephen E. Toulmin stands before a group of 125 undergraduates, microphone in hand.

He begins reading through a list of activities that are coming up on campus

USC A N O N - C A M P U S G L I M P S E

BY MEG SULLIVAN

for the students—and then veers to describing an Australian national park that has been in the news. He has second thoughts. “I won’t bore you with botany,” he deadpans, drawing out each syllable in a delicious English accent.

While Toulmin is being celebrated this March as the Jefferson Lecturer, the nation’s highest honor in the humanities, to the 550 students of North Residential College he is the guy who lives down the hall.

The seventy-four-year-old Toulmin lives there as faculty master with his wife (and co-master) Donna, a lawyer and adjunct lecturer in occupational therapy.

The Toulmins subject themselves to the residential life of blaring stereos, errant fire alarms, and visitors at odd hours. If they mind, they don’t let on, say the students who flock to their apartment for late-night study breaks or join them at the weekly Master’s Dinner.

“They’re always very enthusiastic and want to be involved with us and the residents,” says Rebecca

Orozco, a sophomore and resident assistant (RA).

Toulmin wants to offer undergraduates the same sort of experience that he enjoyed in the 1940s at Cambridge. He was a student in those days of the Austrian-born philosopher Ludwig Wittgenstein and lived at King’s College alongside the novelist E. M. Forster.

“Students get only part of their education from formal

classwork,” Toulmin says. “The rest comes from the friendships and relationships they form. If they live in a community where they’re in touch with faculty, then their college experience is going to be that much richer.”

The commitment also fits with the interdisciplinary inclinations of the former physicist turned philosopher, who teaches in the schools of religion, international relations, and communications.

“Students who go to class are introduced to a lot of intellectual techniques in one particular discipline or another,” he says. “What they can learn by living in a community is that a lot of these techniques are not self-justifying—and they all have to be related back to the ways in which they affect the qualities of our lives, our personal lives, and the lives of our community.”

One year the Toulmins organized a student art contest on the theme of illustrating the principles of a residential college. Another year, it was a contest for student films set in and around campus.

The Toulmins also find the time to arrange outings to cultural and entertainment events around town. Twenty

undergraduates who wouldn’t know Wittgenstein from Frankenstein had the opportunity to reciprocate and flaunt their knowledge of baseball at a Dodgers game. “Here was this well-known professor and we were explaining plays to him,” says David Kwon with a certain satisfaction.

At the end of each semester,

Toulmin and his wife throw open their apartment for what they jokingly refer to as a “rescue mission.”

During study break from 11 p.m. to 2 a.m.,

students are invited to recuperate from the stresses of finals week by eating copious amounts of pizza and watching old movies on the couple’s VCR.

“It’s very casual and fun,” Rebecca Orozco comments.

Resident advisers and North staff are admiring of what they see as his adherence to principle.

When fire alarms suddenly started ringing in North College at odd hours, maintenance crews and the alarm company wanted to pin the problem on student pranksters. But Toulmin sided with the RAs, who found evidence to the contrary.

“He was adamant in insisting it wasn’t a student behavioral issue,” recalls Byron Breland.

Toulmin was right. After repeated prodding, the alarm company discovered the real culprit: an electrical malfunction.

The father of four and grandfather of twelve, Toulmin knows how to

inspire action at a less lofty level: the upgrading of the residents-only meal each Wednesday at North College.

“Most of the time students just eat in the cafeteria, which is an eat-and-run experience,” Toulmin said.



Toulmin visits with Chandra Patel, a resident at North College, during dinner hour.

“Once a week we like to get a fair number of students sitting down and having some kind of conversation with each other.”

At the Toulmins’ urging, the steam tables and plastic plates have disappeared, to be replaced with chafing dishes, china, and linen. For the bouquets that dot the dining room’s tables, the couple stock up each Wednesday morning at the Los Angeles flower market.

At the dinners, Toulmin is clearly in his element. On a recent evening, he chatted knowledgeably about the family of a student from India. He gently teased a senior whose hobby is skydiving.

“It’s involved a lot of students who wouldn’t have been active otherwise,” says Ed Silva, the assistant resident director. And four years after its introduction, the Master’s Dinner is going strong. □

Meg Sullivan is a staff writer with the USC News Service.

EXCERPTS
FROM THE
WRITINGS OF

STEPHEN TOULMIN

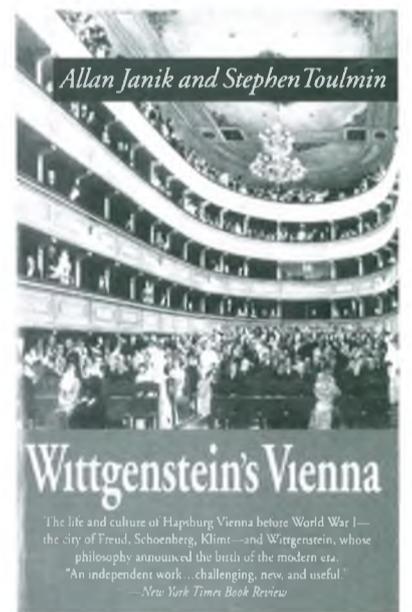
THE CORRUPTION OF STANDARDS

—*Wittgenstein's Vienna*,
with Allan Janik,
Simon and Schuster, 1972.

NOWADAYS AS MUCH AS IN THE YEARS BEFORE 1914, POLITICAL DISHONESTY AND DEVIOSNESS QUICKLY FIND EXPRESSION IN DEBASED LANGUAGE, WHICH BLUNTS THE SENSITIVITY OF THE POLITICAL AGENT HIMSELF TO THE CHARACTER OF HIS OWN ACTIONS AND POLICIES.

BY 1900, HABSBURG power and authority had been transformed into a mere shell, or carapace, within which the Austrians, Hungarians and other nationalities lived their real lives and coped with their real problems, in ways that had lost all real organic connection with the Habsburg establishment. Politics as it was officially practiced was one thing; the practical solution of authentic social and political problems was something quite different. . . . The ability to dress up substantive discussions in formalistic fancy dress was no doubt one which the average mayor or provincial governor acquired without difficulty. Yet its very lack of any organic significance meant that the disappearance of the monarchy brought, for the most part, only a sense of relief that one was no longer compelled to *pretend*.

Given a society committed to ignoring this basic falsity, it is no wonder if "communication" became a problem, or if, over questions of morality, judgment and taste, men had difficulty in distinguishing appearance from realities. In this situation, the corruption of standards had gone so deep that the



only effective response was an equally extreme Puritanism. So far as [Karl] Kraus and the Krausians were concerned, direct political means were out. At the center, demands for political change had crystallized around nationalism, at the periphery around working-class aspirations, and neither of these was the kind of cause to which a man of Kraus's individual integrity could warm. There remained only two possible courses of action. One could stand on the sidelines and play the part of a Greek chorus, as Kraus did in *Die Fackel*. . . . Alternatively, one could wash one's hands of communal affairs entirely. Society would go to hell in its own way. All the individual could do was try, like [Ludwig] Wittgenstein, to live in his own high-minded

PHILOSOPHY AND
POSTMODERN SOCIETY

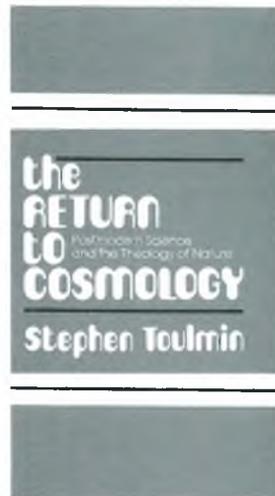
—*The Return to Cosmology,*

University of California Press, 1982.

way, maintaining and exemplifying in his life his own exacting standards of humanity, intellectual honesty, craftsmanship and personal integrity.

If the experience of our own times gives us a new feeling for the Habsburg situation, so too—conversely—a greater familiarity with the life and times of men like Kraus and Wittgenstein can help us to see our own situation more clearly. Nowadays as much as in the years before 1914, political dishonesty and deviousness quickly find expression in debased language, which blunts the sensitivity of the political agent himself to the character of his own actions and policies. So the intention to deceive others ends by generating self-deceit. . . .

In other respects too, the Krausian problems about communication have counterparts in contemporary America. However much the United States set out to be a melting pot in which the children of former Europeans—and, to a lesser extent, Asians and Africans—would learn to live together as a single American nation, this idealistic hope has been realized in practice only in part. The ethnic rivalries of Central Europe, the social exclusiveness of the Anglo-Saxons, Germanic feelings of superiority over Latins and Slavs, and the prejudices of Europeans toward “yellow men” and “black men”—all of these have been muted rather than forgotten, and every economic setback has the power to revive ethnic bitterness and racial feeling. So, in the United States today, we often seem to be watching, while only half understanding, a bungled remake of some political drama originally played out in the last days of the Habsburg Empire. □



THE LAST PERIOD in Western history when humanity and the rest of nature were clearly thought of as complementary elements within a single overall scheme, or cosmos, was the late classical antiquity. The intellectual allegiance of the general educated public—that is, men of the world, such as Cicero and Marcus Aurelius, rather than professional scholars, such as Simplicius and Plotinus—was then divided between two systems of “popular philosophy”: that of the Epicureans and that of the Stoics. The Epicurean philosophy taught its adherents to practice detachment: that is, to avoid being disturbed by the afflictions of life, whether they sprang from natural or from human sources. From this point of view, a happy human being was one who had mastered his reactions to life, and could therefore keep feeling right about things: The key Epicurean virtue was *ataraxia*, not letting yourself be upset, not letting things “get to you.” So, the Epicurean philosophy was primarily an inward-looking philosophy, teaching that self-command, that is, command over one’s own inner, psychical resources, was more valuable than outward power, or command over the outward physical resources of the world. The Stoic philosophy resulted in a very similar set of ethical maxims, but it arrived at them from the opposite direction. It looked outward rather than inward: It taught its adherents to look for the sources of inner, human order and rationality in the external order of nature, and exhorted them to live in harmony with nature. By giving their own lives a *logos* that fitted harmoniously the *logos* of nature, they could—as far as was practicable for a human being—avoid being exposed to natural afflictions, and so achieve both personal tranquility, or *apatheia*, and also good-spiritedness, or *eudaimonia*.

Now that “postmodern” science is seeking to reinsert humanity into the world of nature, it should be no surprise to find that people are being drawn, once again, toward religious and philosophical ideas that are highly reminiscent of late antiquity. And, indeed, the “popular philosophies” current among the educated public today are reviving some strikingly

Continued on page 45

R O M

BY NADINE EKREK

TO GIVE HISTORY BREATH on film, the filmmaker is presented with the challenge of interpretation. The difficulty of constructing the past not only involves the monumental work with historical documents, photographs, and records but analyzing all of what one knows and bringing an active interpretation of this knowledge to the screen.

"History is not something that's just out there. It's something that must be constructed. I think this is something that television doesn't always acknowledge. It simply goes straight to the interpretation and implies there's nothing problematic about that at the level of reading the material from which one draws conclusions," says Richard Rogers, director of the film, *A Midwife's Tale*, which will appear on PBS's *The American Experience*. The film is based on the Pulitzer Prize-winning book by historian Laurel Thatcher Ulrich.

For the past three years, Rogers has been collaborating with *Midwife's Tale*



—Chris R. Ross

writer-producer Laurie Kahn-Leavitt and Ulrich to bring the book to television. Kahn-Leavitt first approached Ulrich with the idea of adapting Ulrich's book for film in 1991 after reading the diary. She obtained an option on the book and established a new production company, Boston-based Blueberry Hill Productions, to make the film.

"Here's this amazing book that is such a window into a world I've never seen before. But books only read to a certain number of people. I thought it should

be brought to a broader audience, but not in the usual way that many historical films do with an omniscient narrator," explained Kahn-Leavitt.

Perhaps more than other films, *A Midwife's Tale* tackles the ambitious challenge of historical interpretation. It's not a traditional documentary.

The book is based on the two-hundred-year-old diary of Martha Ballard, an eighteenth-century midwife whose daily recordings of her life over a twenty-seven-year period illuminate what life was like in

A N C I N G



THE W O R D

BRINGING A DIARY TO FILM

THE ACTRESS PLAYING MARTHA BALLARD EMBARKS BY CANOE TO CARE FOR NEIGHBORS FALLEN ILL IN THE 1787 SCARLET FEVER EPIDEMIC.

postcolonial America. Ulrich stumbled upon Ballard's diary at the Maine State Library in 1982 and spent eight years painstakingly deciphering Ballard's often cryptic entries.

A Midwife's Tale strives to reveal both the past and the tedious process of rediscovering the past, as it juxtaposes dramatizations of Ballard's life from the diary with Ulrich's efforts to reconstruct that life. Ulrich herself appears in the film, relating her moments of discouragement and revelation as she strove to synthesize

information in the diary with historical records to produce a comprehensive understanding of Ballard's life and times. As Ulrich pieces more and more of the clues to Ballard's life together, Ballard's presence in the film subsumes Ulrich's. The documentary then evolves as viewers gain a better understanding of historical scholarship—with all its skilled analysis, luck, and sleuthing—and an appreciation of what is past.

"The basic idea is that it's a film about these two women, two hundred years

apart, linked by the diary that one of them left behind," says Kahn-Leavitt.

Ballard would certainly give the 1990s woman a run for her money. She moved with her family to the frontier town of Hallowell, Maine, in 1777 during the American Revolution and became a healer highly respected by the community and by physicians. From the time she awoke, she was engaged in tiring rounds of visits to households for miles around, eventually delivering more than eight hundred babies in her lifetime before



—Catherine D. Smith

DIRECTOR RICHARD ROGERS (RIGHT) PAUSES FOR A MOMENT WITH CHILD ACTORS IN A SCENE

dying at the age of seventy-seven. She also administered healing with salves, teas, and ointments (which she concocted with ingredients from her garden), sold and purchased goods and services, and prepared the dead for burial—all the while raising nine children of her own and taking care of her husband. Ballard was not only an incredibly resilient woman; her activities engendered a network of relationships that contributed to the bonding of a community.

According to Rogers, the filmmakers chose very consciously not to present the story as a narrative for television that rests snugly inside a drama but instead strove to recreate a hypothetical historical world. "There are moments in her life that we articulate as very significant in the life cycle and in the culture, such as when Martha's children leave her and she's alone or when her husband is bushwhacked repeatedly," Rogers explains. "There's a lot of melodrama in her life but we didn't empha-

size that melodrama. And that might make it a tough pill to swallow. I guess I wanted the past to be another country—something one saw and felt but didn't fully understand—in the way that when one goes to a new city, it swirls around you, but you can't understand all of its codes or languages or ways of being."

"Ultimately, I think the audience will see the inciting incidents, reversals, moments of moral choice, climaxes, and crises leading to self-revelation that are essential elements in all good stories," writes Kahn-Leavitt. "They will come to understand that Martha's life is the story of an uprooted, middle-aged woman struggling to find order in a world of turmoil and dizzying social change."

The film also shows us what many historical documents obscure—the activities of women as they barter and trade, engage in healing activities, and carry out duties of the

household. Midwifery was an intricate part of the community and as Ulrich has said "an assertion of being." From a larger standpoint, *A Midwife's Tale* reflects the frontier's community development (between 1783 and 1820 the population of Maine grew 535 percent, from fifty-six thousand to three hundred thousand inhabitants).

Because there are no extant photographs of Ballard and her family, Kahn-Leavitt, Rogers, and Ulrich participated in readings with scholars, visited some of the places Ballard lived, and reviewed historical documents to create gestures, personalities, and details that were never mentioned in Ballard's diary. Even Ballard's handwriting was used to shape her character. Ulrich has admitted she gained an even greater feeling for Ballard's world by seeing her story come to life on film. "I think it was the



—Glen B. Ross

A MIDWIFE'S TALE SCREENINGS

March and April

- March 7 in Augusta, Maine, hosted by the Maine Humanities Council
- March 8 in Portland, Maine
- March 10 at Bates College in Lewiston, Maine
- March 13 in Worcester, Massachusetts
- March 20 in Portsmouth, New Hampshire, hosted by the New Hampshire Humanities Council
- April 4 in Williamsburg, Virginia
- April 18 at Simmons College in Boston
- April 25 in Washington, D.C.



