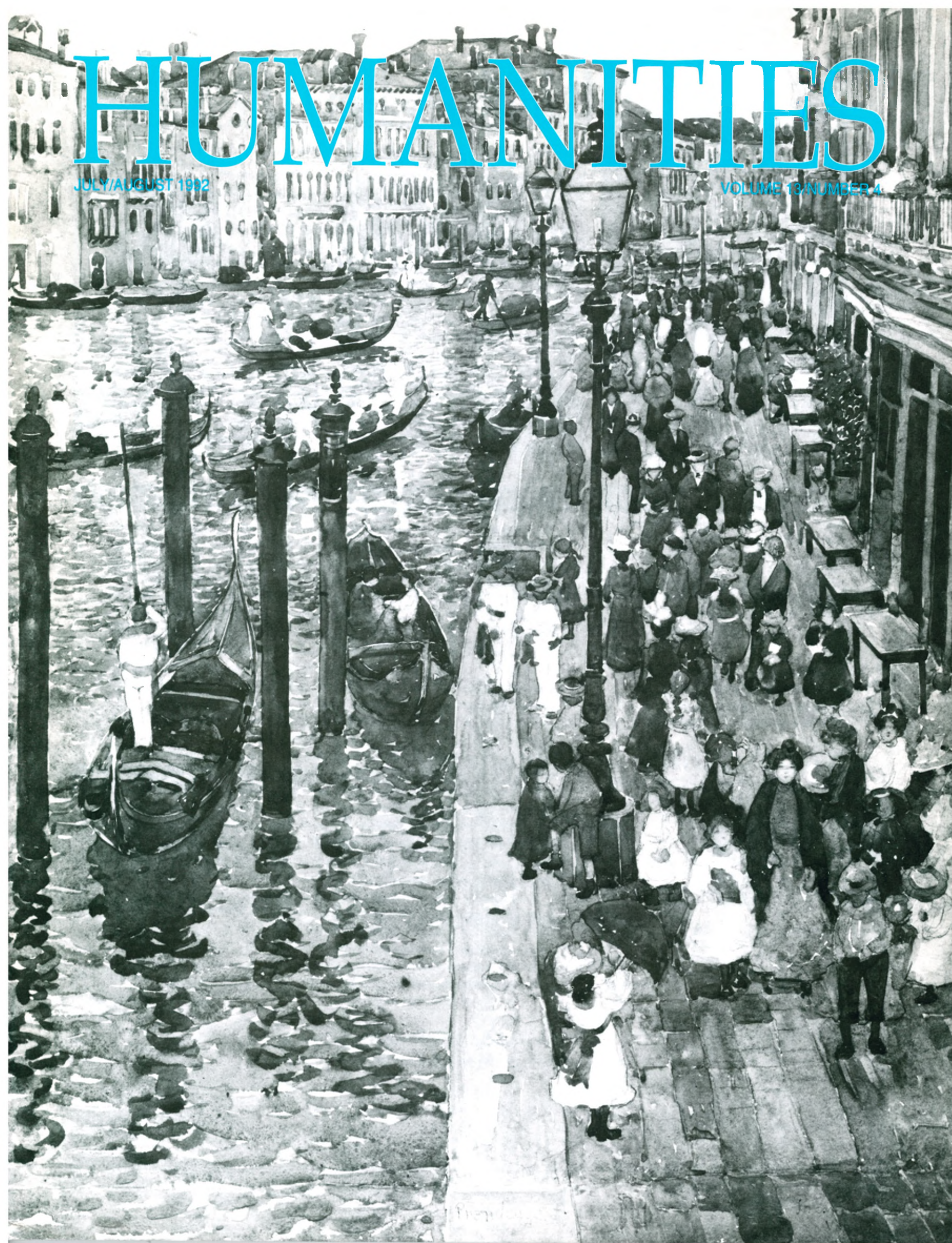
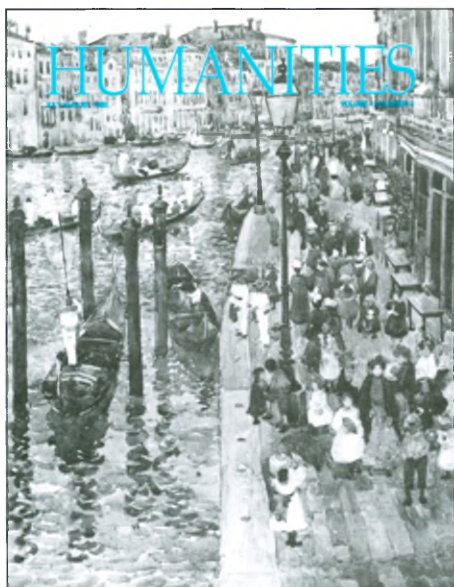


HUMANITIES

JULY/AUGUST 1992

VOLUME 19/NUMBER 4





Maurice Prendergast: The Grand Canal, Venice (1898-99). Watercolor and pencil on paper. Courtesy of Terra Foundation for the Arts, Chicago; photo by Henderson Photography. From the exhibition, "Americans in Italy, 1760-1914" at the Museum of Fine Arts, Boston.

Humanities

A bimonthly review published by the National Endowment for the Humanities

Chairman: Lynne V. Cheney

Director of Communications Policy: Claire del Real

Editor: Mary Lou Beatty

Assistant Editors: James S. Turner
Ellen Marsh

Writer-Editor: Robin L. Baur

Editorial Assistant: Amy Lifson

Editorial Board: Marjorie Berlincourt, Harold Cannon, George F. Farr, Jr., Donald Gibson, Guinevere Griest, James Herbert, Thomas Kingston, Jerry Martin, Carole Watson

Marketing Director: Joy Evans

Design: Hausmann Graphic Design, Inc.

The opinions and conclusions expressed in *Humanities* are those of the authors and do not necessarily reflect Endowment policy. Material appearing in this publication, except for that already copyrighted, may be freely reproduced. Please notify the editor in advance so that appropriate credit can be given. *Humanities* (ISSN 0018-7526) is published bimonthly for \$11 per year by the National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. Second-class postage paid at Washington, D.C., and additional mailing offices. Postmaster: Send address changes to *Humanities*, NEH, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. Annual subscription rate: \$11.00 domestic, \$13.75 foreign. Two years: \$22.00, \$27.50.

Telephone: 202/786-0435. Fax: 202/786-0240.

EDITOR'S NOTE

The Defining Object

"The things that surround us are inseparable from who we are," Mihaly Csikszentmihalyi and Eugene Rochberg-Halton wrote in *The Meaning of Things*. "The material objects we use are not just tools we can pick up and discard at our convenience; they constitute the framework of experience that gives order to our otherwise shapeless selves."

In this issue of *Humanities* we look at how these objects shape us, and we look at history museums in particular to see how faithful we have been to the shaping. The occasion is the publication of a new book by the American Association for State and Local History. The book has been five years in the making and represents the cooperative efforts of museum professionals across the country and of eleven museums in particular. These museums invited outsiders to the project to see how an exhibition was chosen, how the exhibition teams were put together, what the arguments were, how the differences were reconciled, and what happened when the differences were irreconcilable. The result is a rare look inside the world of museums. We examine in detail one 1989 exhibition about a Hidatsa Indian family whose history was retraced by the Minnesota Historical Society.