MARTHA BALLARD AS PORTRAYED
BY ACTRESS KAIULANI SEWALL LEE,
A NATIVE OF MAINE WHOSE
FAMILY FIGURES PROMINENTLY
IN BALLARD'S DIARY.

—Glen B. Ross

idea of bringing the diary itself into the film that finally convinced me. There are many places where Martha's handwriting—it's shape, size, and placement on the page—told part of the story. I liked the idea of sharing that on film."

"The diary entries take on a certain resonance on-screen," comments Kahn-Leavitt. "There's poetry in the diary. Martha's an amazing writer, but a very unselfconscious one. However, the book is full of only words. They're not really able to stand so much on their own. I think the film makes one's connection to the past more immediate."

"The biggest challenge in making the film was creating a world that had authenticity when you looked at it, that one both believed and felt. It's this problem of translating between different systems of knowledge," says Rogers.

In keeping with this commitment to authenticity, the filmmakers cast actors from towns all over New England. "We tried to find faces and people who had some knowledge of the activities people engaged in during Ballard's time. We spoke with several midwives and even had a New

Hampshire midwife visit the set to work with actors." Kaiulani Sewall Lee, the actress who plays Martha Ballard, is a native of Maine and a descendent of the Sewall family, which figures prominently in Ballard's diary. "She was an extraordinary actress who understood this material," comments Rogers. "She has very strong feelings and understandings about Martha and about Maine and what this is all about."

As part of the preparation for filming, Rogers, Kahn-Leavitt, and Ulrich participated in a two-week video workshop with Boston-area actors, rehearsing and plotting scenes from different perspectives and angles before gathering around the video monitor to discuss and analyze the performances on tape.

"The workshop was such a great opportunity. We really needed to know what was going to work," Kahn-Leavitt says enthusiastically.

"One of the things we thought was important to look at in the film was the life of a normal person," Rogers continues. "Perhaps Martha Ballard is an extraordinary woman, but she's extraordinary in the way that all of us are extraordinary. On a larger scale, I think it's also important to think about what one gains and loses as life becomes harder and easier. In the domestic sense, life is easier today than it was for Martha. It might have taken Martha and her daughter a quarter of a day to prepare food for the family while today we can just pop something

in the microwave. There's something to be said for the social relationships that this labor produced and what we've lost by not having those relationships born from that labor."

Rogers also comments on the film's significance in its reflection on power relationships. "We forget that men and women in the eighteenth century had not only articulated gender roles but that women were powerful, assuming enormous amounts of responsibility. In the nineteenth century, they lost some of this power." It was not possible in the nineteenth century, for example, for a woman to see an autopsy, Rogers explains. But Martha in her time attended many autopsies. "She was not a doctor, but certainly considered a peer of doctors and one that they consulted."

"When you look back at the past, there are ways in which it's similar to our lives that are very telling and ways in which it's very different," concludes Kahn-Leavitt. "Reevaluating what our roots are and understanding what's changed helps us to take stock of where we are and where we want to go. And it's rare to see all of this through the eyes of a woman." □

The film, A MIDWIFE'S TALE, received \$1.1 million outright and \$100,000 in matching funds from the Division of Public Programs. Laurel Thatcher Ulrich received fellowships from NEH to work on Martha Ballard's diary.

Nadine Ekrek is a writer based in Chicago.

CHILDBIRTH IN THE 1780s: A SCENE
DEPICTING THE BIRTH OF TABITHA SEWALL.

Valley of the Shadow

The Civil War on the

A LINE RUNNING EAST and West, in latitude $39^{\circ} 43' 42.4''$. . . which was marked by Messrs. Mason and Dixon," wrote Thomas Jefferson, tracing the newly drawn boundary of his state in his *Notes on Virginia* (1787).

What Jefferson could not know was that three-quarters of a century later his beautiful and peaceful "Great Valley" would become the most contested territory of the Civil War and the Mason-Dixon Line the symbol of the division between North and South. The tragic stories of the Valley have been told from generation to generation, and now are told again in an unexpected way, in diaries and old newspapers in an Internet project at the University of Virginia.

As a natural north-south avenue, Virginia's Great Valley was central to the success of the eastern campaigns of both armies.

Settled mainly by immigrants from England, Germany, Scotland, and Ireland, the Valley had a remarkably homogeneous population. The Mason-Dixon Line marked the major difference: a slave population in Virginia and a free black population in Pennsylvania. Southern

"Harpers Ferry from
Jefferson Rock"

by Edward Beyer



<http://jefferson.vil>

AS A NATURAL NORTH-SOUTH AVENUE, VIRGINIA'S

GREAT VALLEY WAS CENTRAL TO THE SUCCESS OF THE

By Jane Aikin

Internet

EASTERN CAMPAIGNS OF BOTH ARMIES.



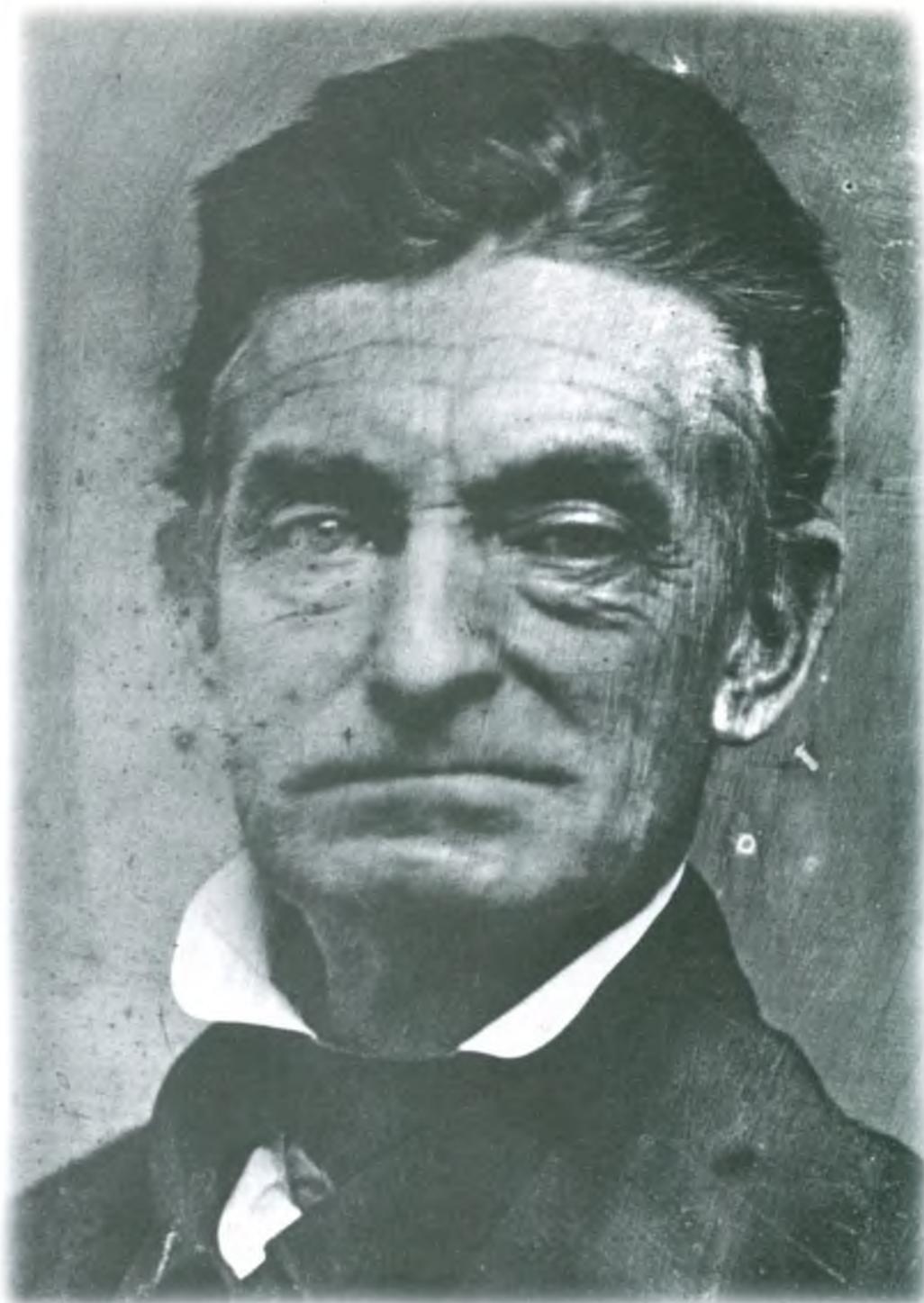
age.virginia.edu/vshadow2/

Pennsylvania lay near the upper end of the Valley, a prominent stop on the Underground Railroad and open to both invasion and refugees fleeing before the armies. To the south stretched rich Virginia fields and pastures, inviting marching soldiers to plunder along the way.

When the war began, Valley towns became centers for army recruiting and supply. The Pennsylvanians and Virginians who enlisted fought against each other at the Battles of Second Manassas, Chancellorsville, Gettysburg, the Wilderness, and Spotsylvania. As the battles ended, townspeople living nearby provided hospital services for the wounded. For many, the war came close on an almost daily basis.

"From the time that war was declared a rumor that the Confederates were crossing the Potomac would bring through our town hundreds of refugees from Maryland," recalled Lida Welsh Bender. "Sometimes at night we would be awakened by the rumble of wagons and the clatter of horses' feet on the stony streets . . . the Negroes bound for the Northern States and freedom and the farmers for some remote and almost inaccessible place on the mountain. In a few weeks the farmers would return to their neglected fields, half starved and tired out, to find that the enemy had not crossed the river after all. The newly invented verb 'skedaddle' forced itself into our vocabulary at the time and was immediately put to hard usage, as no word in the dictionary expressed half so well this helter-skelter rout of an army of non-combatants."

War came to Lida Bender's hometown of Waynesboro, Pennsylvania,



—National Archives

John Brown.

JOHN BROWN'S RAID ON HARPERS FERRY IN OCTOBER 1859 SOUNDED THE ALARM. AMID THE CONTROVERSY OVER SLAVERY, THE BROWN RAID SIGNALLED TO THE SOUTH THAT THE ABOLITIONISTS HAD TAKEN CONTROL, THAT SLAVES EVERYWHERE MIGHT REVOLT, AND THAT DANGER HAD COME NEAR HOME. WHILE DISMAYED MODERATES OF BOTH THE NORTH AND THE SOUTH TRIED TO CALM THE POPULACE, RADICAL PRONOUNCEMENTS MULTIPLIED.

YET NEWSPAPER READERS FOUND NORMALCY STILL REIGNED IN LOCAL AFFAIRS.

MR. TOM MARSHALL ALMOST LOST HIS LIFE TO A BLACK BEAR!

. . . *Staunton Spectator*, October 28, 1859

\$400 DOLLARS REWARD! A BREAKOUT FROM THE CHAMBERSBURG, PENNSYLVANIA JAIL

. . . *Valley Spirit*, November 9, 1859

Quotes

on Daily Life

"WE STRIKE HANDS WITH THE
(RICHMOND) WHIG IN THE PATRIOTIC
DETERMINATION TO STAND BY
VIRGINIA 'FIRST, LAST, AND ALL THE
TIME' AND WE WILL ADD, RIGHT OR
WRONG," READ AN EDITORIAL IN
STAUNTON'S *Republican Vindicator*
ON DECEMBER 14, 1860

"IF WE SOLEMNLY REFLECT ON THE
DISTRUSTION (SIC) WE ARE ABOUT TO
DRAW DOWN UPON US IT MUST MAKE US
PAUSE IN TIME AND PUT FORTH EVERY
EFFORT TO CREATE HARMONY—
RE-ESTABLISH FRATERNAL FEELING
AMONG OUR COUNTRYMEN AND
RESTORE THE UNION," SAID FRANKLIN
COUNTY, PENNSYLVANIA'S *Valley Spirit*
NEWSPAPER ON DECEMBER 26, 1860.

"WE CANNOT BELIEVE THAT
ANY PRESIDENT WOULD WILLINGLY
INVOLVE OUR COUNTRY
IN CIVIL WAR," STATED THE
Staunton Spectator
IN JANUARY OF 1861.

in 1862 when the armies met on the rocky ledges of South Mountain. On hearing the guns, Bender and other women hurriedly prepared hospital supplies, working at night in "the low-ceiled, unfurnished room, the only light a few tallow candles, a large clothes-basket in the center, and round about a circle of girls, each with a pine shingle, a knife, and a lapful of pieces of old linen tablecloths, towels, and napkins which we were scraping into lint. Back of us the older women were making neat rolls of strips of old soft muslin for bandages. Suddenly above the scrape, scrape of the knives, the swish of tearing muslin and the low murmur of voices, a woman's shrill scream rang out on the night. Terrified, we dropped our work, and ran out to the sidewalk. It was a mother's cry for her boy, who had been killed the day before, only eighteen miles from home. That night, I felt the horror of war."

Two hundred miles away, in Staunton, Virginians also feared for their sons and brothers. They had lived with the sounds of guns for months. "What are people in Yankeedom thinking of today?" wondered Nancy Emerson on Independence Day in 1862. "Perhaps however they have not got the breath yet & are still hugging the delusion that Richmond will soon be theirs. Mac. [Clellan] will get up a battle of falsehoods as usual, but the truth will out sometime, & how astounding when it comes. Pity, pity that the Northern people should have been made the dupes of such a set of knaves." While the Civil War affected Americans throughout the country, those who lived in the way of marches and battles had

While the situation of our Canadian neighbors is greatly to be deplored, in one sense they are not to be pitied. It serves them right. They have brought this evil upon themselves. They sowed to the wind and are reaping the whirlwind. For many years they have been actively and zealously engaged in aiding villainous abolitionists of our own country in running off slaves from the South—now they have them and ought to be satisfied. They held out inducements for them to come there—passed laws placing them on an equality with the whites and contributed their money to support the "underground railroad"—they should be content with the result of their own work. Old John Brown's treasonable project was hatched out in this very town of Chatham where the darkies have seized on the School houses. Now that the number of colored citizens has become very large, they are getting to be an intolerable nuisance, and all Canada prays and howls for deliverance from the black scourge. Why didn't they mind their own business and leave the niggers where they would have been well fed and comfortably clothed, in the cabins of their Southern masters?

Detail from Chambersburg newspaper article on exodus to Canada

especially vivid memories—some of losing their crops and possessions to invaders, and others of feeding their own troops and nursing the wounded. To read the diaries and letters of these unknown citizens, view their newspapers, and sample the sights and daily life of the towns, it is now necessary only to find a computer with a World Wide Web hookup. The Valley of the Shadow is not a book, a collection of printed documents, or photos, but a Web and CD-ROM project created by Edward Ayers, professor of history at the University of Virginia. Now being developed, the two-year-old Web site allows users to discover how war came to Franklin County, Pennsylvania, and Augusta

County, Virginia, through maps, pictures, census and tax records, newspapers, and documentary sources.

"Our aim is to let users of the project examine the past for themselves," Ayers says. "They can find their own answers to the perennial questions of the Civil War—how could the people of this country come to kill each other in such numbers? What was each side fighting for? How did the war change the nation?"

The first of the planned three chronological sections is now nearly complete—the portion covering roughly from the 1850s through 1861. This segment provides an inter-related series of events, people, places, and ideas, a day-by-day kaleidoscope

of the prewar years. Users can view reports of crucial events such as John Brown's raid on Harpers Ferry in the fall of 1859, Lincoln's election in 1860, and the shelling of Fort Sumter. To discover how these events appeared to Virginians and Pennsylvanians, users can read local newspapers and find the national stories interspersed with reports of floods and fires, Fourth of July celebrations, revivals, crimes, road construction, and the family-centered events of marriage, childbirth, and death. Where the rhythm of daily life intersects the tragedies of war, local citizens speak of their fears, their shattered lands, their hopes, and their convictions.

The multimedia Web version also allows viewers to review maps of the campaigns and to see what local buildings looked like. Photographs and artists' drawings of the Valley provide the visual dimension to accompany the printed word. For those with appropriate equipment, strains of "The Battle Hymn of the Republic" and "The Bonnie Blue Flag" can accompany their explorations of the Web archive.

The Valley research team is creating three CD-ROM disks that will contain even more graphics and sound recordings. The CD version will be published by W. W. Norton and made available at about the price of a paperback book so that those without access to the World Wide Web can use the archive. The CD version will be available for both Windows and Macintosh systems, and it will have some advantages of its own: for example, the music and other hypermedia features on the Web cannot yet match the capa-

bilities of compact disk, and images often pop up faster on the CD than on the Web. For larger institutions, Ayers explains, the materials can be moved to local file servers to operate at maximum effectiveness.

When the basic story line was in place, Ayers and his Valley team tested the archive by having students explore its contents and create their own stories. He also provided teachers with the prototype version and asked them to use it in classes. Some students located names in the population census records and connected them to tax records, the manufacturing census, and business sites in the towns, revealing patterns of family activity. Others probed the relationship between whites and African Americans in the two places, discovering in the records a daily life that it is hard to imagine. Military rosters served as the starting point for another student, who used them to trace the socioeconomic circumstances of army deserters. Still others used the archive to focus on activities far removed from the war: the local insane asylum, women's activities, crafts, churches, and youth organizations.

This project is not only for university students. The Web home page leads directly to a series of resources for teachers at the secondary and college levels. Ideas that teachers have used successfully in their classrooms appear; sample student papers are available, and even students' comments about their experiences with the Web. Casual explorers of the Web and Civil War buffs will be interested in the great variety of documents, personal narratives, military information, architectural detail,



—David Hunter Strother

Slaves being sold on the auction block.

and artifacts that a single Web site can incorporate.

The Valley team currently is working to complete all three parts of the archive, concentrating on the latter two sections that detail the war years and beyond. In the CD-ROM version, battles and soldiers will dominate disk number two, while the final disk focuses on the meaning of freedom for the former slaves and the many changes resulting from the war. Users will be able to extract material and weave it into their own narratives as well as follow troop movements through

three-dimensional maps. Users of the project also can look forward to reading the story of the two communities and the war when Ayers completes his book on the subject. □

To visit the Valley of the Shadow Project, point your World Wide Web browser to <http://jefferson.village.virginia.edu/vshadow2/>

Jane Aikin's field of scholarly concentration is late-nineteenth-century America. She is a program officer in the Division of Research and Education Programs.

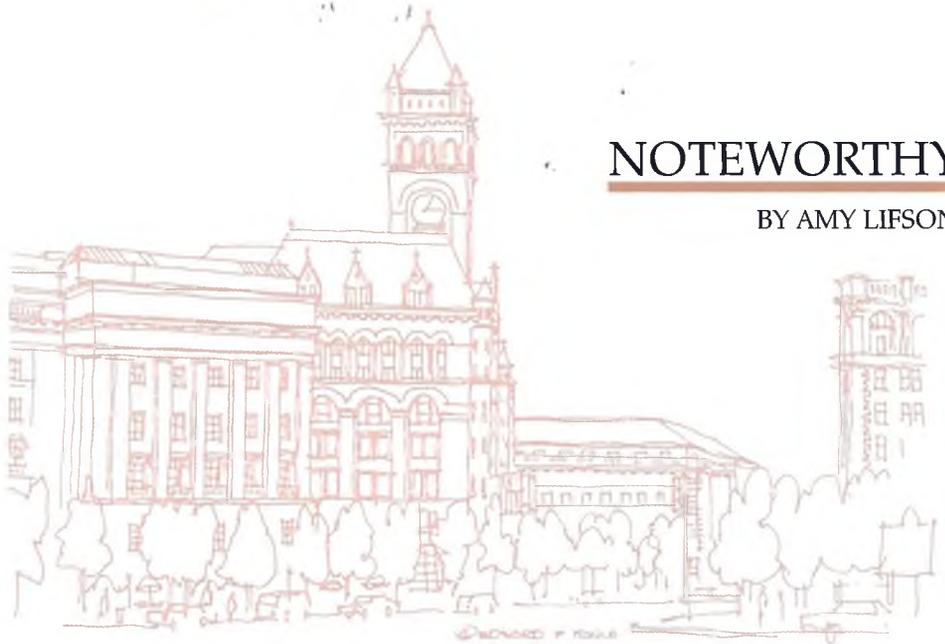
GIFT TO NEBRASKA

The Nebraska Humanities Council has received \$10,000 from the Joseph Harrison Jackson Foundation, named for the father of former NEH council member Kenny Jackson Williams. The gift will support humanities speaker programs for youth in Omaha, where Jackson, who died in 1990, spent several years as leader of the Bethel Baptist Church.

Born near Rudyard, Mississippi, in 1900, Jackson began his commitment to the ministry when he was eight years old; he was licensed to preach when he was fourteen. He studied at Jackson College (now Jackson State University) and Colgate-Rochester Divinity School and the University of Chicago.

After World War II, he led rebuilding efforts in war-torn areas of Europe and the Middle East. He served as the executive secretary of the Foreign Mission Board of the National Baptist Convention, U.S.A., Inc., and later as its president, for twenty-nine years.

When asked about racial strife in the United States during an interview in Egypt in 1959, the *Chicago Daily News* recorded Jackson's response. "These things have happened in our country, but they are contrary to the fundamental laws and principles of our democracy; and those who have committed such things must first of all be listed among those who are not following the law. . . . We are hopeful, and progress has been made. We are hopeful because of the type of Constitution that



NOTEWORTHY

BY AMY LIFSON

we have, and because of the nature of our democracy. It lends itself to evolution instead of revolution."

In a letter to the Nebraska Humanities Council, Williams wrote, "My father spent several important years of his life in Omaha, and in many ways the place was a point of beginning of his professional life. It is probably fitting that some program should be instituted in Omaha in his memory and honor. Just as he began in Omaha, perhaps one of the programs from the Humanities Resource Center will help some other young person."

The Resource Center sponsors programs throughout the year aimed at bringing the humanities to children. One such program is "My Babicka, Antonia," and is given by Antonette Willa Scupa Turner. She is the granddaughter of Annie Pavelka, the woman on whom the character Antonia Shimerda was based in Willa Cather's *My Antonia*.

Turner brings to elementary classrooms a trunk full of family mementos, photographs, and other objects that help children imagine what life was like for women like Pavelka in Nebraska one hundred years ago. She also introduces the characters of Cather's novel and the possibilities of what literature can be.

PRIZE WINNER

"Behind the Veil: Documenting African American Life in the Jim Crow South" was chosen as the outstanding oral history project of 1996 by the Oral History Association. The project, based at Duke University and supported by NEH, has interviewed more than twelve hundred African Americans who lived through legalized segregation in the southern United States from 1890 through the 1950s. The tapes, photographs, films, and transcripts are to be housed at the university's new John Hope Franklin Center. □



Dr. Joseph Harrison Jackson addressing a meeting of the Kiwanis Club.



"These neighborhoods with their tank farms, factories, warehouses, railroads, and canals are the forgotten places of the urban story."

—Mark Metcalf, artist

What began as an exercise for two graduate students at Seton Hall University has become a full thematic exhibition called "Current Perspectives on the Urban and Industrial Landscape." In the show, six local artists look at an environment commonly regarded as ugly.

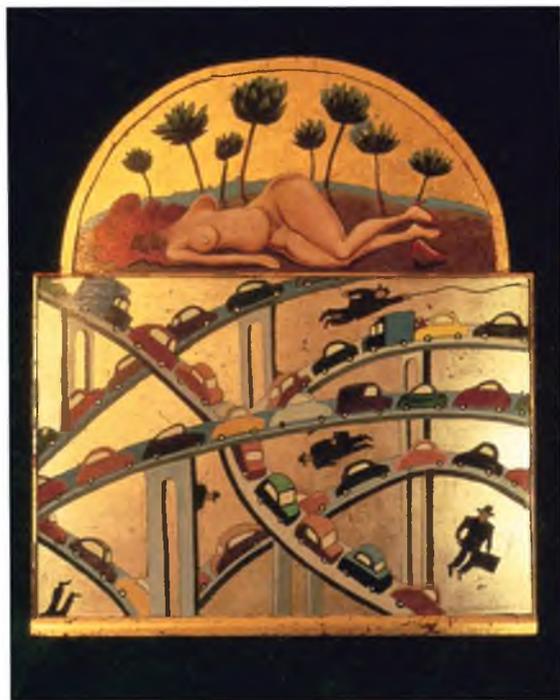
"I myself grew up in New Jersey among the tanks, pipes, bridges, highways, and decaying buildings represented in this show," says curator Emily Winslow. "Now when I look out the train window on the way to Hoboken, I see vivid colors and wild shapes and a kind of mystery in a landscape that used to seem just an unfortunate and derelict byproduct of industry."

Supported in part by the New Jersey Council for the Humanities, the exhibition opens March 22 at the New Jersey State Museum in Trenton and runs through June 1.

the SACRED

and the

Urbane



LEFT: *Factories in New Jersey*, by Paul Weingarten, 1995
TOP: *It Goes While She Sleeps*, by William B. Hogan
BOTTOM: *Backs of City Houses*, by Stuart Shils, 1994

Six artists from the New York, New Jersey, and Philadelphia area—William B. Hogan, Robert Kogge, Valeri Larko, the late Mark Metcalf, Stuart Shils, and Paul Weingarten—are represented. Their works follow four themes: industry, water, buildings, and transportation. Accompanying the paintings are the artists' own words about their relationships to the subjects.

Stuart Shils, whose paintings often show the back side of decrepit row houses in Philadelphia, writes about painting in an environment whose inhabitants include prostitutes and junkies as well as factory workers and new immigrants. He says that he is sometimes a curiosity to the people he comes across when he paints in empty lots or back alleys, but he has come to feel at home there.

"Although I may be interested in and even sympathetic to the social/cultural conditions of the city, wearing the painter's hat I am looking from a painter's eyes, through which the realities of color, tone, light and shade, shape and design transform one's perception of the decay, and it is possible to see or find visual splendor or even 'beauty' in the seemingly strangest places." □

—Amy Lifson

STATE BY STATE

A roundup of activities of
state humanities councils
for March and April

Compiled by Amy Lifson



Crucifixion, 1992, by Alexander Guy is part of an exhibition on pop culture appearing at the Honolulu Academy of Arts.

ALABAMA

A photo exhibition that includes public discussions on the history of Alabama midwives will take place at the Birmingham Civil Rights Institute through March. It then moves to the Alabama African-American Arts Alliance's 830 House in Montgomery on April 17.

DELAWARE

Jack Gardner tells about the lives and families of soldiers in the American Revolution through the eyes of a private in "We Suffered to Make You Free: Memories of a Delaware Continental Soldier." Sponsored by the Cooch's Bridge Daughters of the American Revolution, the speakers' bureau takes place on March 15 at the Ramada Inn in New Castle.

The last of a five-part book discussion series on women's autobiographies will take place on March 24 at the Concord Pike Public Library.



Hands of Elderly Midwife, Autauga County, 1981

Joan DelFattore of the University of Delaware will serve as discussion leader for this presentation of *Blackberry Winter*.

GEORGIA

Clark Atlanta University's twenty-eighth annual writers' conference focuses on "The African American Fantastic Imagination: Explorations in Science Fiction, Fantasy, and

Horror." Novelists Samuel Delany, Octavia Butler, Steve Barnes, Charles Saunders, and Jewelle Gomez will participate in readings, panels, and workshops during the conference held April 10-12 in Atlanta.

Members of the PTA and local businesses come together on March 1 and 8 in Lawrenceville as part of a Character Education Workshop to address developing and supporting values instruction in their schools.

HAWAII

"Elvis and Marilyn: 2 x Immortal" is a five-part lecture series accompanying an exhibition at the Honolulu Academy of Arts. The programs exploring the power of popular culture will take place April 16 through June 8 in the Academy Theater. A viewers' guide and lesson plans for teachers will be developed on the social history of popular culture in America.

INDIANA

The Indiana Humanities Council has received a \$2.2 million grant from Lilly Endowment, Inc., to manage a collaborative project with Michigan called "Habits of the Heart: Strengthening Traditions of Serving and Giving." The three-year initiative will develop and assess materials and practices to provide young people with cultural perspectives on philanthropic service.

"History Alive! Power Tour" kicks off in March with actor-scholar Hank Finken portraying Thomas Edison, Johnny Appleseed, Pizarro, Christopher Columbus, and a forty-niner for schools around the state.

KANSAS

Sunflower Journeys, a weekly series of half-hour public television programs on Kansas history, places, and characters, continues this spring with a focus on community. On March 6, the program looks at professional communities by discussing how women's work has changed, family traditions versus corporate change, and druggists in small towns. On March 27, three regional communities and their natures are examined—political discontent in western Kansas, suburban development in Kansas City, and preservation in the Kansas River valley. On April 10, education gets the spotlight through discussion about magnet, private, and experimental schools. On April 13, the program focuses on three ethnic communities with "The Latino Experience in Kansas," "The Italian Heritage of the Little Balkans," and "Kwanzaa: An African-American Celebration of Values." On April 17, the program focuses on Kansas politics.

MARYLAND

Opening on March 20 at the Maryland Historical Society is "Baltimore through My Eyes," to celebrate the two hundredth anniversary of Baltimore's incorporation. Accompanying the opening will be four living history performances—these will continue every weekend between March 22 and October 23.

Blues history and myth are presented through storytelling, poetry, exhibits, and live musical performances in six family programs at branch libraries in Prince George's, Queen Anne's, and Howard Counties.

The annual Chappelle lecture, named for Rosemary Chappelle, former board member of the YWCA, will take place on March 16 at the Enoch Pratt Free Library in Baltimore. Poet Lucille Clifton will read from her works and discuss the developmental needs of children.

The pre-opera lecture series tackles *Il Trovatore* on March 15, 19, 21, and 22 in the Langsdale Auditorium at the University of Baltimore. Another music lecture—this one on how folk traditions have influenced the music of Copland, Dvořák, and Bartók—will take place at the Maryland Hall for the Creative Arts in Annapolis on April 18.

MASSACHUSETTS

Leonardo da Vinci comes to life in a theater presentation at the Science Museum in Boston, the only U.S. stop for the acclaimed European exhibition "Leonardo da Vinci: Scientist, Inventor, Artist." See page 28.

MINNESOTA

The international speakers' bureau, "A World of Peace and Violence," continues with programs through March and April in Minnesota. "An Anishinabe View of Peace and Violence" will be presented by Rosemary Christensen of the Ojibwe Mekana, Inc., on March 3 at Willmar Junior High School. "Missing in Action: Environmental Protection in Wartime" will be presented by Jeff Anderson of Saint John's University on March 23 at the Whitney Senior Center/University of the Third Age in St. Cloud. Also at the senior center will be "A Little Rebellion Now and Then . . ." by Kevin Byrne of Gustavus Adolphus College on April 8.

Three institutes for Minnesota teachers take place in April at the Humanities Education Center in St. Paul. April 6-11 is "Rising from the Earth: Rural Studies in Minnesota and around the World." Joe Amato from the Department of History and Department of Rural Studies at Southwest State University leads the institute that will explore the transformation of a rural landscape through migration, development of cities, industry, and economic and political forces. Participants will conduct a firsthand investigation of the changes of a particular Minnesota town.

April 13-18 is "On Native Ground: The Archaeology of Place." Christy Caine, independent archaeologist and adjunct professor at Hamline University, leads the institute that will investigate the geography and social history of a bioregion—particularly the chain of lakes and wetlands that feeds into the Mississippi River.

April 27-May 2 is "The Global Laborer: A Cross-Cultural Study of Work." Nasrin Jewell from the economics department of the College of St. Catherine leads the institute that will examine the multiplicity of work within the United States and worldwide through the lenses of economics, political science, and anthropology.

NEBRASKA

"The Literature of the Great Plains" is the topic for the annual Center for Great Plains Studies Conference at the University of Nebraska at Lincoln April 3-5.

A conference examining the experiences of the frontier soldiers and their families from 1865 to 1900 will be held at Fort Robinson April 24-26.

NEW JERSEY

"Current Perspectives on the Urban and Industrial Landscape" opens March 22 at the New Jersey State Museum in Trenton. See page 24.