Four new exhibitions supported by the Endowment will be making their debut this summer, their focus moving from China to Russia to Italy to closer to home. The Exploratorium in San Francisco takes the five hundredth anniversary of Columbus's voyage across the Atlantic as its point of departure in "Finding Your Way: An Exploratorium Festival of Human Navigation." A second exhibition inquires into the cultural outcome of that crossing. "Americans in Italy, 1760-1914," organized by the Museum of Fine Arts in Boston, scrutinizes the lure of Europe to young American writers and painters. In reflecting on the duality between old-world splendors and new-world visions, the treatment is mindful of poet William Cullen Bryant's admonition to "keep that earlier, wilder image bright."

The ambiguity of culture continues thematically through the other summer offerings as well. "Gates of Mystery: The Art of Holy Russia," brings a piece of the Soviet Union's suppressed past to the Walters Art Gallery in Baltimore. The 120 pieces to be shown there in August are part of a treasure of Russian orthodox icons, altar cloths, and carvings that date back to the eleventh century; they were hidden from sight in vaults in Leningrad for decades. Roderick Grierson, a medieval scholar who arranged for the traveling exhibition, finds a strikingly contemporaneous note in the exhibition's focus on cultural identity as the states of the former Soviet Union go their separate ways.

And finally, at the Phoenix Art Museum, we see another turning point in another part of the world, the revolution of 1911, which brought more than two thousand years of imperial rule to an end in China. "Transcending Turmoil: Painting at the Close of China's Empire, 1796-1911" shows how the art of the period reflected the political and military machinations that led to the fall of the Qing Dynasty.

—Mary Lou Beatty

HUMANITIES

THE MAGAZINE OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES



Page 6

Archaeology Today

- 4 **A Conversation with . . .**
NEH Chairman Lynne V. Cheney and anthropologist Arthur Demarest discuss the latest Maya discoveries and archaeological goals.

The Humanities Guide

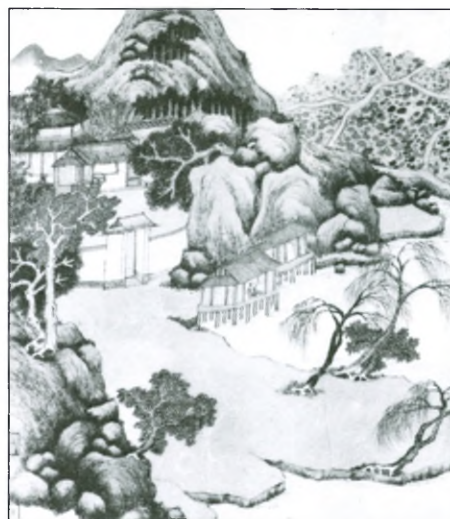
- 41 **Special Initiative in Documentary Film Series**
By Jim Dougherty
- 42 **Recent NEH Grants by Discipline**
- 46 **Deadlines**



Page 16

Museums

- 10 **A New Way to Interpret**
By Peter H. Welsh
The values, movement and adaptation of two generations of Hidatsa Indians emerge in a Minnesota exhibition.
- 14 **The Lure of Italy**
By Theodore E. Stebbins, Jr.
"Americans in Italy 1760-1914" looks at how the cultural richness of Italy influenced American artists and writers abroad.
- 19 **Chinese Art in Flux, 1796-1911**
By Claudia Brown
Chinese painting flourished in a time of political turmoil.
- 24 **The Art of Russian Orthodoxy**
By James S. Turner
An exhibition of ecclesiastical art addresses the theme of national identity.
- 27 **Where In the World: The Art and Science of Navigation**
By Kathi Ann Brown
How do we get there from here?



Page 20

Other Features

- 29 **Barnard Observatory**
By Ellen Marsh
A restored antebellum observatory becomes the new home of a cultural center.
- 34 **In Focus:**
Ulrich C. Knoepfelmacher
- 35 **Calendar**
- 39 **Noteworthy**

NATIONAL ENDOWMENT
HUMANITIES LIBRARY

JUL 10 1992

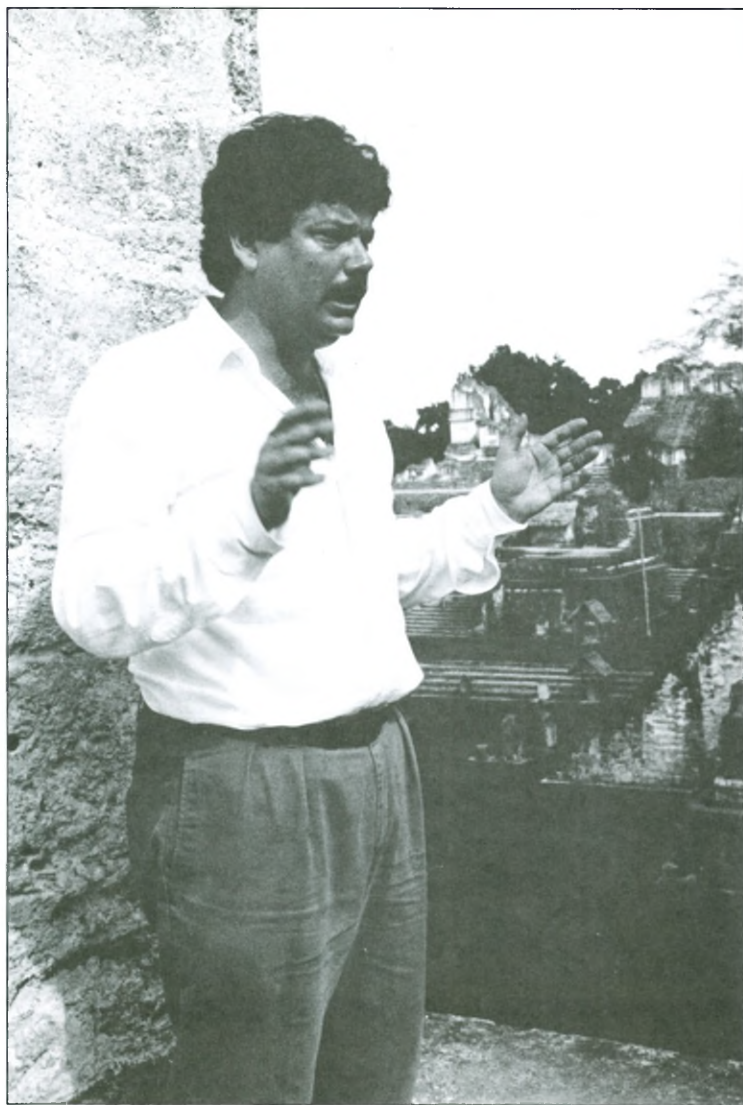


Dos Pilas



A Conversation With ...
ARTHUR DEMAREST

ENDOWMENT CHAIRMAN *LYNNE V. CHENEY* TALKED RECENTLY IN GUATEMALA WITH ARCHAEOLOGIST *ARTHUR DEMAREST* ABOUT THE LATEST MAYA DISCOVERIES AT DOS PILAS. DEMAREST IS CENTENNIAL PROFESSOR OF ANTHROPOLOGY AT VANDERBILT UNIVERSITY IN NASHVILLE, TENNESSEE.