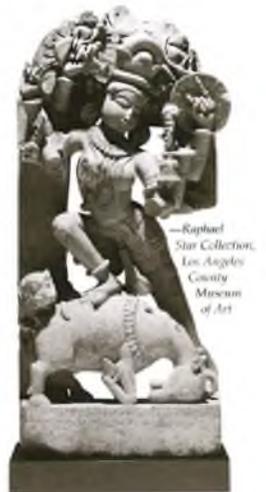
A literary series continues March 16 at Centenary College in Hackettstown with "Women as Goddesses and Heroes." Dr. Frank Ancona and poet Sandra Duguid will discuss goddess myths and their connection to women in literature. Also at Centenary College, editors and critics Rochelle Ratner and Barry Seiler talk on April 20 about the effects of technology on language.

Rutgers University hosts a four-day conference on "Poetry and the Public Sphere," April 24 through 27, at the New Brunswick campus. The conference will address new trends in poetic styles, the resurgent popularity of poetry, as well as the role poetry plays as a vehicle for social and artistic expression.

NEW MEXICO

"Herbal Medicine in New Mexico: A Ten-Thousand-Year-Old Tradition" will examine the historical, social, medical, anthropological, and psychological aspects of herbal medicine from Pueblo, Hispanic, and Anglo perspectives. The symposium takes place at the College of Santa Fe on April 12.

An exhibition opening in April shows what life was like in the old east mountain area called Tijeras—before Albuquerque became a big city and Tijeras was still remote and traditional. The exhibition will be at the Tijeras Historic Church and the lecture-discussion programs will be held at the Tijeras Village Hall.



Goddesses in literature, such as the Goddess Sachika, are the subject of a discussion series in New Jersey.

Continued on page 30

searching for



"There are so many stories

about Leonardo's life,

it doesn't really matter

if all of them are true.

... One of the hardest parts

in examining his life

is separating the myth

from the man."

LEONARDO

FIVE HUNDRED YEARS LATER, LEONARDO DA VINCI'S LEGACY IS EXAMINED IN A NEW PLAY AT THE MUSEUM OF SCIENCE IN Boston. Developed by the museum, it accompanies the Swedish traveling exhibition, "Leonardo da Vinci: Scientist, Inventor, Artist," at its only American stop.

Squeezed into twenty minutes, the play *The Masque of Leonardo* hopes to show the contradictions of a man whose myths almost overwhelm his achievements. "There are so many stories about Leonardo's life" says project director Catherine Hughes, "it doesn't really matter if all of them are true." One such story has Leonardo buying all the birds at a market



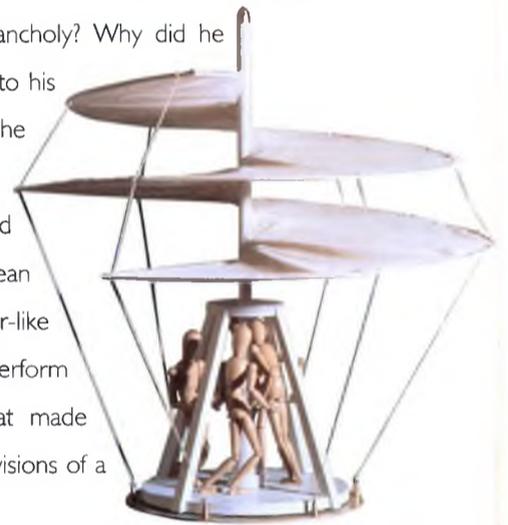
and then setting them free. Another, told by Leonardo in his journals, describes his conversation with an old man and then his subsequent dissection of the man's dead body.

Hughes says all the stories add up to what we consider was the genius of Leonardo da Vinci. "One of the hardest parts in examining his life, is separating the myth from the man."

The play attempts to do this through the eyes of an actor who encounters a magical mask maker who provides the actor with mask upon mask, each depicting a different aspect of Leonardo. The first mask the actor tries on is of an old, melancholy Leonardo. Unsatisfied with this description, the actor demands alternatives, none of which meets his requirements. Finally, the mask maker offers one that is supposed to be "through the eyes of Leonardo." Most of the play is told with this mask, as it tries to reconstruct the complicated life of the man who came to personify the Renaissance.

OPPOSITE: Self-portrait, chalk drawing, circa 1516. —*Biblioteca Reale, Turin*; INSET: The Dressed Up Angel —*The Alos Foundation, Liechtenstein*; ABOVE: Detail from sketches —*Windsor Castle Royal Library*

The play is not set in any time or place. It approaches questions that have occupied people's imaginations for centuries. Is the fact that Leonardo left dozens of works unfinished later in life a sign of defeatism or melancholy? Why did he continue to make wild excuses to his patron about the Mona Lisa so he could keep it in his own possession? How was a man who lived opulently on the fringe of European courts able to stomach the sewer-like catacombs where he had to perform illegal human dissections? What made him obsessed with apocalyptic visions of a deluge near the end of his life?



Although the questions are deep, the action is not necessarily dull. "There are elements of total silliness," says Hughes. She says the Science Theater tries to appeal to all ages. "We know that it will be a different experience for a ten-year-old than it will be for a fifty-year-old. We try to change the style within the play to keep it interesting for everyone. In past productions we've been able to approach something that was very mature in content, like the story of the *Titanic*, and have kids love it."

Beginning March 3 and running through September 1, four hundred thousand visitors are expected to see the exhibition at the Museum of Science. *The Masque of Leonardo* will be performed eight times a day during the run. With the play comple-

menting the objects and information in the exhibition, Hughes hopes visitors will understand the complexity of the man and the contradictions of the myths to realize there is no definitive Leonardo da Vinci. □

—AL



ABOVE: Model of a helicopter built according to sketches of 1486–1490, CENTER: Paddleboat model inspired by fifteenth-century sketches.

Continued from page 27

NEW YORK

American composer and critic Henry Cowell (1897-1965) was a major force in shaping modernist American music. His life and work will be explored in a two-day public conference presented by the Institute for Studies in American Music at the New York Public Library for the Performing Arts on March 14 and 15. The conference is part of a two-week festival honoring the centennial of Cowell's birth.

Speakers include Cowell's former student Lou Harrison, composer Michael Tenzer, and musicologist Michael Hicks.

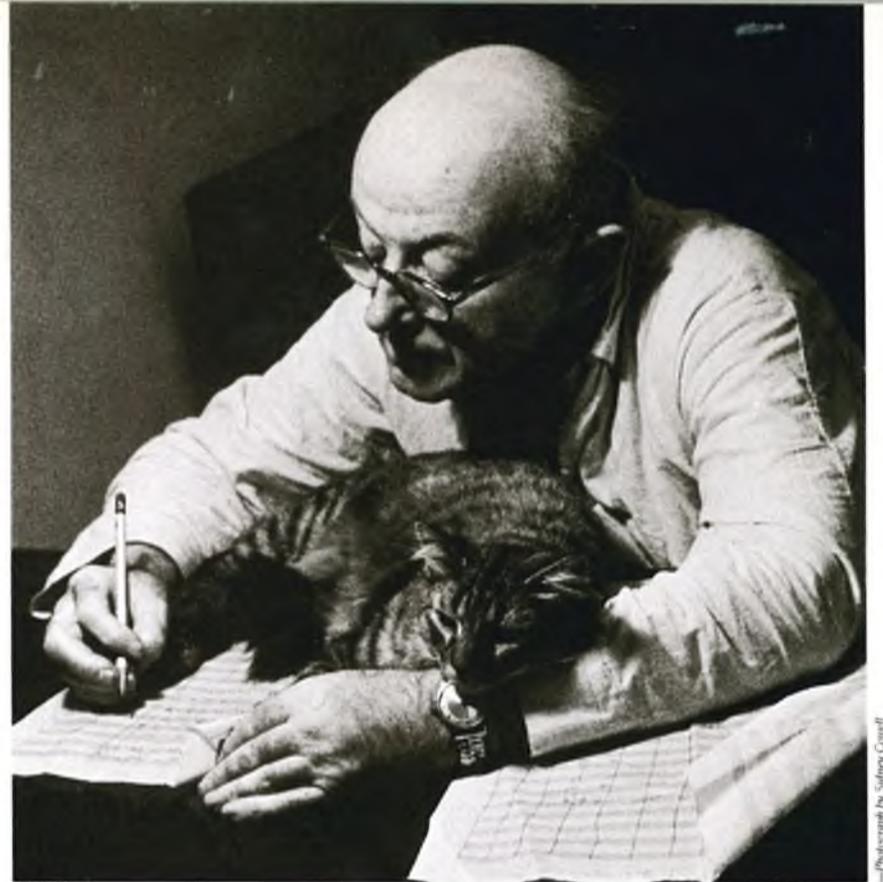
PENNSYLVANIA

Oral histories about the modernization of agriculture in Pennsylvania, which were collected last fall, will be used as a centerpiece for twenty discussion programs beginning in March. "From Horses to Horsepower: Transformation of Southwestern Pennsylvania's Agriculture Community in the 1940s" documents and discusses the experiences of 1940s farm families when motorized farm equipment arrived and changed rural life forever.

Ending in March are programs connected to the Susquehanna Art Museum's exhibition on contemporary Latino artists. "The Richness of Diversity—Contemporary Puerto Rican and Mexican Culture" includes films, lectures, and discussions.

"Our Voices," an intergenerational program that focuses on the history of African Americans in the Germantown area of Philadelphia, continues its programming this spring. On March 13, a slide show and discussion on African American art will be presented at the Woodmere Art Museum. On April 3, another slide show about the buildings that have played a significant role in the Germantown community will be given at the Germantown Historical Society. On April 10, 17, and 24, two-hour genealogy workshops will be offered in the community.

Women who lived through World War II will be able to share their memories on March 14 and 15 at Thiel College in Mercer County. Exhibits of personal memorabilia



Henry Cowell at work on *Symphony #14*. New York City celebrates Cowell's 100th Anniversary with concerts and public programs in March.



Novia Que Te Ve is one of the Latin American films shown at a festival in Rhode Island.

and a presentation of *Rosie the Riveter* will serve as discussion starters. The program includes training sessions on collecting and preserving oral histories.

RHODE ISLAND

The fifth New England Latin American Film Festival will take place April 18-27 at the Rhode Island School of Design in Providence. Founded in 1993, the festival has attracted more than twenty-five thousand moviegoers, held more than forty forums, and presented many award-winning films that

might otherwise never have been shown in New England.

This year's festival includes films made by Latin/Latino American women, screenings of ten recently released Latin American films, humanities-based forums, and a book presentation on *Gabriel García Márquez and His Life in Cinema*.

"Literature and Medicine for the Twenty-first Century: Perspectives of Doctors and Patients" is a series of programs and workshops that will be presented on April 4, 5, and 6 on the Brown University campus in Providence for the general public, physicians, care givers, and the university community.

SOUTH CAROLINA

The South Carolina Humanities Council holds its first book festival April 18-19 in Columbia. The event will bring approximately fifty authors to Columbia to celebrate reading, books, authors, and readers. Activities include book signings, readings, storytelling, and demonstrations.

TEXAS

A three-day conference examines the Holocaust through literature, art, film, and music at Texas A & M April 2-4 in College Station.

VERMONT

In the setting of the Civil War Era Vermont State House, actor-educator Jim Getty portrays the sixteenth president in "Mr. Lincoln Returns," April 2 at 7:30 p.m. Getty is the star of a one-man show about Abraham Lincoln, which he performs in Gettysburg, Pennsylvania, during the tourist season.

The speakers' bureau features "Meet Eleanor Roosevelt: Wife, Mother, and First Lady of the World," portrayed by Elena Dodd, on March 7 at the Alexander Twilight Theater in Lyndonville and on April 2 at the Bailey Club in Newbury. Appearing on March 12 at the South Burlington Community Library and on April 6 at the Brooks Memorial Library in Brattleboro is Linda Myer as aviator Amelia Earhart.

"This Is the Awfles Mess I Ever Was In': Women in Waiting in the Westward Movement" provides insights into the lives of nineteenth-

century women who were either temporarily or permanently left behind when their husbands went west in search of gold, land, or adventure. Scholars Linda Peavy and Ursula Smith discuss the subject of women's roles in pioneer times at the Gateway Building in Newport on March 12.

A reading-and-discussion series on Russian literature continues in the Mad River Valley at the Joslin Memorial Library in Waitsfield on March 12. Agnieska Perlinska leads the discussion on *A Week Like Any Other* by Natalya Baranskaya and *A Women's Decameron* by Julia Voznesenskaya.

VIRGINIA

The third annual Virginia Festival of the Book takes place in Charlottesville March 20-23. This year's guests include Donald Justice, Charles Wright, Nikki Giovanni, Lois Lowry, John Casey, Sharyn McCrumb, and John Grisham. Last year, more than

eighty-five hundred people attended the festival organized by the Virginia Foundation for the Humanities.

WISCONSIN

"Italian Baroque Heritage: A Symposium in Images, Words, and Music" will bring together scholars and the public to explore the thought and life of seventeenth- and eighteenth-century Italy. Presentation topics will range from the musical imagery in the paintings of Caravaggio to the role of improvisation in historical performance practice, and from the economic crisis of seventeenth-century Italy to the church sonata as spiritual entertainment. The symposium will take place April 10-13 at Beloit College.

Wisconsin celebrates the state's sesquicentennial with the exhibition, "Many People, Many Pasts," at the State Historical Museum in Madison through September 21, 1997. □



Musical imagery in the paintings of Caravaggio, such as *Il Musica*, is one of the subjects explored at a symposium on Italian Baroque heritage.

Calendar

MARCH ♦ APRIL

BY STEVEN SNODGRASS



—Kisho Kurokawa and Associates

Kisho Kurokawa's designs for the new Kuala Lumpur International Airport are part of "Building for Air Travel: Architecture and Design for Commercial Aviation," covering seventy years of the airline industry. The Art Institute of Chicago exhibition is at the Museum of Flight in Seattle and San Francisco International Airport.

A lion's head for lunar new year festivals is part of "Where Is Home? Chinese in the Americas," at New York City's Museum of Chinese in the Americas. The exhibition explores the Chinese American experience.



—Photo by Connie Karaffa, courtesy of the Historical Society of Western Pennsylvania

While on her honeymoon, Emma Gibson created *View of the City of Pittsburgh in 1817*. "Points in Time: Building a Life in Western Pennsylvania, 1750-Today" looks at the region from pioneer settlement to industrial giant to modern metropolis. The exhibition is at the Senator John Heinz Pittsburgh Regional History Center.



—David Sun Handel, Museum of Chinese in the Americas

"Exiles and Emigrés: The Flight of European Artists from Hitler" explores repercussions of exile and emigration on twenty-three artists including Marc Chagall, Jacques Lipchitz, Walter Gropius, Salvador Dali, and André Masson, whose *The German Soldier (Le Re)* (1941) is featured. "Exiles and Emigrés" is at the Los Angeles County Museum of Art.

ENDOWED EXHIBITIONS



Byzantium's second golden age (843-1261) is the focus of "The Glory of Byzantium" at the Metropolitan Museum of Art. It features more than 350 works, including *The Liturgical Homilies of Saint Gregory Nazianzenos* (1136-55), a frontispiece from the Monastery of Saint Catherine in Sinai, Egypt.

Schweitzer, Pennsylvania, and German are all names for this barn, one of the most common styles in the United States. "Barn Again!"—a National Building Museum, National Trust for Historic Preservation, and Smithsonian Institution Traveling Exhibition Service project—examines the barn in American history and culture. The exhibition opens in March in Alabama, Illinois, Ohio, and Oregon.

—Steve Gordon, Ohio Historic Preservation Office



—Private collection, Europe



Barn, Bethel Township, Miami County, Ohio.

CONFRONTING

The Dilemma of Genetic Testing

By Doris T. Zallen

An avalanche of genetic information seems to be burying us. Each day brings another dramatic finding. A gene connected with a serious health problem has been identified, a test has been developed that can predict the likely onset of disease in later life. How our historical and cultural values will determine

the role of genetic testing for our families and society is unclear.