Lynne V. Cheney: Your dig at Dos Pilas is one of the most interesting digs to people who know about archaeology today. Why is it important?

Arthur Demarest: I think there are a number of major digs that I would rank as equally important. Tiahuanaco in Bolivia is a similar project—and there are others where the project director is really a manager of a series of teams. You need an ecology team, phytolith experts, fossil pollen experts, and phosphate testing experts to reconstruct the ancient environment. You have to have a team of hieroglyphic specialists—in the Maya area, at any rate, with its monuments and inscriptions—who will look at writing and its decipherment, and then specialized teams in excavating and reconstructing architecture. We have ethnoagrono-

mists, who look at modern Maya agriculture and try to understand how the modern Maya can benefit from some of the ancient techniques, mapping specialists, and so on.

Cheney: Why so many?

Demarest: Each of these disciplines, like everything in science, has progressed to where it is extremely specialized. You need a doctorate and postdoctoral training to do any one of these specializations correctly. It is no longer the days of exploratory archaeology where a project director and his graduate students could go out and dig up a site. There's some of that still going on—it's better than nothing—but to properly reconstruct an ancient society you need all of these people.

Cheney: Has the goal of archaeology

Obviously the ancient Maya knew something that we don't know today. What we're finding by studying Maya civilization in this area—its ecology, its agricultural system—seems to be that the Maya mimicked the rain forest.

changed, or has it always been to reconstruct an ancient society and we just didn't have the expertise to do it quite so thoroughly as we do now?

Demarest: I think there's a little of each. In the last forty or fifty years, it's changed from being the study of ancient art and elite culture, monuments and so on, to being much more concerned with reconstructing all aspects of ancient society. I'm especially interested in cultural evolution—how societies evolve, develop, become more complex, and then collapse. That requires looking at all aspects of society over a long period of time.

Cheney: What are the particular questions that Dos Pilas raises?

Demarest: We're trying to reconstruct an ancient kingdom that the hieroglyphics tell us covered a very large area and had a dramatic trajectory of development in the late seventh and eighth century A.D. One big question is what caused the collapse of Maya civilization, and another is how the Maya maintained such large populations in a rain forest environment. Most people assume, and I think correctly, that the two are closely related. Their method of maintaining large populations in balance with the ecol-

ogy is the real mystery of the Maya—how they managed to pull that off for fifteen hundred years. The collapse, we assume, is closely related to that going awry.

Cheney: Are there other examples of civilizations of such extent and sophistication in rain forests?

Demarest: Few. It is unusual. Amazonia, for example, did not support high civilization. A number of Southeast Asian civilizations are high civilizations in rain forests, and in fact they have many other features in common with the Maya civilization. So I think the environment does impose some degree, some limits on a society's possibilities, but it's obviously not a determining factor. According to traditional theories of the evolution of complex society, you really shouldn't have a civilization in a rain forest.

Cheney: You should not have?

Demarest: No. Most of the older theories for the evolution of civilizations are looking at managerial functions for government. Anthropologists, under the skin, are all functionalists, and they think that if an institution exists it must have a reason for existing. It must have a function. They see a managerial function in managing irrigation systems or large-scale ecological projects, managing long-distance trade—that kind of thing. In a rain forest environment it's difficult to see that kind of function of leadership, and I don't really see it in the Maya case. The governmental apparatus was probably largely parasitic, at least if viewed from a "rational" Western perspective. The primary functions of government seemed to be ritual and religious, and the leaders were war leaders, but even the warfare seems to have been highly ritualized. We have no evidence that these leaders had a strong economic role.

Cheney: But if leaders aren't involved in managing processes like harvesting and distributing food, does it just happen spontaneously?

Demarest: There are lots of different theories on the development of leadership, and one of them is that when you reach a certain level of social complexity, war leaders can become fairly powerful in the same way that, say, the protection racket is in New Jersey.

One Marxist anthropologist, Antonio Gilman, has made a fairly convincing model for the evolution of complex society in Europe, and especially in Bronze Age Spain, looking at it as a kind of ethnographic analogy to protection rackets in Newark. You become invested in olive trees or agricultural terraces—whatever the particular area has in the way of economic infrastructure—and you are vulnerable to exploitation.

Cheney: So that's what you mean by a parasitic function?

Demarest: Yes. That's one way of looking at it. Another is that the religious function was a serious one. These leaders were communicators with the ancestors and the deities. Looking at it in a Durkheimian sense, the religious function gave the community its integrity, its meaning, and in competition with other communities probably gave it an evolutionary advantage just as much as a sound economic system or well-developed military technology would. In the case of the Maya lowlands you may have had a combination of functions.

Cheney: What about trade systems? Weren't leaders necessary for that?

Demarest: There is a lot of controversy about trade in the Maya civilization. I think there is no good evidence at this time that long-distance trade was terribly important. They needed some items—igneous and metamorphic rocks from the highlands to be used as grinding stones and cutting instruments, obsidian, volcanic glass, salt, a few other commodities. Almost everything else could be locally obtained and probably was not controlled by leadership of the state. There is no evidence of state-controlled markets. In fact, the market economy was probably fairly poorly developed in the Maya lowlands. The Peten rain forest has some ecological variation but not nearly as much as the highlands of the south and central regions of Mexico, where there is such a great difference between one's own region and another in products exchanged. In most cases any one area of the Maya lowlands could have produced most of what was needed right there.

Cheney: You talk about your project as being useful to the current people

of Guatemala in terms of agricultural practices. Could you explain that?

Demarest: A group of specialists is looking at the way the Maya succeeded for so long in maintaining large populations in the rain forests. We know that they had in the Peten probably a couple of million people, many cities of fairly dense populations, ceremonial architecture—a very expensive society in energetic terms. Yet they did not destroy the rain forests. Today we have colonists coming in from the highlands, creating small villages, and in a matter of four or five years they devastate large areas through slash-and-burn agriculture. Then they can no longer feed themselves, having ruined the soils. Obviously the ancient Maya knew something that we don't know today. What we're finding by studying Maya civilization in this area—its ecology, its agricultural system—seems to be that the Maya mimicked the rain forest. Rather than having vast areas of slash-and-burn agriculture, growing just one or two crops of maize and beans, the Maya had a mosaic of field systems, each not only with different cultigens but with different techniques. There was some terracing, some raised fields, some slash-and-burn, some sunken gardens, some intensive field gardening near housing, use of human waste and debris, and so on—a variety of different techniques. There were fruit tree orchards, other areas that were probably left as rain forests or slightly modified rain forest for hunting. You had this patchwork—small fields, different cultigens—which did not exhaust the soils and which could be rotated. These systems maintain a high level of productivity.