The first rumblings of this avalanche were heard in 1900, when the work of the nineteenth-century

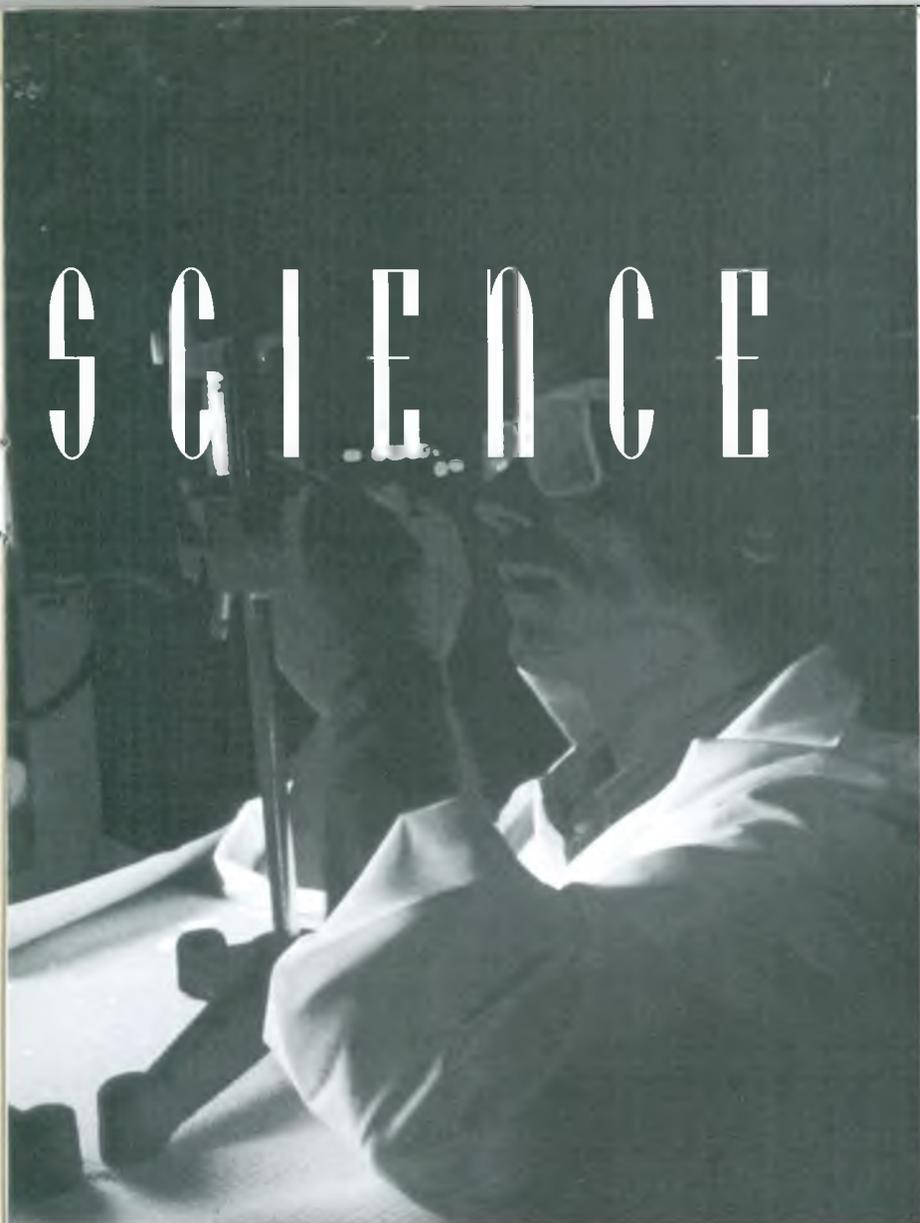
Austrian monk Gregor Mendel was rediscovered and brought to light. Mendel had worked in the garden

of his monastery at Brno trying to figure out how certain features of the pea plants he was growing were inherited. He proposed that "elements" were involved in producing the inheritance patterns that he was observing. Based on his work, it became possible to lay out a set of basic rules, now called Mendel's laws, that could be used to predict how traits might be passed from one generation to the next. In 1909, these traits were named "genes."

Over succeeding decades, the study of genes progressed well beyond describing the inheritance patterns of pea plants to explaining the inheritance of all life forms. However, very few studies could be done on humans.



SCIENCE



—Smithsonian photo by Minna A. Guerra. ©1991 Smithsonian

Scientist working on DNA under ultraviolet light.

The ideal subjects were organisms with a short generation time and which produced large numbers of progeny. Fruit flies, mice, corn, even bacteria, became the workhorses of genetic research.

The situation began to change as genetic study moved from examining observable features of organisms to looking at the genetic material itself. Though it was clear as early as 1902 that genes did not float about individually but were connected together in long ribbon-like structures called chromosomes, there was no way to know what they were made up of or how they functioned.

In 1953 came the discovery of the structure of deoxyribonucleic acid, or

DNA, by James Watson and Francis Crick. These findings triggered an extraordinary growth in research and revealed that the way genes act is by directing the synthesis of proteins that are responsible for carrying out all life functions.

Scientists turned their attention to DNA, the genetic molecule itself. DNA could be easily extracted from any cells, including human cells, to study. Suddenly human genetics was no longer a backwater area. Today, the study of human genes is one of the most active in all medical research.

Scientists have developed a cornucopia of different procedures for examining the DNA of a gene. These procedures are revealing a great deal

**“Testing is now being done
to look for
the presence of flaws
in single genes—
flaws
that lead to disorders”**

about how changes in the genetic material can lead to various kinds of health problems. Once the relationship between genes and health is understood, genetic tests that look for such changes become possible.

The number of disorders for which DNA tests exist has grown steadily. Testing is now being done to look for the presence of flaws in single genes—flaws that lead to disorders such as cystic fibrosis, hemophilia, the muscular dystrophies, and spinal muscular atrophy. However, even if we know that a certain mutant gene is present, it may not be possible to predict how that gene will finally be expressed and what the outcome on health will be, either at the time of birth or later on as

Is there an obligation to

share genetic news

about oneself

**"Genetic tests open up
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Or to share with employers and

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also produce disturbing
and difficult consequences. . . "**

What should be done with information

that is obtained for

one person
be transmitted to others?

the individual develops and matures. Different mutations in the same gene can have different effects—from being virtually unnoticeable to causing severe and devastating health problems.

The newest wave of testing goes beyond single gene disorders and looks for genes that can predispose a person to a disorder. Some of the first susceptibility genes found have been for familial colon cancer, breast cancer, and Alzheimer's disease. These are complex conditions which result from the interaction of several different genes with environmental factors—diet, exercise, exposure to viruses, or environmental chemicals. The presence of a susceptibility gene can

increase the chances that a disorder can develop but it does not mean that it will. And the absence of a susceptibility gene does not mean a person will be spared.

Many more tests are being developed as a result of research conducted by the Human Genome Project. The Human Genome Project is an enormously ambitious project that began in 1989 in the United States. It is a massive effort to find the location of all the human genes on each of the twenty-three chromosome pairs and then to determine the precise chemical arrangement within each gene. More than sixteen thousand genes, out of an estimated one hundred thousand human genes, have already

been located. By early in the twenty-first century, the entire structural record of human DNA should be known. This structural record should be a valuable tool for working out the precise function of genes and for figuring out how they may go awry. This ultimate gene map will be the starting point for an immense number of genetic tests.

Genetic tests open up many opportunities. Prenatal tests can provide information on whether the fetus has inherited a genetic disorder. Carrier tests can make individuals aware that they have a mutant gene which could, if their partner is also a carrier, cause problems should the gene appear in double dose in their children.



Combinatorily stained human chromosomes.

Presymptomatic tests can alert individuals that they may have a mutant gene which will bring on a disorder, years before any symptom appears.

Genetic tests provide information that can assist in reproductive planning, in making plans for the future, and in triggering lifestyle changes that can improve the chances of retaining good health.

Genetic tests can also produce disturbing and difficult consequences. Because genes are shared in families, finding a flawed gene in one family member will mean that other family members may also have inherited it. This feature of genetic testing raises troubling questions. Is there an obligation to share genetic news about oneself with others in the family? Or to share with employers and insurance companies? How should the genetic information that is obtained for one person be transmitted to others?

The strains within families can be enormous when information is poorly understood or perceived as threatening. Sometimes a permanent estrangement of one part of the family from another has resulted as people blame each other for mutant genes. Even obtaining test results that show one does not have the mutant gene, rather than producing relief, has led to the distress of survivor guilt.

Though genetic tests can be of real value to some, it is clear that they are not right for everyone. The mere availability of a genetic test does not determine whether it is useful or when it would be useful. Some individuals will decide that they want to know their genetic status; others will postpone that journey or decide never to set out on it. Ultimately, each decision about genetic testing has to be made on the basis of personal values and family realities. It has to fit with one's physi-

cal, emotional, and financial strengths and limitations. This is not a scientific or technical decision. It is an intensely personal, humanistic decision.

Although considerable media attention has been given to genetics, it is not reflected in the medical community's dissemination of genetic information to its clients—information that could help them understand the genetic component of a disorder and, if genetic testing is available, decide whether they wish to have it done. Because genetics has long been a neglected subject in medical education, some physicians lag in their knowledge of the genetic basis of disorders and may not be up-to-date on the availability of new tests.

In fifty interviews recently done with families affected by a genetic disorder, about one-third had received little or no genetic information after diagnosis of a medical condition. One woman from a large family said she was never told about the genetic basis to Duchenne muscular dystrophy even though she had a brother with the disorder. "When you are in your twenties, you don't think that anything could happen to you," she said. She and a sister have subsequently each had a child with the disorder. She maintains that she would have sought genetic counseling and, perhaps, genetic testing prior to her own pregnancy, had she known more about it.

One-fourth of those interviewed, including individuals who had genetic counseling at a previous point, did not know that a test for the disorder had become available. For one couple whose child was diagnosed to have a serious genetic disorder in 1991, the existence of a genetic test was a complete surprise. Having decided that they could "not go through this

again," her husband had recently had a vasectomy. They believe their decision might have been different had they known there was a genetic test.

What haunts the present is the specter of the past, in which genetic information, however incomplete, was used to validate specific institutional and governmental policies. The twentieth century was witness to some of the most extreme human abuses carried out under the banner of eugenic improvement. The medical experiments in Nazi Germany remain a chilling chapter in our history. Earlier in the century, eugenic ideas were also a vogue in the United States. They led to the enactment of state laws permitting the involuntary sterilization of people thought to have unfavorable genes, beginning in 1907 in Indiana and, over the next several decades, in thirty other states. More than sixty thousand such sterilizations were carried out. Eugenic ideas played a role in the enactment of the Immigration Act of 1924: By tying quotas to the makeup of immigrant groups in the United States in the 1890 census, it favored immigrants from Great Britain and northwestern Europe and restricted the admission of people, seen as genetically less sound, coming from eastern and southern Europe.

The policies produced by these beliefs have been abandoned. However, the deluge of genetic knowledge coming from research laboratories raise real concerns that, once again, people might be stigmatized because of their genes. There are fears that the new forms of DNA testing could be used to deny insurance, jobs, educational opportunities, and even government services.

The Health Insurance Portability and Accountability Act, which becomes effective in July 1997, may

restrict the use of genetic information in determining eligibility for insurance and in setting premium contributions for some workers. As important as these first steps are, their range is limited and their effects remain to be seen.

Genetics is now a field in which many researchers use highly sophisticated techniques to gain a detailed view of our genetic inheritance. Medicine is being transformed as clinicians are rapidly applying those findings to a host of health problems. The scope of testing could even expand to include genes that may have a bearing on personality traits, behavioral patterns, or sexual preference. On the one hand, it may give rise to greater acceptance of those individual differences over which people have no control; On the other, it could deepen divisions in society and create new types of intolerance based on beliefs of biological inevitability.

Genetic testing may soon be available on an unprecedented scale, presenting at the same time both powerful opportunities and perplexing decisions. As individuals and citizens, we must be sure that each of us gets the information needed to deal with these decisions and to develop policies that protect people from suffering political consequences from the very makeup of their beings. □

This article is based on Doris T. Zallen's book, DOES IT RUN IN THE FAMILY? A CONSUMER'S GUIDE TO DNA TESTING FOR GENETIC DISORDERS, to be published by Rutgers University Press in June 1997. Work on portions of the book was supported by an NEH Summer Stipend. Zallen is formerly a professor of genetics and is now a faculty member of the Center for Interdisciplinary Studies at Virginia Polytechnic Institute and State University in Blacksburg, Virginia.

How GENETIC TESTS Are Done

There are two basic types of DNA tests.

A direct test can recognize the tiny alterations or mutations that actually change the instructions contained in the DNA of a gene. These are the very changes that damage the gene's ability to produce a protein that the organism needs.

When the gene of interest has not yet been isolated, it is still possible to obtain information through an indirect (or linkage) test. In a linkage test, a known region of DNA located close to the gene of interest can be used as a marker for the target gene. By following the marker, predictions about the actual state of the nearby target gene can be made. The marker serves as an indicator in much the same way that the tall flag attached to a child's bicycle alerts a motorist to the presence of the child, who might be hidden from view by cars, bushes, or signs as she pedals along.

Indirect testing is more complicated and costly than direct DNA testing because it first must be determined which marker is located close by the mutant gene and which by the normal gene.

The nature of the markers found on the chromosomes differs from family to family. This means that to do linkage testing several family members, not just the one person interested in the information, need to be tested. □

Continued from page 7

of environmental impact and ecological consequences is a central part of the public face of engineering.

Technicality, technical excellence, is no longer an end in itself. It's something which has to be kept in balance with humane consequences.

HACKNEY: So you're urging us to keep in balance these two traditions.

TOULMIN: This is one of the extraordinary things about the last thirty-five years or so. It still strikes me as amazing that Rachel Carson's book, *Silent Spring*, appeared as recently as 1962.

HACKNEY: That is very recent.

TOULMIN: Thirty-five years. At that time, if you had said to Rachel Carson in her last years that by the mid 1990s no government in the world with any pretension to respectability would fail to have some kind of environmental protection agency, it would have appeared quite incredible to her.

This is a major change in the agenda of politics, and it's a change which moves precisely in the direction that represents a return from, shall we say, Descartes to Erasmus. I remain charmed by Erasmus's famous essay, *In Praise of Folly*, which is a prophylactic against the quest for certainty.

HACKNEY: Yes, exactly. And you recall the humanistic or the more humane . . .

TOULMIN: Well, yes, yes. This is the beginning of the tradition which the academic world knows as the humanities in the way in which Galileo and Descartes are the beginning of the tradition which the academic world knows as the exact sciences. Because I myself began my professional training as a physicist and have been spending the decades opening all the doors that lead out of physics into other areas of reflection, I welcome any evidence that this broadening of the agenda of the exact sciences is being reflected in the way in which human life is being led on the public as well as on the private level.

HACKNEY: That raises the question of your teacher, Wittgenstein, and his own professional progress or the changing agendas of his intellectual career. He did change several times in his own intellectual pursuits.

TOULMIN: Wittgenstein was deeply preoccupied with two questions throughout his life. To

talk about him as though he had a professional career as a philosopher is a mistake. Wittgenstein was, as Ray Monk shows in his biography, a person in whom one can't draw a distinction between the life and the career, the personality and the proficiency. He was a struggling person in the kind of way in which, for instance, Kierkegaard was a struggling person. One of the things he was struggling with was the question, how communication is possible, how human modes of expression are capable of being meaningful at all. It is characteristic of him that he saw that if indeed there were any real *doubt* about the possibility of human communication then even to raise the question of the possibility of human communication should itself be open to challenge. This is a view he shares with Sextus Empiricus in antiquity and with Montaigne at the end of the sixteenth century, and it finds expression in this image of the ladder which the philosopher climbs up and then throws away as being itself deceptive and illegitimate.

The interesting thing is that this very same image, which appears at the end of the *Tractatus Logico-Philosophicus*, also appears at the end of Sextus Empiricus's book, *Against the Dogmatists*. This is that kind of commonplace which traditional skeptics have been familiar with.

I said there were two things he was preoccupied with. In relation to that question, which is the question that professional philosophers continue to tussle with, it's true that there is a shift. He thinks in the early stages of his career, when he's generating the *Tractatus*, that he can give us a kind of technical model which will show us what's the trouble about communication. Later on, he realizes that this technicality is itself unsatisfactory, and he comes back and adopts a quite different way of helping us to bring ourselves around to the point at which we'll see the necessity for the skepticism which he continues to hold.