What we're trying to do with the project is to help the Kekchi colonists from the highlands who have moved in around us and are having great difficulties. It's hard to ignore that human problem when you see this ancient solution. We started working with the U.S. embassy and with the Mayarema project of U.S. A.I.D. [Agency for International Development] to try to take the ancient techniques and train the Kekchi and the Ladinos, non-Indian peoples who also are moving down, to apply these ancient techniques so that agriculture can be sustained for a millennium instead of five or six years.

We always talk about learning lessons through the past, but it's usually some vague spiritual thing. This is very direct and very applied. We have some other lessons about the Maya collapse that we could learn, but they are more philosophical, and whether they will be paid any attention is another question. But it's gratifying to see the direct use of information like this.

Cheney: How does what you've learned at Dos Pilas help explain the Maya collapse?

Demarest: This ecological system that I'm describing, this mosaic, this balance between the society and its rain forest ecology, is a productive and successful one, but it's fragile, very fragile, and there are some things you can do and some things you can't. We believe that something went wrong in the eighth century that led to the disintegration of this system for different reasons in different parts of the Peten.

In our area it's possible that changes in warfare were responsible for disrupting the economic balances of society. The Maya were a very militaristic society. From the beginning they loved warfare, but it was highly ritualized. There were few fortifications, probably no attacks on villages and fields and population centers—very strict rules of engagement. Every society has rules of engagement. Even today poison gas is forbidden by the Geneva Convention. In the case of Maya warfare the ritualization was fairly intense. They put limits on what could and couldn't be done. That seems to have broken down in the eighth century—I believe under intensification of dynastic competition, possibly related to elite polygamy. In the end there were too many princes. One of the strengths that anthropologists have always pointed to in ancient Maya civilization is these many networks of connections between the leaders of the different states that helped to maintain fairly controlled conflict—war, but with limits. One of those is marriage alliance—a great deal of marriage alliance. Marriage alliance is, of course, possible to a large extent with the Maya because of elite rulers having a number of wives, and those being used for political purposes. But we haven't really thought enough of the by-product of that.

Cheney: The by-product?

Demarest: Too many princes, and princes are very expensive. There's a lot of talk in Maya archaeology about overpopulation of the peasants. That may have been the case, but peasants are, at least, producers in their society, and they're not terribly expensive on an individual basis. Every prince has to have a palace, jade, retainers, and he himself will be polygamous and have many wives. You start to get a very top-heavy society with a tremendous burden of maintaining these elites. Then you start also to have intensification of conflict because there are too many princes competing for limited positions of power. Warfare becomes more frequent in the seventh and eighth centuries, not just in the Petexbatún but throughout the Maya area. I believe that in the Petexbatun region the competition may have intensified to the point where it began to unravel the economic structure of the society. They simply couldn't support this overburden, and by A.D. 760 the capital of the Petexbatún hegemony at Dos Pilas was besieged and destroyed in a way that's different from earlier Maya warfare. In earlier Maya warfare, kings were killed and decapitated, and there were great ceremonies. But you didn't see centers besieged like this, with populations coalescing in the middle of the plaza, building walls around it, holding out like that. And after the fall of Dos Pilas in A.D. 760 the society's population dropped to less than 5 to 10 percent of what it had been. Dos Pilas was virtually abandoned. The area over which it had hegemony broke up into several smaller states which went at each other, again with great intensity. No more ritualized warfare, no celebration in monuments. Instead there were wall systems, massive fortifications. The site of Punta de Chimino has an enormous moat system that cut off the peninsula from the mainland and made it into an island fortress. Aguateca, again part of the Dos Pilas hegemony, was a bluff-top fortress with a chasm about three hundred feet deep separating it from the main escarpment. The center had wall systems built around it, concentric wall systems. We found about four and a half kilometers of walls around the sites. So several things had changed at the end of the

eighth century—there was a tremendous investment in war in terms of the number of people and the amount of labor. This siege-and-fortification aspect of warfare might tend to change settlement patterns, and that, of course, would tend to effect ecology. It would be hard to invest in intensive systems like terraces or sunken gardens if you knew that they might be captured or destroyed. We are looking now to see if there was such a shift in agricultural systems and settlement patterns. Whether there is or not, I think that energetics are impossible once you have warfare on that scale. At Punta de Chimino, for example, about three quarters of the construction activity was defensive. Imagine the gross national product of the United States, and 75 percent going to defensive systems. Certainly the Soviet Union was suffering from this sort of thing, and this would be on a much larger scale. Ultimately, many of these factors might be attributed to the overburden of elites. You would also get an intensification of warfare because of the competition over exotic goods—jade, quetzal feathers, and the like that are necessary symbols for princes and nobles. So one possible cause of the intensification of warfare is battle over the trade routes. One of the routes, the Pasion River, runs right through the Petexbatún area. And again, the increased demand of elites might have made that route the object of battles. This is going to be hard to test, but we're trying to do that now.

Cheney: Everybody knows about the tomb you found at Dos Pilas. Has that been as important to your work as it has been dramatic in terms of the public's awareness of what you're doing?

Demarest: No. The public's reaction to tombs is out of scale with their importance.

Cheney: How did you treat it?

Demarest: The tomb was a good royal tomb, and it was interesting because we were led to it by clues from hieroglyphic inscriptions. We have hieroglyphic specialists in the field working with archaeologists rather than simply being back in the states responding after the fact, so they can guide excavation and you can get feedback as you go along. The location of the tomb

A RCHAEOLOGY SEEMS TO HAVE CHANGED DRAMATICALLY. AND THE DISCOVERIES IT HAS MADE HAVE CHANGED OUR VIEWS DRAMATICALLY. WHEN I READ WHAT PEOPLE WERE SAYING ABOUT MAYA CULTURE IN THE EARLY SIXTIES AND COMPARE IT WITH NOW, I FIND A DIFFERENCE SO GREAT IT'S AS THOUGH DIFFERENT CULTURES WERE BEING DESCRIBED.

was identified through a monument at the site.

Cheney: Why do you call him "Ruler 2"—because you know he was the second ruler?

Demarest: He is the second identified ruler so far. The epigrapher, Steve Houston, and others on our project are very conservative, and they don't want to give him a name until they're absolutely certain of the phonetic decipherment. They're not certain yet, so they're still calling him Ruler 2. He was one of the early kings of Dos Pilas, who were all involved in expansionism through marriage alliance, and then later on through warfare. During the reigns of Rulers 1, 2, and 3, Dos Pilas went from a fairly small state to a large hegemony that covered a vast area. We did indeed find royal gifts in the tomb that, when related to monuments found last year, told us something about the expansionism and about the nature of the military campaigns of Dos Pilas. So it was informative. It was a good find but certainly not the most important find of last season.

The most important finds were things like sunken gardens, a previously unknown agricultural system in this area. Nick Dunning and the ecological team have been looking at seeds and phosphate levels and at evidence for ecological stress in the bones of commoners. Through statistically based studies of the whole capital of Dos Pilas and other sites, Joel Palka defined ten different status levels from the most impoverished peasants to royals. That kind of sociological reconstruction is far more exciting, and the results more important, than discovering a tomb. I also see as important the identification of the defensive wall systems, evidence of sieges, evidence directly bearing on the period of the collapse. It is far more important, but it doesn't have the cachet. With tombs the public imagination goes wild.