There is the other question. The other question is an ethical question, about which Wittgenstein never fully reconciles the personal puzzlement he has in the realm of ethics with the intellectual puzzlement he has in relation to language in general and communication. In this respect, I think he is like the French seventeenth-century writer, Blaise Pascal, who was a brilliant mathematician and a wonderful controversialist

Erasmus



—Library of Congress

"In the country of the blind the one-eyed man is king."

—Adagia

for half the time, but the other half of the time retired to the abbey of Port-Royal outside Paris and meditated on the question whether his intellectual brilliance was a temptation that God had imposed on him as a test for his faith. As a good Jansenist, he was inclined to suspect his own motives in being an intellectual and to reject his own intellectuality.

Wittgenstein had something of the same duality, torn between his own intellectual brilliance and feelings of deep personal inadequacy which he struggled with, not entirely successfully.

HACKNEY: But not the question of whether we can reach some general agreement about what is ethical behavior and what is not?

TOULMIN: The one thing he was sure about was that any agreement that we could reach would not be a matter of intellectual consensus. It would be a convergence of humane attitudes. He was clearly attracted by the way in which Leo Tolstoy expresses much the same point.

In *Anna Karenina*, for instance, Tolstoy has as one of his characters a professor of philosophy whom he makes look rather ridiculous because he's theorizing about things which amaze Levin—as the hero of the book and as an expression of Tolstoy's own personal points of view—in terms of the way in which dealing with these matters on a purely intellectual basis trivializes them and fails to address the deep conflicts which one is faced by in the course of life—especially those which people like Tolstoy or Wittgenstein faced as a result of inheriting a large fortune in a world full of poverty.

HACKNEY: Yes. But you speak as if you think that Wittgenstein's own intellectual journey is a matter of internal dynamics. That is, he has these two important questions in his life which he pursues in slightly different ways at different times, but he is not influenced by the world he sees around him.

TOULMIN: I suppose this is really what a career in philosophy tends to be like. Ray Monk subtitles his biography of Wittgenstein *The Duty of Genius*. The implication is that to be a philosophical genius is a calling, a vocation, and the best we can do is to see how the different strands that go to express the nature of this vocation for a particular writer weave together. I think one can do this in the case of Pascal; I think one can do it in the case of Wittgenstein. It is one of the things I try to do in the case of Descartes in *Cosmopolis*.

HACKNEY: Oh, yes, indeed.

Wittgenstein is mainly known from his students. He wrote, or, published, relatively little.

TOULMIN: He published almost nothing in his lifetime. He published the *Tractatus*, and he let one or two other essays be put into print. Even the *Philosophical Investigations*, which he was working on throughout his last years, was published only posthumously. He is a person who left behind him a lot of influences on teachers and students who see themselves as the inheritors of a tradition.

There's a curious article—"The Philosophers That Sophie Skipped"—in the December 7, 1996, issue of the *Economist* which is a discussion of Russell versus Wittgenstein in the history of twentieth-century philosophy. The writer of this article is clearly on Russell's side and takes some satisfaction in the fact that the profession of philosophy has never been so populated. There have never been more professional philosophers than there are now, and this is something which he thinks that Russell would have welcomed. Certainly, Wittgenstein wouldn't have. Wittgenstein saw his vocation as having to clean the Augean stables of the intellect. He thought that the brilliant young were being distracted from urgent tasks by pursuing these intellectual dead ends. I think he would have been deeply depressed if he'd lived long enough to see how many thousands of philosophers are earning a living that way.

This is not the first time in history that something of this kind has happened. Plato was caustic about Gorgias and the other Sophists who set up what he dismissed as "thinking shops" and, he implied, prostituted their skills for pay.

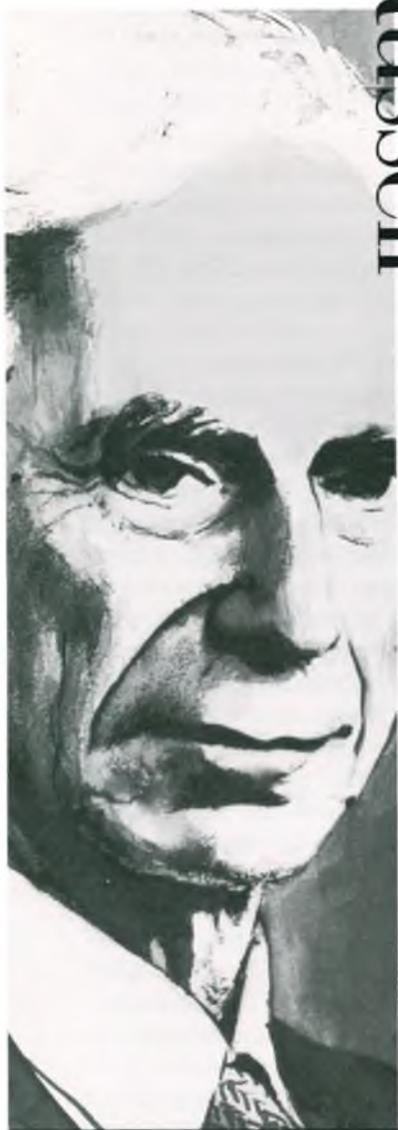
HACKNEY: Let's shift to the future, about which you've also thought philosophically. I assume there is a future out there, even though we're living through a brief period in which many authors and public intellectuals are using postsomething, "postmodernism," in the titles of their books.

TOULMIN: I think there's a lot to be said for Jurgen Habermas's criticism of this habit. He pokes fun at what he calls the posties, for whom everything is postsomething. There is a giveaway in the fact that this label implies that the people in question don't see what directions there are available for going in.

In this respect, I don't like being called a postmodernist myself, because I hope one can see that actually there was, as Habermas also insists, a lot that we must value and treasure in the things that were achieved between 1600 and 1950, or whatever—choose your own date. What we have to do is make the technical and the humanistic strands in modern thought work together more effectively than they have in the past.

When I look back at my own life, it is my good fortune that, although I started being trained professionally as a physicist, I was able, after the Second World War, to start opening the doors out of physics into other neighboring subjects, so that, beginning with the philosophy of science and going on to the history of science and sociology of science and the history of ideas, I have been concerned with establishing the possibility, and also the value, of knitting together the strands that come from the technical, exact sciences with the strands that come from history, sociology, and the rest. We're seeing all kinds of important inquiries developing which are very constructive in their own ways.

At USC there's a professor in the law school—Christopher Stone, whose father was I. F. Stone, the well-known political journalist and commentator. Christopher Stone has done some very striking things by



Russell

—H. K. Miller

"Science has not given men more self-control, more kindness, or more power of discounting their passions in deciding upon a course of action."

—*Icarus or The Future of Science*

developing environmental law. Some years ago he wrote the famous paper, *Should Trees Have Standing? Toward Legal Rights for Natural Objects*. This was a beginning. He argues that it should be possible to go into court and say, "The redwoods don't deserve to be destroyed. They deserve to be protected. The tradition of common law should devise new ways of making this possible and of justifying injunctions against acts which would be threatening to endangered species just as much as to human beings." This is the sort of discussion which eighty years ago would have been regarded as dotty.

HACKNEY: I'm thinking here again about how we get into the future. You write very sensibly about the future, there being a number of futures that we ought to understand.

TOULMIN: Yes. There's a whole set of issues we haven't talked about up to this point which have to do with the parallelism that I trace between the evolution of intellectual theory and the political evolution of the state system.

HACKNEY: I was trying to get into that.

TOULMIN: This is more speculative than the arguments that I put forward in looking at the relations between the exact sciences and the

humanities; though, indeed, the arguments that I speculate about in *Cosmopolis* have been taken up by colleagues in the international relations profession. There is a very active discussion about the ways in which political organization is having to be reconsidered in a period in which

the old claims about the absolute sovereignty of the nation-state are losing their plausibility. It's striking that when people start banging the drum about outsiders not being allowed to criticize the way they're running their States, they complain that this is an infringement on their absolute sovereignty. I find the people who do this highly suspect. They tend to be the Burmese military or Saddam Hussein.

HACKNEY: Exactly. They're complaining for a reason.

TOULMIN: Yes, and when the prime minister of Malaysia complains that we are seeking to impose Western values on other cultures unjustifiably, the run-of-the-mill Malaysian probably doesn't like being arbitrarily imprisoned any more than the run-of-the-mill Frenchman or American.

HACKNEY: That's true, and it is arising here in regard to Serbia and China and many other states.

TOULMIN: Indeed. We're living in an extraordinarily exciting and fascinating, though also frustrating, time because we're seeing the emergence of a set of institutional relationships which are not, as some people fear, moving in the direction of world government. World government could easily turn into world tyranny. We're seeing the emergence of a whole set of patterns of association, of mechanisms of agreement, of ways in which people from different countries can work together to place limits on the arbitrariness and propensities to tyranny of people who still think that they're entitled to run a country as they please.

HACKNEY: Does that critique from the outside depend on our being able to agree among ourselves internationally on some universal concept of tyranny?

TOULMIN: Here I would make a distinction. I'm sure that it will never be possible to get the governments of the members of the United Nations and the rest to sign a common document. On the other hand, I think on the nongovernmental level there is in practice a strong and large consensus which governs the way in which people do things. And if ethics is more a practical matter than an intellectual matter, that may be what really is important.

HACKNEY: That's what I thought you would say, that it's not so much discovering the platonic ideal of justice universally but people talking with each other across their differences and reaching some agreement.

TOULMIN: Indeed. In this respect I've been increasingly struck by the role which nongovernmental organizations play in the world. To the extent that people look for the creation of what they call civil society we can find the beginnings of it on an effective level more by looking at the way in which these transnational nongovernmental organizations operate than by looking at the ways in which official nation-state governments operate. That, for me, is a genuinely new feature of the world, and one which leads us back to look with interest at things that happened long ago, before the beginning of modernity.

HACKNEY: Do you detect echoes of the late sixteenth or seventeenth century today?

TOULMIN: It really was very difficult during these three hundred years for people to put forward from outside intellectual critiques of the ways in which governments ran what they regarded as their own affairs. On the other hand, if we go further back, King Henry II of England was forced to go to Normandy and bow the knee before a papal legate in order to shrive himself of the sins involved in being associated with the murder of Thomas à Becket. At that stage, there was an outside body, namely, the church, which had the power to put rulers in shame, which meant that they were simply not acceptable on the international scene.

One of the great virtues of nongovernmental organizations is that they are able, in a new kind of way, to practice the politics of shame rather than the politics of force. The moment Amnesty International buys its first machine gun, its moral authority would be destroyed. It's the fact that they are speaking for a very widespread consensus about what is and is not tolerable behavior by governments that gives them political influence.

HACKNEY: That's true. That sort of moral authority though does depend on a couple of things: on a government's thinking that it has to respond in some sense to its own population; and on an enlarging agreement among different populations about what standards are or what tyranny is.

TOULMIN: Yes, but then the question becomes, how do you define, how do you differentiate populations, and I argue that the entire transnational medical profession is a population. We have to stop thinking about effective populations as being the populations of a particular country or a particular state. What binds us together in a moral network is very often the fact that, for example, we're all doctors and that we share the values that the profession of medicine embodies for all who practice it.

HACKNEY: I suppose you would also say that the more people from different political entities talk to each other the more they would develop some shared experience and a shared sense of proper behavior, shameless behavior.

TOULMIN: Yes. None of this, of course, is entirely new. The first modern nongovernmental organization to be truly effective was the Red Cross, founded in Switzerland—a neutral state—in the second half of the nineteenth century. It's much older than Amnesty International and the rest, which are essentially post-World War II foundations.

There are interesting but not irrelevant facts, such as, there is a legal difference between the status of a soldier who operates in the United States medical corps and all other members of the armed forces. It is against military discipline for a soldier in war to have anything to do with a member of the enemy forces, except in response to an explicit command. On the other hand, a member of the United States medical corps is entitled to pick up wounded members of the enemy forces and treat them. All the rules against fraternization, all the rules against illegitimate association between soldiers and the enemy, are heavily qualified in the case of members of the medical corps, who are seen as being as much doctors as they are Americans, and as having obligations which are on them as doctors, which they have to reconcile with the obligations which are on them as Americans.

HACKNEY: Very interesting.

TOULMIN: None of these ideas, none of these traditions, has ever been lost. They've always been there, but somehow the preoccupation with the sovereignty of the nation-state, like the preoccupation with the rigor and necessity of theoretical argument, has kept our attention directed away from these considerations which are now coming back to the center of our picture.

HACKNEY: You've written and talked about so many different subjects that we could go on much longer, but we must not. Thank you so much. □

Kierkegaard



—Courtesy of Oberlin College

"Philosophy is perfectly right in saying that life must be understood backward. But then forgets the other clause—that it must be lived forward."

A N A P P R E C I A T I O N



The boating tour

continues

as Toulmin talks

with Barbara König,

a long-time

family friend and

German writer.

Continued from page 10

In 1953, Toulmin published one of the earliest contemporary works in this field—*The Philosophy of Science: An Introduction*. It was perhaps the first of its generation to emphasize how working physicists used theoretical and mathematical terms—their trade language—and how this related to their practices and needed to be understood in those terms. True, Rudolf Carnap had pointed to the practical contexts of the choice of language-frameworks; and Karl Popper had argued that it was a matter of practical social psychology as to what a scientific community would choose to count as “basic statements”—those rock-bottom expressions representing what the scientist uses as the language of direct reference in a particular discipline.

It may have been the influence of Wittgenstein, or of the socially and pragmatically oriented Otto Neurath, that forced these considerations of context upon Carnap and Popper (who dissociated himself from Vienna circle positivism on other grounds). But one certainly could not say that either history or context was a strong suit in the epistemology or the methodology proposed by the Viennese; and it was all but anathema to their British and American followers.

In the early fifties, Toulmin’s critique of acontextual, ahistorical formalism in the philosophy of science was barely noted. He had spoken too soon. Toulmin’s own account of this development is wryly modest. In his recent work, *Cosmopolis: The Hidden Agenda of Modernity* (1989), he writes of the transition from logical positivism:

The tide turned in the 1950s. A new generation of philosophers, with previous experience in the natural sciences rather than in pure mathematics or symbolic logic, wrote about science in a new *style*: less exclusively logical, and more open to historical issues.

This novel philosophy of science was a challenge to the orthodoxy of logical empiricism. Chronicling its early years, Theodore Kisiel finds its origin in my 1953 book, *The Philosophy of Science*; but, undoubtedly, the most influential document of the movement was Thomas S. Kuhn’s book, *The Structure of Scientific Revolutions*, published in 1962.

Toulmin’s analysis cuts deeper than this. He has chronicled this fundamental divide in its earlier historical manifestations as well. In the magisterial study, *Human Understanding* (1972), he counterposes two philosophers, Gottlob Frege and R. G. Collingwood, in a striking way which sets up the *problématique* of conceptual change, a central theme of that work. And in *Cosmopolis*, he presents a historical and critical account of the transition from the tolerant and skeptical humanism of the sixteenth century to the search for an authoritative and unified rationalism in the seventeenth. He interprets this “retreat



Courtesy of Dick Schmitt

from the Renaissance” as a setting aside “of any serious interest in four different kinds of practical knowledge: the oral, the particular, the local, and the timely.” The contours of the conceptual shift begin to emerge clearly: our familiar preoccupation, in philosophy generally, and in the philosophy of science and in epistemology in particular, with the Universal, the Necessary, the timeless and context-free conditions of valid judgment which would hold, in Kant’s striking phrase, for “any rational being in the universe whatever.”

Are we to abandon sweet, pure reason for the charms of the locals? Is that Toulmin’s proposal? Hardly. What’s asked for is a more open appreciation of the uses of reason and of argument, a less authoritarian insistence on the



A N A P P R E C I A T I O N

The Toulmins

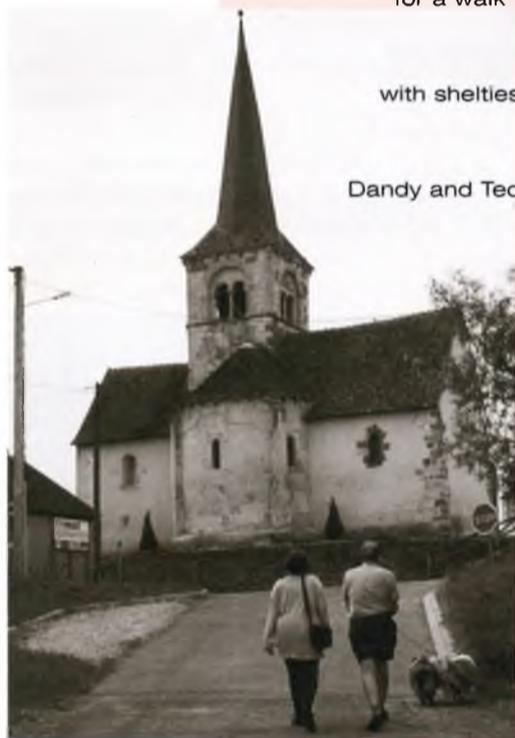
go ashore near

Canal de Niverais

for a walk

with shelties

Dandy and Teddy.