Cheney: I'm sure tombs also help with fund raisers.

Demarest: They do, but they also bring a lot of unwelcome publicity and envy from colleagues. I think that for me the best thing about the tomb was that it was a sufficiently important find that I could declare myself in charge of it and actually be able to dig. Administering a project this large—we had more than forty scientists last year on the project—I don't usually get to dig; I manage. I do accounting, administration, a lot of financial work.

Cheney: How many people, total, are involved in your project?

Demarest: It varies from year to year. There were forty-three scientists last year and more than a hundred workmen. It was a very big season. This

continued on page 31





Five years ago, a group of curators and others involved with history museums got together at the Smithsonian Institution in Washington, D.C., for some frank talk about improving the quality of museum exhibitions. Part of that effort is a remarkable book, *Ideas and Images*, published under the aegis of the American Association for State and Local History, and supported by the National Endowment for the Humanities. Eleven museums opened their creative processes to an outside expert to write about what they were doing right and where they had gone awry.

"If they found utopia, they were obligated to tell us about it," writes Kenneth L. Ames of the New York State Museum in Albany, one of the editors. "And if they found intrigue, scandal, and corruption, that obligation still held."

This is the story of how one exhibition came to be, "*The Way to Independence*," the Minnesota Historical Society's recollections about a Hidatsa Indian family.



A New Way to Interpret

BY PETER H. WELSH

History News described it as a "fine melding of new scholarship, magnificent collections, and modern interpretation."

With the opening in 1989 of "*The Way to Independence: Memories of a Hidatsa Indian Family, 1840-1920*," the Minnesota Historical Society clearly had a success.

What had come together to produce it? We will examine three elements: the material that the curators used as their springboard, the exhibition team

itself, and the issue of creativity in conveying concepts.

"*The Way to Independence*" considers a critical period in the history of the Hidatsa Indians, the transition in two generations of one family from the trappings of "traditional" ways an outward appearance more like that of the dominant society. Serving as a metaphor for the transition is the move from the circular earth lodges of Like-a-Fishhook Village to Independence, a group of government-



Visitors examine the displays in the Like-a-Fishhook Village section of "The Way to Independence" at the North Dakota Heritage Center, 1989. The exhibit cases are arranged in a semicircle to suggest the shape of traditional Hidatsa dwellings.

cessfully occupied the Great Plains for nearly a thousand years concentrated their villages along the fertile river bottoms where they dry-farmed corn, squash, beans, and other crops.

The Hidatsa and their Mandan allies were well-known to traders and travelers on the northern plains. Their large earth-lodge villages became important hubs in the trading patterns that developed in the eighteenth and early nineteenth centuries. It was in 1804 at a village of the Awatixa Hidatsa that the American expedition led by Meriwether Lewis and William Clark met the French trader who was married to Sakakawea (or Sacajawea), the Shoshone woman from the eastern slopes of the Rocky Mountains who had been captured as a girl by the Hidatsa.

The period of prosperous trade ended abruptly in the 1830s with a series of devastating smallpox outbreaks. In 1837, nearly half of the Hidatsas, and nearly 90 percent of the Mandans, died from smallpox. The early nineteenth century also witnessed the tremendous growth in military power of the equestrian Plains tribes—Lakota, Cheyenne, Atsina, Assiniboine, and Piegan—who were challenging one another, as well as the village tribes, for control of hunting areas and access to trade networks. In the early 1840s, the Hidatsa and the Mandan joined together and established Like-a-Fishhook Village, a large settlement surrounded by a defensive ditch and palisade, adjacent to the fur-trading post of Fort Berthold.

In Like-a-Fishhook Village, two of the main characters of "The Way of Independence," Wolf Chief and Buffalo Bird Woman, grew up. The exhibition's story begins here, tracing their lives from the period when young men

Peter H. Welsh is chief curator and director of research at the Heard Museum in Phoenix, Arizona.

assigned allotments some thirty miles up the Missouri River.

The exhibition is important in that it shows that one way of life was not simply abandoned for another. While the material culture obviously shifted, other parts of the culture did not change to the same extent, challenging the assimilationist's view of Indian history.

The argument, however, is not a simple one to make in an exhibition displaying object groupings that indeed have changed. Using objects, it is hard to show that the things that matter—culture, values, beliefs—have stayed much the same even though everything *looks* different. Although this problem was not handled with complete success in "The Way to Independence," the extent to which the attempt

was successful has led museum exhibitions into new territory.

THE HIDATSA

The Hidatsa people have made their primary homes along the Missouri River at least since the mid-1600s. Although our minds might first leap, when Plains Indians are mentioned, to images of tipi-dwelling, buffalo-hunting warriors on horseback, it is important to remember that this period in the Great Plains environment was historically late and brief. Hidatsas represent a way of life that predated the hunter on horseback and was based on a mixed economy, heavily, if not primarily, dependent on agriculture. The peoples who suc-

Courtesy of State Historical Society of North Dakota

joined war parties and women purchased the religious right to make baskets to the time when Wolf Chief struggled to become an independent shopkeeper and Buffalo Bird Woman began teaching her skills to anthropologists.

The exhibition uses objects, documents, photographs, text, and oral narratives to tell the story. Much in the spirit of Gilbert Wilson, the original collector, objects serve as the implements for accomplishing a larger task. The objects and text form a connected whole that is not immediately re-

vealed by looking just at the objects, or by reading just the words.

The two major sections concentrate on the two principal settings: life in Like-a-Fishhook, and life at Independence. In each, cases with thematic unity are arranged in clusters, each case dealing with a single topic. For instance, one cluster presents the skills by which Buffalo Bird Woman's status in the community was measured. Cases within that cluster discuss agriculture, daily chores, hide working, wood gathering, and food preparation.

THE WILSON COLLECTIONS

"The Way to Independence" would have been a different exhibition, and unquestionably less significant, had it not been for the work of Gilbert Wilson, a turn-of-the century Presbyterian minister who became a serious collector of native American culture.

Wilson's interest in Indians apparently began as a child, but the first evidence of this in his adult life appeared in 1902, when he became pastor of the First Presbyterian Church in Mandan, North Dakota. There he began working with Lakota people on the Standing Rock Reservation and published his first book in 1903. His fieldwork with the Hidatsa began in 1906, spanning twelve summers, until 1918. His work was supported by the Museum of the American Indian in 1906 and 1907 and subsequently by the American Museum of Natural History. In 1916, he earned a Ph.D. in anthropology from the University of Minnesota; four years later he accepted a position at Macalester College, where he worked until 1927. In his last years, he was a pastor in St. Paul, Minnesota.

Many of Wilson's attitudes and approaches seem modern by today's standards, but they were not completely accepted in his day. His approach was summarized in a 1916 letter to Clark Wissler, curator of anthropology at the American Museum of Natural History. He said:

I am quite unwilling to rewrite, on Caucasian method, what is better told in the Indian's own language. I am equally unwilling to jumble accounts. Let each man tell his own story, then we have something truthful. The value of this is having on record something that is *Indian*. We have an abundance of material upon Indian culture from white men, but telling us merely what white men think of the subjects treated. It is of no importance that an Indian's war costume struck the Puritan as the Devil's scheme to frighten the heart out of the Lord's anointed. What we want to know is why the Indian donned the costume, and his reasons for doing it.



Buffalo Bird Woman with her husband, Son of a Star, and her son, Goodbird.
Photograph by Gilbert Wilson, 1906.

Courtesy of Minnesota Historical Society

Wilson was committed to collections of all kinds. He collected objects, botanical specimens, stories, photographs, and songs. His collections were not haphazard and, while he might not have expressed it this way, governed by a theory about the nature of ethnographic data. That theory emphasized the significance of material culture as process and performance rather than as a final product or cultural trait.

For instance, Wilson often collected, in addition to the object itself, the raw materials and the object in various stages of completion. With his primary collaborators—Buffalo Bird Woman, her son Goodbird, and Wolf Chief—Wilson had models made and recorded the manufacturing process in writing and in photographs. Wilson's younger brother Frederick, a commercial artist, often made sketches for use as illustrations in his publications and reports. In addition, Wilson had Goodbird make drawings of objects as they would be used by Hidatsa people. The multifaceted approach differed significantly from that of many of the university-trained ethnographers of the time.

One of the tasks of the exhibition team was to track down the current locations of Wilson's collections. In addition to the hundreds of artifacts, the collections included more than 1,200 photographs, volumes of field notes, formal reports, manuscripts, sketchbooks, and audio recordings.

In some cases, the information had become disassociated from the artifacts. At the Museum of American History, for instance, only the tags on the objects were catalogued rather than the substantive information about the object itself.

At the Minnesota Historical Society, Wilson's personal collection was also scattered. The exhibition team knew nothing of the Wilson photographs and manuscripts. The negatives had not been identified, and the manuscripts had not been microfilmed. Clearly, a major contribution of "The Way to Independence" project is in the rediscovery of the Wilson legacy.

INSTITUTIONAL CONTEXT

The Minnesota Historical Society was founded in 1849 to collect, preserve, disseminate, and interpret Minnesota's history.

"The Way of Independence" fell under the general direction of Nicholas Westbrook, curator of exhibits.

The exhibition had its beginnings in a 1982 exhibition called "Where Two Worlds Meet: The Great Lakes Fur Trade." Its curator, Carol Gilman, ran across the Wilson collection and was intrigued. What was this collection of North Dakota Indian material doing at the Minnesota Historical Society?

With a planning grant from the National Endowment for the Humanities, she and the other exhibition developers began to piece together the history. As they did, the perspective shifted from a generalized consideration of acculturation and modernization to a personal and biographical presentation on "the process of minority adaptation." The early proposal had been focused on the early twentieth-century photographs of Buffalo Bird Woman and Goodbird surrounded by the material reality of that era: cast iron stoves, frame houses, Euro-American clothing, and canned goods sold in the reservation stores—a viewpoint Gilman later likened to Indian agents who "year after year counted their progress by chronicling the decline of the earth lodge, blanket, and moccasin, and the rise of the frame house, suit coat, and shoe." The exhibition also sought to deal with another misconception: "Museums frequently portray Indians living anonymously in an idealized, ahistorical moment, their lives affected by seasonal cycles but not by events." By using Wilson's collections, the organizers saw a rare opportunity to give visitors a chance to "envision particular people caught up in profound social changes at particular moments in time."

Among the outside consultants, ranger-historian Gerard Baker of the National Park Service played a key role. A Hidatsa, Baker has been ac-



Wolf Chief in his store at Independence, with Ada M. Wilson, Gilbert Wilson's wife. Photograph by Gilbert Wilson, 1909.

tively involved in learning and teaching Hidatsa traditional ways. He worked with the exhibition team to ensure that sacred objects were not displayed, or, if they could be displayed, that they were appropriately presented. He also arranged access to the elders for interviews. The interviews were usually one-on-one, tape recorded, and concentrated on life at Independence.

Another fortunate addition to the project team was Mary Jane Schneider, who "turned up on our doorstep," recalls Gilman. At the time, Schneider was associate professor and chair of the Indian studies department at the University of North Dakota, from which she was granted a year's leave. She brought to the project detailed knowledge of Hidatsa history and culture. Through the efforts of Schneider in particular, the relationships among the dispersed parts of Gilbert Wilson's collections were reestablished.

Another of Schneider's important contributions was in reorienting the intellectual framework of the exhibition. Initially, the story line had emphasized Hidatsa assimilation. Gilman remembers struggling with the approach and expressing her frustration to Schneider. Schneider pointed out that perhaps straightforward assimilation was not taking place. The exhibition was to put it this way: "It is necessary to see the difference between the physical artifact and the cultural image that the artifact projects upon people's minds." As Gilman noted:

Continued on page 36

THE LURE

BY THEODORE E. STEBBINS, JR.

IN 1829, POET WILLIAM Cullen Bryant penned his lines "To Cole, the Painter, Departing for Europe," extolling the glories the young painter would see abroad:

*Fair scenes shall greet thee where
thou goest-fair*

*But different—everywhere the
trace of men.*

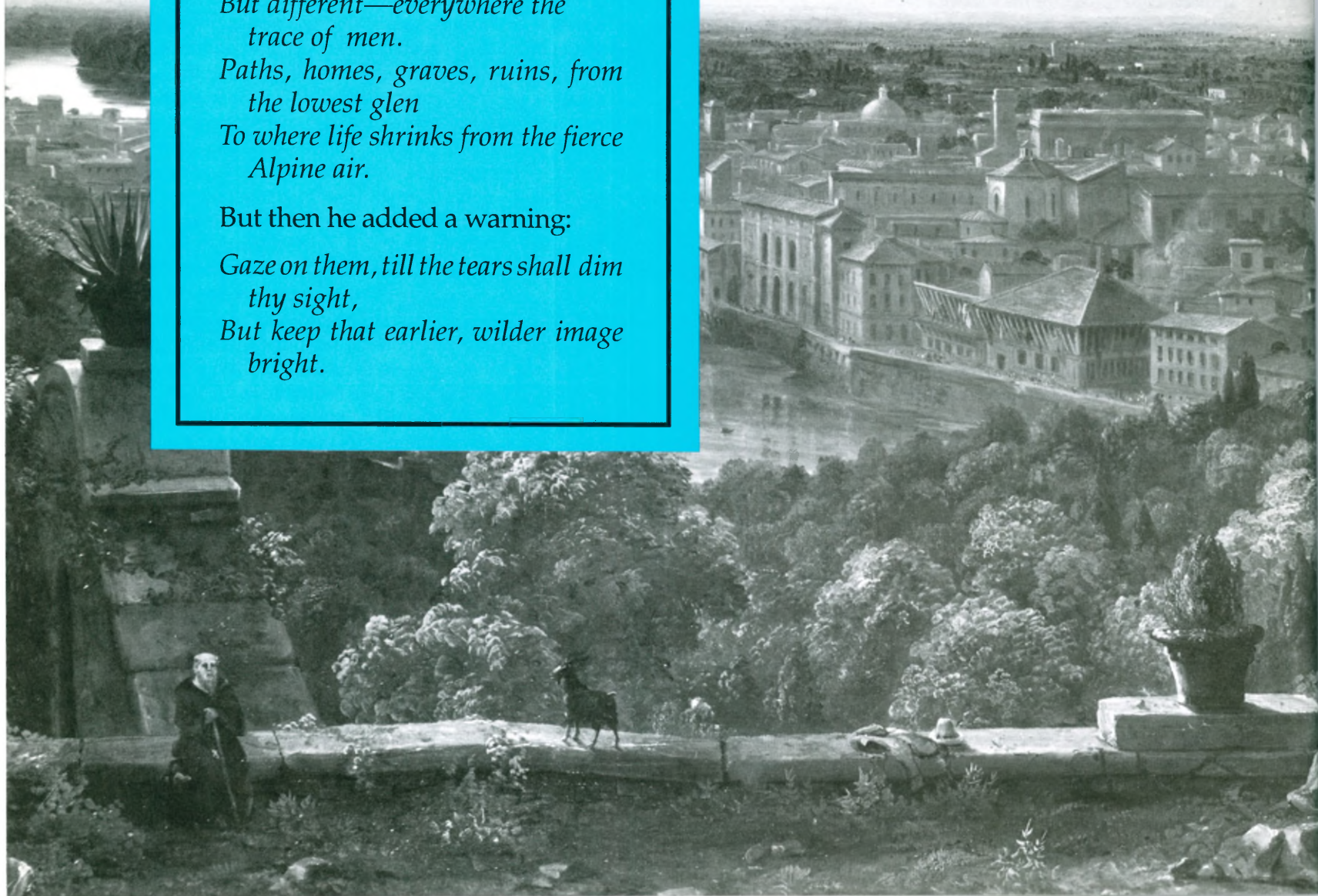
*Paths, homes, graves, ruins, from
the lowest glen*