—Courtesy of Dick Schmitt

hegemony of one form of rationality over all others, and a proper valuation of the complexity and many-sidedness of life, which occupies us with considerations of the practical, the prudential, the questions of right and wrong, better and worse, health and illness—all of which require of us that we be responsible to think things through, that we give good reasons for our choices, or at least try to do so.

In *Cosmopolis*, Toulmin offers a revelatory contrast between Montaigne's openness and Descartes's closetedness (in Descartes's phrase, *larvatus prodeo*, "I present myself masked.") These are not seen simply as personal traits of character. Rather, Toulmin reconstructs the transformation of European society after the assassination of Henry of Navarre in the streets of Paris, the

Thirty Years' War, and the Revocation of the Edict of Nantes and the end of the relative tolerance which it had represented. The practices of reason, the hunger for an overweening universality and cosmic certainty in the face of these traumatic disruptions—all of these are offered to us as suggestions for how we are to understand conceptual change. It is not a matter of some detached, internal, and autonomous dialectic of ideas; nor, on the other hand, is it simply the ideational reflex of world events and social practices. It is a more nuanced matter, in which all these features are left in play in the reconstruction of the living contexts of philosophy and science.

A decades-long project of this sort is heavy business. It doesn't lend itself to headline presentation nor to quick summary or simplification. Even Wittgenstein's suggestive remark about forms of language and forms of life, however much it may inform us about the Austro-German Wittgenstein that the Anglo-Americans tended to leave behind, doesn't yet capture the subtlety and detail of Toulmin's project. Nor does it serve as the source of Toulmin's *Praxisbezognis*. Toulmin has characterized his relationship to his teacher in an interesting way, since it speaks to the persuasions of the young, pre-Cambridge Toulmin. "Going to Wittgenstein's classes," he says, "gave me the courage of my own prior convictions."

Fortunately, Toulmin makes it easier for us to follow his elaborated project through his many books, by the grace of his writing and the vividness of his account of philosophical and scientific ideas and movements. His is a lithe prose, with almost a melodic line. A review essay by Toulmin of L. S. Vygotsky's work in cognitive psychology appeared some years ago in the *New York Review of Books*. The editor had titled it in reference to Vygotsky: "The Mozart of Psychology." Given my admiration for Mozart, no one deserves to be called "the Mozart" of anything. There is only one. Yet, one may be permitted a light metaphorical extension of the aura of Mozart's work, by the use of the term "mozartian." Consider it an act of critical temerity on my part, then, when I choose to suggest that Toulmin's prose, at its best and in its high moments, is, well, OK, mozartian. □

Marx W. Wartofsky, a friend of Toulmin's for more than thirty years, died unexpectedly earlier this month in New York. He was Distinguished Professor of Philosophy at City University of New York and taught at Baruch College and the CUNY Graduate Center. Wartofsky was the author of *CONCEPTUAL FOUNDATIONS OF SCIENTIFIC THOUGHT* and editor of the quarterly, *PHILOSOPHICAL FORUM*.

Continued from page 13

Stoic and Epicurean themes.

Two systems of ideas, surely, dominate nonacademic thinking about philosophy and ethics today: what may be called, for short, the "white" philosophy and the "green" philosophy.

The white philosophy has roots in psychotherapy. It encourages us, above all, to pursue self-knowledge and self-command as individuals. Our prime responsibility as human beings is to identify the points of inward frailty within our personal psyches—the elements in our childhood Pantheons which leave us vulnerable to aggravation by outside agents and events. We are then to master those frailties, by facing our inner "ghosts" and so exorcising them. In this way (it is claimed) we can make ourselves impervious to aggravation, and learn to prevent things from getting to us. As a result, we shall be able to control our own reactions, and stay cool, whatever happens outside us. In all these respects, the "white" philosophy—the philosophy of psychotherapy—recalls the Epicurean option of late antiquity.

The green philosophy, by contrast, is a contemporary counterpart of Stoicism. It has roots, most typically, in the theories of ecology and the practices of "natural living." It encourages us, both as individuals and in our collective affairs, to pursue harmony with nature. Our primary responsibility is to deepen our understanding of the interdependence that binds humanity to nature. We are then to direct our lives, on both the personal and the social levels, in ways that do not interfere with the cycles and systems of the natural world but go with the grain of nature. In this way (it is claimed) we can avoid subjecting nature to traumatic insults that will recoil on us, and so be sources of inescapable aggravation. As a result, we shall achieve a command over outside events based on mutual respect rather than domination, and so have every occasion to stay cool, whatever happens. In our relationship with nature, at least, we shall have clean hands.

In antiquity, the Stoic and Epicurean positions were philosophically at odds. The Stoics shared with Plato and Aristotle a belief that the fundamental

THE WORLD VIEW OF CONTEMPORARY, POSTMODERN SCIENCE IS ONE IN WHICH PRACTICAL AND THEORETICAL ISSUES, CONTEMPLATION AND ACTION, CAN NO LONGER BE SEPARATED . . .

structure of the "cosmos" is ahistorical; or, at most, that it changes in a cyclical, and so repetitive manner. The Epicurean system was a basically historical system; from the Epicurean point of view the "principles" of the natural world were no more general and fundamental than the unique, nonrepetitive unfolding ("evolution") of historical events through time. An initial disordered rush of the atoms through the void had been followed by a natural aggregation of material objects, then by the appearance of living creatures on the earth, and finally by the establishment of human societies. At each stage, some qualitatively new principles of organization entered into the operations of the world; and a philosophical preoccupation with unchanging or timeless principles alone would only distract one from the significance of historical innovation. Atoms and the void alone remained throughout the whole of cosmic history: Everything of order and value—everything of genuine human concern—was a product of historical change. . . .

The ecological ideas associated with today's "green philosophy" have, however, nothing ahistorical about them. On the contrary, ecology both learns much from the study of biological evolution, and contributes much to it. If we are to understand how the physical and mental attributes of the human species (or any other species) are "adapted to" the conditions of terrestrial life, we need to consider among other things how they came to be adapted as they are. This may be, in part, a story of "evolutionary mistakes": for instance, zoologists associate many of our spinal and digestive problems with the fact that human beings have adopted a vertical posture, instead of continuing to go around on all fours.

(Our spinal discs, for example, are ill adapted to the pressures resulting from this new, vertical posture.) But such mistakes or maladaptions are exceptions, rather than being the general rule. In countless other aspects, human beings are as they are because it was well and still is well that they should be so. Since this alliance with evolutionary biology makes modern ecology a historical science, it also removes the chief obstacle to an alliance between the white and the green philosophies themselves. In our own times the preoccupations of the Stoics are more easily reconciled with those of the Epicureans than was possible in antiquity; and, certainly, plenty of people today in fact seek to combine an Epicurean trust in the insights of psychotherapy with a Stoic commitment to the virtues of natural living and appropriate technology.

From this combined point of view, it is once again possible to reunite the worlds of humanity and nature into a true "cosmos"—an evolutionary cosmos, to be sure, but a cosmos none the less. In two crucial and central respects, that is to say, postmodern science puts us in a position to reverse the cosmological destruction wrought by modern science, from A.D. 1600 on. The world view of contemporary, postmodern science is one in which practical and theoretical issues, contemplation and action, can no longer be separated; and it is one that gives us back the very unity, order, and sense of proportion—all the qualities embraced in the classical Greek term *cosmos*—that the philosophers of antiquity insisted on, and those of the Renaissance destroyed. So human meaning finds its way back into our picture of the natural world, from which it was banished in John Donne's time. □

AT THE END OF THE DAY, THEN, ALL REFLECTIVE MORAL TRADITIONS KEEP IT IN MIND THAT THE KERNEL OF MORAL WISDOM CONSISTS, NOT IN A HARDLINE COMMITMENT TO PRINCIPLES WHICH WE ACCEPT WITHOUT QUALIFICATION, BUT IN UNDERSTANDING THE HUMAN NEEDS AND RELATIONS THAT ARE NURTURED BY A LIFE OF REFLECTIVE MORAL ACTION.

EXERCISING JUDGMENT

—*The Abuse of Casuistry*,

with Albert R. Jonsen,

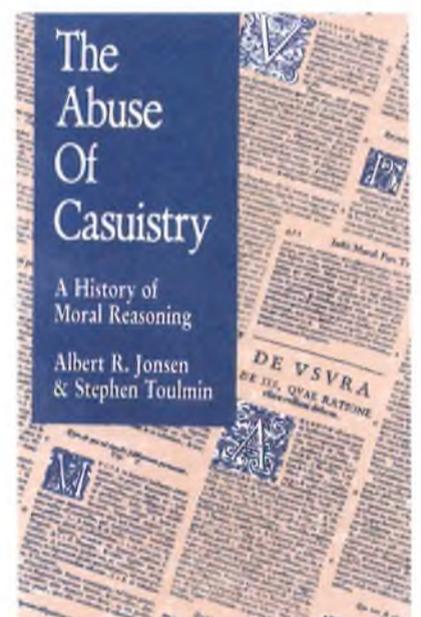
University of California Press, 1988.

ARISTOTLE HIMSELF saw that ethics contains no *essences* and that there is accordingly no basis for geometrically rigorous *theories* in ethics. Practical reasoning in ethics is not a matter of drawing formal deductions from invariable axioms, but of exercising judgment—that is, weighing considerations against one another. It is a task not for clever arguers but for the *phronimos* (or “sensible practical person”) and the *anthropos megalopsychos* (or “large spirited human being”).

So by rhetorically abusing casuistry *as a whole*, Pascal went too far. It was all very well to attack the Jesuit casuists at the French court for being too ready to make exceptions in favor of rich or high-born penitents: That no doubt made a point. But in making this a reason for rejecting case methods in moral discussion completely, he set us a lasting bad example. When discretion is abused, the first step is not to eliminate the occasion for exercising discretion and impose rigid rules instead; rather, it is more appropriate to ask how matters might be adjusted, so that discretion can be exercised more equitably and discriminatingly. . . .

The *abuse* of casuistry—not the misuse of case methods in moral argument, but the insulting scorn to which they have been subject since Pascal attacked the Jesuits in *The Provincial Letters*—has thus been almost entirely unjustified.

By ignoring the insights of the casuists and rejecting their use of moral discernment for a more principled but grossly simplistic approach to moral issues, we do humanity a disservice that has produced bitter fruit. During the last twenty-five years many people felt an understandable need to criticize *permis-*



siveness, and it is not surprising if their rhetoric recalls the seventeenth-century attacks on laxism. But by now we have had enough of these denunciations and can look at the other face of the picture. Whatever weakness there may have been in a readiness to make, and allow, exceptions to general moral rules, the spectacle of *principled dogmatism*—legalism without equity, and moralism without charity—has never been a pretty sight either. No doubt the casuists had their faults; but they were, in our view, faults on the right side. . . .

At the end of the day, then, all reflective moral traditions keep it in mind that the kernel of moral wisdom consists, not in a hardline commitment to principles which we accept without qualification, but in understanding the human needs and relations that are nurtured by a life of reflective moral action. With that preoccupation, the practical task is to apply general moral rules, and other ethical considerations, to new and more complex sets of circumstances, in ways that respect these human needs. □

HALLMARKS OF MODERNITY
—*Cosmopolis: The Hidden Agenda of
Modernity*,
The Free Press,
New York, 1990;
paperback edition,
University of Chicago Press, 1992.

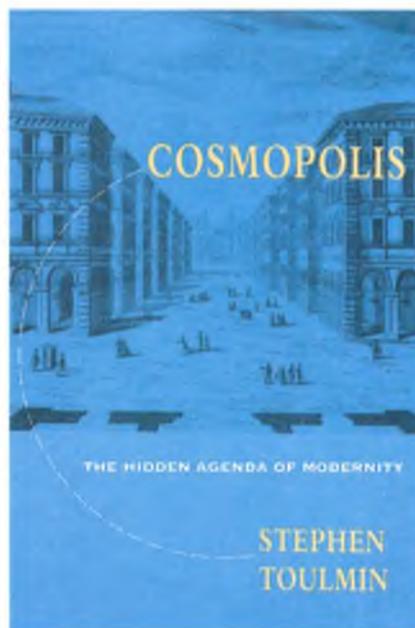
INSTEAD OF "MODERN" philosophy and science being abstract, context-free inquiries, which might have been embarked on by reflective *ésprits* from any country and historical period, we have seen here that they took idiosyncratic forms, for reasons that are deeply embedded in their historical situation. . . .

Our revised account leads us to divide the years from 1570 to 1720 into four generations, in each of which European life has a distinct tone. Until 1610, there is a widespread but not universal confidence in the ability of humans to run their lives by their own lights, and tolerate a diversity of beliefs: Aside from Michel de Montaigne, both Francis Bacon and William Shakespeare manifest this confidence up to the last phases of their work. Shakespeare explores the possibilities of human character robustly, with no sense that his hands are tied by a concern for what is orthodox and respectable: His tone changes

only in *The Winter's Tale*, *The Tempest*, and other late plays. As for Bacon, he is born in 1561, some thirty-five years before Descartes, and his attitudes to life and thought are largely formed before the end of the century: His writings show none of that "closing in of boundaries" that is prevalent from the 1610s to the 1640s. On the contrary, Bacon is one of the first social philosophers who is open to the prospect of a long-term future for human beings, subject only to their willingness to take command of their own techniques and destinies: For Bacon as for Montaigne, Experience puts the limits on Theory and Doctrine, not the other way about.

After 1610, a tone of confidence is replaced by one of catastrophe. Theologically committed Europeans believe not in specific doctrines over which no consensus exists, but in *belief itself*. Doctrine and experience are at loggerheads. A poet like John Donne—whose first-hand experience of life and love was coupled to familiarity with the interminable debate about Counter-Reformation theology—captures this deadlock between experience and theory in a single line: "Batter my heart, three person'd God"—which runs spirituality into headlong collision with all the theological problems of the Trinity. Compounding the paradox, he calls on the Angels to "blow their trumpets . . . at the round earth's imagined corners." There could hardly be a more striking contrast with Shakespeare, who had been born less than ten years earlier than Donne.

A commitment to doctrines that no one could "prove" to the general satisfaction, or square with their per-



AFTER 1610, A TONE OF CONFIDENCE IS REPLACED BY ONE OF CATASTROPHE. THEOLOGICALLY COMMITTED EUROPEANS BELIEVE NOT IN SPECIFIC DOCTRINES OVER WHICH NO CONSENSUS EXISTS, BUT IN *BELIEF ITSELF*.

ONLY AT THE VERY END OF THE CENTURY DO LINGERING UNCERTAINTIES GIVE WAY TO REASSURANCE, OR EVEN COMPLACENCY. NEWTON HAD AT LAST ANSWERED THE ASTRONOMICAL QUESTIONS LEFT OVER BY COPERNICUS . . .

sonal experience, generated as its by-product a perfectionism that was to become one of the hallmarks of Modernity. Descartes pursued a rational method for resolving scientific puzzles, but turned his back on Bacon's modest empirical methods, and saw no serious hope in anything less than a quest for outright certainty. In the long run, as he understood, every theory must come to terms with experience; but he had no doubt that the intelligibility and certainty of "clear and distinct" mathematical concepts had a higher priority than the empirical support of intellectually disconnected facts. The new research program of the seventeenth-century natural philosophers was presented as being both "mathematical" and "experimental." But it was, first and foremost, a pursuit of mathematical certainty: The search for experiential support and illustrations was secondary.