*To where life shrinks from the fierce
Alpine air.*

But then he added a warning:

*Gaze on them, till the tears shall dim
thy sight,*

*But keep that earlier, wilder image
bright.*



OF ITALY



avoring the natural grandeur of the American landscape over the cultural heritage of Europe has long been a hallmark of both American art and the historical scholarship based upon it. As recently as 1962, historian James Flexner in his important survey of American painting, *That Wilder Image*, denied the influence of European travel on American artists, asserting that "they wished to use the esthetic riches of Europe as a means for refining an already established American manner." But if the "wilder image" of America—its natural scenery, wilderness, and frontier—shaped American art and culture, so too did the "fair scenes" abroad that American artists saw firsthand and in the great galleries of Europe, which contained works of art from ancient times to the Renaissance, baroque, and contemporary periods.

The critical influence of Italy on the development of American art and culture will be examined in "Americans in Italy, 1760-1914," a traveling exhibition opening September 16 at the Museum of Fine Arts, Boston. Supported by the National Endowment for the Humanities, the exhibition will explore what the Knickerbocker writers and the Hudson River school recognized as the American cultural debt to Italy. During the period covered in the exhibition, American writers and artists formed a distinct community in Italy and influenced each others' works as they documented what it meant to be American, defining elements of American national character that they found to be clearly revealed in their foreign setting. As the second President, John

Previous page: View of Florence from San Miniato by Thomas Cole, 1837 (detail). Photo courtesy of the Cleveland Museum of Art.

Adams, wrote, "the Roman constitution formed the noblest people and the greatest power that ever existed." The art of the period gives visual expression to the founding fathers' sense of the continuity of the American republic with that of Rome.

The exhibition consists of some 200 items—paintings and sculptures, as well as sketchbooks, guidebooks, maps,

of a classical education.

From the time of the earliest settlements in the New World, Americans had been fascinated with the cultural heritage of Italy. George Sandys, the treasurer and administrator of the Virginia colony, translated Ovid's *Metamorphoses* in his James-town home in the 1620s. In the next decade, the founders of the Boston Latin School

emphasized the importance of classical education and literature; and by 1712, the curriculum included Ovid, Cicero, Virgil, Homer, and Thomas Godwyn's *Romanae Historiae Anthologia*. An international phenomenon, this interest in the classical past was fueled by new archaeological excavations in Rome, Herculaneum, and Pompeii. Each discovery was accompanied by a publisher and an engraver eager to record the event. For the library of the University of Virginia, Thomas Jefferson collected several of these volumes, including Basil Kennett's *Roman Antiquities* (1746), Thomas Major's *The Ruins of Paestum* (1768), and G. B. Piranesi's *Vedute di Roma Antica et Moderna* (1748-1778).

As did other educated intellectuals, American artists felt that travel to Italy was the logical and necessary conclusion to their education. This attitude was promoted by the first and most important colonial painter, John Smibert. While his own work was restricted to portraits of successful merchants, politi-

cians, and their families, painted in the aristocratic manner he had perfected in England, Smibert spent three years in Italy from 1717 to 1720. When he came to America in 1729, he brought with him plaster casts of Roman antiquities, including one of the *Venus*

Theodore E. Stebbins, Jr. is John Moors Cabot Curator of American Paintings at the Museum of Fine Arts, Boston.



Arch of Titus by G. P. A. Healy, Frederick E. Church, and Jervis McEntee, 1871. Henry Wadsworth Longfellow and his daughter Edith stand under the arch; Church is depicted sketching as Healy and McEntee look on.

books, jewelry, and souvenirs—that demonstrate how American art and literature from 1760 to 1914 were influenced by the cultural richness of Italy in her various guises—from classical Rome, the Renaissance, and baroque Italy to nineteenth-century Rome, Florence, and Venice. The aim of the installation is to give viewers a comprehensive sense of the Italian "grand tour," long a symbol of the completion



Courtesy of Yale University Art Gallery, photo by Joseph Sansfai

Agrippina Landing at Brundisium with the Ashes of Germanicus by Benjamin West, 1768.

de Medici, prints and engravings of Italian views, and copies after the old masters. He exhibited his collection in Boston, and his studio became a mecca for young artists and writers for nearly thirty years after his death. Among the visitors to Smibert's studio was John Singleton Copley, one of the earliest painters included in the present exhibition.

In 1760, Benjamin West became the first American artist to visit Rome. Six years later, Copley wrote West in Europe, commenting on his need to travel ("In this country, as you rightly observe, there are no examples of Art. . .") and asking for advice. West responded, "I am still of the opinion that going to Italy must be the greatest advantage. . . ; I recommend to your attention the works of the Ancient Statuaries, Raphael, Michaelangelo, Correggio, and Titian, as the source from whence true taste in the arts has flowed."

For the first generation of painters, from West to Washington Allston, Italy was accepted unquestionably as "paradise" for artists. Only in Italy could one see both the Greek and Roman sculpture and temples that provided a style and a moral example for the sculptors and architects, as well as the High Renaissance and baroque works that guided the painters. Italy provided Americans with a sense of the past, providing as it did tangible evidence of a continual civilization from antiquity to the present; there, the past seemed more real than the present, as exemplified by West's painting, *Agrippina Landing at Brundisium with the Ashes of Germanicus* (1770). Americans drew selectively on its lessons, adapting the political symbolism of the ancient monuments to accommodate the ideals of their newly founded

republic. Having studied the masterpieces of Renaissance and baroque artists for their sophisticated compositions and their skillful handling of paint or stone, they brought home to America casts and copies of many to teach the American public what art could be. They came away encouraged to believe that America, by following Roman models in art and architecture, could become the new Rome.