Hence, the schizophrenia we found in the arguments of Descartes, between Descartes the cryptanalyst and Descartes the foundationalist: He could not bridge the gap between mathematically lucid but abstract *theories* of nature, and detailed decipherments of concrete *phenomena* in experience. Perfectionism bred the same schizophrenia elsewhere. The Abbaye de Port Royal, outside Paris, was home (or home away from home) to a community of Jansenists comprising some of the most distinguished writers and intellectuals of mid-seventeenth-century France: these playwrights and philosophers found it hard to reconcile the spiritual perfection they aimed at, while in the Abbey, with their more mundane achievements. So long as he lived as a member of the community, Jean Racine felt bound to condemn his own talents as a playwright; while the mathematician and devotional writer, Blaise Pascal, found his intellectual talents equally ambiguous. Half the time

he could exercise them to good effect, and with undoubted personal satisfaction; the other half, he agonized that these same talents were leading him astray, by distracting his attention from his relationship to God.

After 1650, there was a transitional period of forty years, in which the doctrinal conflicts of the previous century were set aside, and effort devoted to reconstruction. Diplomatically, the European nation-states agreed to disagree: At home, conformity mattered more than conviction. Matters of doctrine lost their centrality, and a tone of cynicism entered the debate: "I am always of the opinion with the learned if they speak first," as William Congreve quips. This cynicism can hardly be a surprise, in a time when Ministers of the Established Church preached to congregations who were there to hear them only because they were required to attend by law. There was still some room for doubt about the question, whether the "struggle for stability" was really won, or whether the Restoration of the *status quo ante* would prove only temporary, either politically or doctrinally; but, for the time being, cynical compromise was a small price to pay for the blessings of *détente*.

Only at the very end of the century do lingering uncertainties give way to reassurance, or even complacency. Newton had at last answered the astronomical questions left over by Copernicus, and had revealed an order in nature that apparently justified a commitment to stability and hierarchy found equally in Louis XIV's absolute monarchy in France, and William III's constitutional monarchy in England. Meanwhile, matters of orthodoxy fade into the background. It is not that people have by now revived Shakespeare's robustness of characterization, or Montaigne's omnivorous curiosity about human experience. It is rather that the old battles over matters of doctrine no longer appear worth all that effort. □

OBSTRUCTED VIEW

The Secret Nature of Baule Art

BY ROBERT BOLIN

THE CARVED MONKEY, intricately detailed to reflect an idealized beauty, houses an uncivilized and outlandish nature spirit. No one may see it, not even the woman who performs divination dances while possessed by its spirit. The Mbra figure is owned by her family but it is too powerful to look upon. The figure, and the family's attitude toward it, is representative of the secret nature of Baule art.

Considered to be among the finest in Africa, the art of the Baule people of the Ivory Coast has produced works ranging from fiercely expressive animal masks and individualized spirit figures to elaborately detailed household objects

Small monkey figure.

—Private Collection. Photograph by Jerry L. Thompson





—Metropolitan Museum of Art, 1980.549

Bronze maskette.

such as fans, spoons, and slingshots. The extraordinary quality of Baule pieces has earned them a prominent place in Western exhibitions. The Baule, though, seldom if ever have the opportunity to see such works.

Art plays a vital role in Baule culture, but a role that requires it to remain largely hidden from view: Much of it was created so that it may be avoided or concealed. Individually owned works are kept in private spaces, while works that can be displayed openly, such as funeral arrangements of gold and cloth, are presented with the common

understanding that viewers should not look at them directly.

Religion also plays a role: Many masks and figures that represent spirits possess a power that allows the spirit to enter the viewer through the eyes and do him harm. The average Baule adult, then, rarely encounters the culture's finest art; when it is seen, always indirectly or by chance, it is a rare and memorable experience.

This understanding of the role of art in the Baule culture—of the psychological and religious power with which it has been invested by the people and the cultural understanding that these finely worked pieces should never be closely

examined—presents a troubling situation for the conscientious curator. A standard exhibition would allow the Western viewer to scrutinize works that the average Baule adult would only glance at indirectly, if he or she got the chance to see them at all.

"Baule: African Art/Western Eyes," which opens at the Yale University Art Gallery on August 30, addresses this concern. Organized by the gallery, the exhibition is the first major showing of Baule art. It travels to the Art Institute of Chicago in February 1998 and make its final stop in October of 1998 at the Museum for African Art in New York City.

Curator Susan Vogel presents more than one hundred pieces of Baule art



—Metropolitan Museum of Art, 1977.335

as they are intended to be seen. The exhibition distinguishes between several different types of looking—and the types of looking distinguish the amount of power an object possesses. Four types of looking are represented: watching, as in performance; seeing without looking, for dangerous objects; glancing, for private and personal objects; and looking openly, for everyday objects. The opening gallery is arranged to accommodate a fifth type of looking: intense looking, the type common to Western museums.

The gallery makes clear to the visitor that Baule villagers never subject their art to this sort of display or examination. The Baule do not even consider such pieces art. In accompanying text, Koffi N'guessan,

a Baule villager and research assistant on the exhibition, writes that these objects are “things people just live with without thinking of them as a separate category, or treating them as extraordinary.”

A single portrait mask prefaces this Western presentation: in the entrance a seated masked mannequin greets visitors. The mask, the fabric cape, the raffia skirt, and the fly whisks carried by the mannequin meld into a single composition. Behind the mannequin a photograph displays how a similarly masked and costumed dancer is greeted by family members and dignitaries during the GbaGba dance. The photograph, in which the mask is surrounded by people during a specific dance, emphasizes the value of the context in which such masks are displayed. They possess a

special status in the community, in some cases kinship status, and are usually hidden away and seen only as part of a larger costume.

This revelation of the context in which Baule villagers see art and the power with which they invest it is intended to ease the viewer away from the usual ways of looking. The remainder of the exhibition combines the Western and Baule ideas of seeing to present more fully the art as it was meant to be seen.

A mannequin in a portrait or Mblo mask, which is used in traditional village performances for entertainment, is presented in tableau partially obscured by an enclosure of large cloths as the dancer approaches. An array of hierarchical masks, from domestic to wild animals and from generic to specific human representations, is accompanied by an explanation of their roles in the dance. A chronological display allows the viewer to examine the design changes in the development of the masks.

Gold over wood lantern.



—Musée National de la Côte d'Ivoire, Abidjan. Photograph by Jerry L. Thompson



Gong beater with equestrian figure.

The changes reflect the shifting nature of Mblo masks: Variations occur from village to village and from generation to generation. The Mblo dance, while traditional, is not static but open to embellishment from individual artists. Such individualism emerges throughout the Baule aesthetic tradition, contrary to usual stereotypes of African art.

In some cases, representations of the Baule way of seeing can frustrate the Western visitor. A gallery of ancestral gold features a small, dimly lit room, which the viewer cannot enter. The room, which represents a funeral display for a village elder, contains gold objects and rich cloths, which are difficult to see in the low light. The gold objects are considered sacred and each piece is identified with a specific ancestor; the Baule keep the pieces locked away and only display them during funerals.

In another gallery an enshrined spirit spouse is draped with a white cloth to protect it from dust; the cloth obscures much of the figure from view. The spirit spouse, created individually and detailed according to a person's dreams, are personal and exclusive. They can bring luck, money, or gifts, and sometimes appear in the dreams of people's earthly spouses as rivals. While these displays are accompanied by other examples that are more accessible to the viewer, the tableaux help demonstrate the idea of looking without seeing. The beauty of the pieces does not alter their intensely private and often sacred properties: By partially obscuring the objects, the galleries heighten the drama and majesty of this secret nature.



—Private Collection. Photograph by Jerry L. Thompson

Mask
surmounted
by a figure.

(opposite page)
Gold mask.

The exhibition presents other difficult questions about seeing in its galleries of the Bonun Amuin and Ajanun dances, which are not only sacred but dangerous.

One gallery recreates the forest sanctuary of the Bonun Amuin, with their horned animal helmet masks, musical instruments, and dance costumes. The men of the Baule villages perform the Bonun Amuin, or "gods of the wilderness," dances for men's funerals to protect the villages; the dances are wild and violent and often continue through the night. The Bonun Amuin have the power to accept blood sacrifices and can kill any human who offends them. Women are forbidden to witness the dance; any who do could be put to death.

The female counterpart is the Ajanun gallery, which contains a video monitor of the Ajanun dance and an exhibit case of fiber bracelets and gold medallions. The dance protects women from the dealings of men and protects the village from disasters. The women's sacred dance does not employ masks or costumes: the women's bodies have the power to kill and protect and are sacred.

A description outside the Bonun Amuin dance gallery reads: "The Baule men who own the Bonun Amuin dances do not want women to see the dances or to approach the forest sanctuary where the sacred objects are kept." Outside the Ajanun dance gallery the label reads: "Women do not want men to see their sacred dance or to approach the public space where they are dancing."

Vogel acknowledges that she has never seen a Bonun Amuin dance or visited a forest sanctuary, while Koffi N'guessan says that he has

never witnessed an Ajanun dance and that he would consider it too dangerous to do so. The exhibition doesn't prevent viewers from entering either gallery but gives them the choice of considering Baule art as the Baule would, as secret and sometimes perilous, or examining it in the conventional Western way.

Vogel hopes that the exhibition, in addition to allowing viewers to consider how they look at art objects, will help them consider their presuppositions about African art. The art of the Baule transcends the notions of expressionless wooden human figures: the works are dynamic and expressive, impressively detailed and individualized.

The exhibition demonstrates developments within traditions: monochromes and muted colors give way to brighter enamels; masks become more intricate and decorative. Older masks lose popularity and are replaced by newer ones, which inspire new dances and add to traditions. Unfortunately, decorated utilitarian articles have become scarcer as villagers buy ready-made modern objects. Videos of dances, taken with permission, show traditional reactions to recent events: the Ajanun dance, filmed in 1993, was performed for the Ivory Coast's ailing president, Hophouet Boigny.

Photographs of the Baule people accompany the objects in the galleries—people hold their own objects and explain their value. The exhibition reminds us that the Baule villagers exist with us, that their traditions exist alongside ours, and that they employ their ways of seeing as knowingly and confidently as we do our own. □

Robert Bolin is a writer in Minneapolis, Minnesota.



HUMANITIES GUIDE

NEW GRANTS are being made available to public libraries that have not had a challenge grant before.

The Endowment initiative will offer awards up to \$150,000; the amount will have to be matched two-for-one—two dollars of outside money for each federal dollar. The money is to be used to create self-sustaining funds for the libraries to establish and maintain their own humanities programming. The programming could include activities such as reading and discussion programs and lecture series, and can be conducted in partnership with other institutions.

The purpose of the initiative is to strengthen the role that public libraries can play in the humanities. The Endowment's Office of Challenge Grants will examine a number of factors, including whether the community is underserved. The goal is to encourage strategic planning and to enhance the level of fund-raising through the leverage of a federal "challenge."

The Office of Challenge Grants hopes to encourage libraries to establish collaborative ventures with institutions such as museums, colleges, and citizens associations.

The Endowment invites proposals that further these goals in creative and innovative ways. The involvement of organizations with differing constituencies and concerns but common goals can enhance the breadth of a humanities project.

Also invited are programs that make use of resources that have received NEH support. These resources could range from scholarly research and reference works to museum and library exhibitions, masterworks such as the Library of America series, or media productions such as *The Civil War*.

A wide variety of programs dealing with the humanities can be supported. It is important to note, however, that these endowments are intended to sustain humanities activities over the

An Initiative for

Public Libraries:

First-Time Challenge Grants

long term rather than through one-time or short-term events. Examples might include:

- book discussion series
- lecture series
- rotating or traveling exhibitions of special collections
- exhibitions based on humanities topics of community interest
- seminar programs for out-of-school learners
- literature-based programs for new adult readers or for readers of English as a second language
- cultural literacy programs
- programs to bring the humanities into schools or school libraries
- large-print or books-on-tape programs in senior centers or nursing homes
- archival research projects for K-12 students
- exploratory projects that use new technologies in humanities programming.

The expenditure of income from an endowment created under this initiative is restricted to humanities programming. Within that broad restriction, however, many types of expenditures are allowable. Income may be used to pay fees and honoraria for speakers and consultants; acquire and preserve humanities materials; pay publicity costs; defray rental costs for facilities used for humanities programs; support the work of standing advisory boards; provide salary supplements for library staff who plan, coordinate, and implement programming; defray costs of technological improvements necessary for humanities programming.

Special consideration will be given to libraries that do not have endowments focused on humanities programs and libraries whose plans show promise of bringing in new and diverse audiences. Smaller libraries are encouraged to apply.

As said earlier, awards made through this initiative have a maximum of \$150,000. The recipient

library must raise, in nonfederal gifts, two times the amount of the federal funds offered. For example, if offered the maximum award of \$150,000, a library in meeting the required match will build a humanities endowment of \$450,000. Assuming a yield of 5 percent usable income, such a fund can generate \$22,500 annually for the support of humanities programming.

Applications for public library humanities endowments will be accepted at the regular Challenge Grants deadline of May 1. Except for the two-to-one matching ratio (NEH Challenge Grants normally require a match of either three- or four-to-one), the guidelines for the Challenge Grants program govern the initiative. Applicants are asked to explain the significance of their present and planned humanities programming, describe the impact an endowment would have on their programming, detail their long-term plans, and describe their fund-raising strategies. The number of awards will depend upon the quality of the applications received and on the availability of funds.

Public libraries that have already held NEH Challenge Grants, libraries seeking awards larger than \$150,000 or for capital expenditures, or other library-related organizations are welcome to apply in the regular category of Challenge Grants at the May 1 deadline. Only one challenge grant application, however, may be submitted by any institution in any one year. □

—Stephen M. Ross

DEADLINES DEADLINES DEADLINES

DIVISION OF PRESERVATION AND ACCESS *George F. Farr, Jr., Director • 202-606-8570*

| e-mail address: preservation@neh.fed.us | Deadline | Projects beginning |
|--|--------------|--------------------|
| All applications for preservation and access projects | July 1, 1997 | May 1998 |

DIVISION OF PUBLIC PROGRAMS *Nancy Rogers, Director • 202-606-8267*

| e-mail address: publicpgms@neh.fed.us | Deadline | Projects beginning |
|--|------------------|--------------------|
| All applications for public programs (planning, scripting, and implementation) | January 12, 1998 | September 1998 |

DIVISION OF RESEARCH AND EDUCATION PROGRAMS *James Herbert, Director • 202-606-8373*

| e-mail addresses: research@neh.fed.us , education@neh.fed.us | Deadline | Projects beginning |
|---|-------------------|--------------------|
| Fellowships and Stipends • 202-606-8466 | | |
| Faculty Graduate Study Program for Historically Black Colleges and Universities | March 15, 1997 | September 1997 |
| Fellowships for University and College Teachers and Independent Scholars | May 1, 1997 | January 1998 |
| Summer Stipends | October 1, 1997 | May 1998 |
| Education Development and Demonstration • 202-606-8380 | | |
| Humanities Focus Grants | April 18, 1997 | September 1997 |
| Teaching with Technology and Other Development and Demonstration Projects | October 1, 1997 | May 1998 |
| Research • 202-606-8210 | | |
| Collaborative Research | September 2, 1997 | May 1998 |
| Fellowship Programs at Independent Research Institutions | October 1, 1997 | September 1998 |
| Seminars and Institutes • 202-606-8463 | | |
| Participants | March 1, 1998 | Summer 1998 |
| Directors | March 1, 1998 | Summer 1999 |

OFFICE OF CHALLENGE GRANTS *Stephen M. Ross, Director • 202-606-8309*

| e-mail address: challenge@neh.fed.us | Deadline | Projects beginning |
|--|-------------|--------------------|
| All applications should be submitted to the Office of Challenge Grants | May 1, 1997 | December 1997 |

FEDERAL-STATE PARTNERSHIP *Edythe R. Manza, Director • 202-606-8254*

e-mail address: fedstate@neh.fed.us

Each state humanities council establishes its own grant guidelines and application deadlines.

World Wide Web Home Page: <http://www.neh.fed.us>

To receive guidelines for any NEH program, contact the Office of Publications and Public Affairs at 202-606-8400 or by e-mail at info@neh.fed.us. Guidelines are available at least two months in advance of application deadlines.

Telecommunications device for the deaf: 202-606-8282.

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