The second major period in the exhibition covers the bulk of the nineteenth century, from the 1820s to the 1870s. American sculptors, led by Horatio Greenough and Hiram Powers, saw Italy as an artistic haven, a country where the materials and workmen needed to create monumental sculpture had been available for centuries, while painters of the Hudson River school found in Italy the countryside of their imagination, a civilized landscape rich with human history and the history of art, as seen in Cole's *View*

of Florence from San Miniato (1837) and George Inness's evocative *Lake Nemi* (1872). Cole and Allston were inspired as well by the arcadian paintings of Claude and Poussin that they had seen in Rome. The Hudson River painters branched out to paint the picturesque Italian coast and hill towns, while others—Martin Heade, William Morris Hunt, and John Gadsby Chapman—turned to painting the modern citizens of Italy in an increasingly realistic fashion.

During this period, which witnessed the long upheavals and constant political crises of the Risorgimento, the growing numbers of American artists sojourning in Italy showed increasing ambivalence toward Italian cultural influence. Asher B. Durand, for example, in Italy for the years 1840-41, wrote that the seventeenth-century French painter of classical Italian landscapes, Claude Lorrain, was "the leading artistic divinity." Yet in later years, Durand, in his *Letters on Landscape Painting* (1855), would advise young American artists, "Go not abroad then in search of material. . . ." This disillusionment with Italy on the part of painters, including Frederic Church, reflected the new American cultural nationalism. As the United States moved away from the idealism of the early federal period and began to shift its politics toward an agenda of manifest destiny—an era in which the country would assume a new role as a world power and industrial leader—artists and writers began to believe that American art must be made in America, of American subjects.

Just as Bryant had warned Cole about the dangers of his going to Europe, so too major writers began to find risks as well as advantages in travel to Italy. Ralph Waldo Emerson, for example, toured Italy extensively, calling it "this last schoolroom," but then concluded that "we have listened too long to the courtly muses of Rome." Hawthorne, in *The Marble Faun* (1860), portrays Hilda turning from original work to copying. And Henry James, in *Roderick Hudson* (1875), depicts the ruination of a promising sculptor who has given in too long to the lure of Rome. To illustrate this changing atti-

tude among Americans abroad, the exhibition will include letters of artists Thomas Cole and Washington Allston and of writer James Fenimore Cooper, as well as of English poets Robert and Elizabeth Browning, that provide perceptions of life and art in America and in Italy during the period. Also dis-

"AMERICANS IN ITALY" ITINERARY

Museum of Fine Arts
Boston, Massachusetts
September 16–
December 13, 1992

Cleveland Museum of Art
Cleveland, Ohio
February 3–April 11, 1993

Museum of Fine Arts
Houston, Texas
May 16–August 8, 1993

played will be first editions of major books treating of Italy, including Hawthorne's *The Marble Faun* (directly inspired by a sculpture by Harriet Hosmer) and English critic John Ruskin's *Stones of Venice* (1851-53).

The third period of the exhibition begins during the 1870s. Over the next forty years, Venice, with its mixture of decay and corruption, its sense of history and its physical isolation, and above all its supreme visual beauty, became the favored destination of artists. The attraction of Italy now lay in its beauty, pure and simple, rather than its heroic, classical past.

There are a number of reasons why Venice came to represent Italy at the expense of Rome, Florence, the hill

towns, Capri, and Palermo. For one thing, Italy had achieved political unification in 1870. The cities now began to seem modern while the countryside lost its arcadian charm. Both classic and neoclassic sculpture lost much of their appeal, and the international artistic center shifted to Paris. Moreover, Italy could no longer be "discovered" because now "everyone" went there. In 1869, Mark Twain established his reputation with *Innocents Abroad*, which poked fun at tourism and travel and at the Italian monuments and masterworks that had moved so many earlier travelers.

Venice, on the other hand, had never laid claims as moral exemplar or as classical source, and it lured a new generation of artists and writers—James Whistler, John Singer Sargent, William Dean Howells, Henry James, and Edith Wharton—whose subject increasingly came to be style itself. As James wrote Wharton in 1907, "I don't care frankly if I never see the vulgarized Rome or Florence again, but Venice never seemed to me more lovable." He spoke of that city as "a sort of repository of consolations" and envied "a young American painter unperplexed by the mocking, elusive soul of things and satisfied with their wholesome light-bathed surface and shape." Of course, it was exactly the "elusive soul of things" that Americans sought in Venice. They went there to escape the literal materialism of American life in the late nineteenth century. In that evanescent city, they found an antidote to the emphasis on technology and relentless modernism that characterized their native land. Italy once more provided artistic and intellectual inspiration, as found in diverse works such as Maurice Prendergast's watercolors and Whistler's moody *Nocturnes*.

"Americans in Italy, 1760-1914" will exhibit some of the finest examples of American artistic production in Italy and study the subject in an international historical context. □

For this project, the Museum of Fine Arts, Boston, received \$200,000 in outright funds from the Humanities Projects in Museums and Historical Organizations program of the Division of Public Programs.



BY CLAUDIA BROWN

**CHINESE
ART
IN FLUX,
1796-1911**



Figure 1. Longing to Travel: Drifting in a Boat on West Lake by Qian Du; 1823. Handscroll, ink and color on paper.

The last hundred years of China's Qing dynasty was a time of tumultuous political change. China was forced into submission to foreign powers, and a series of rebellions eventually culminated in the revolution of 1911, which brought more than two thousand years of imperial rule to a close. Yet painting flourished as artists modified old traditions and established new approaches reflecting the tastes and interests of a developing society.

Examining this phenomenon is "Transcending Turmoil: Painting at the Close of China's Empire, 1796-1911," an NEH-supported exhibition opening at the Phoenix Art Museum on August 22.

For centuries, the cities of the Yangtze River delta—Hangzhou, Suzhou, and others—had been China's richest both culturally and materially. During the eighteenth century, the Qing rulers drew scholars and artists from these cities to the service of the court at Beijing. But court patronage of art and scholarship waned during the early years of the nineteenth century as a result of fiscal reforms, and fewer artists were drawn to the capital.

A distinct local culture survived in each of these cities. In Hangzhou, for example, the twelfth-century style of the Southern Song painting academy was only a distant memory by the late Qing period, but the city still prided itself on its heritage as a former imperial capital and on the beautiful scenery surrounding West Lake. Hangzhou's landscape painter Qian Du (1763-1844) borrowed little from the historical styles of the city but drew heavily from its tradition of depicting famous local places. His handscroll depicting a scholar drifting on West Lake (Figure 1) was one of a series of delicately colored, wistful travel scenes painted for a scholar-official from the area.

Such serenity faded from view in midcentury and, with the national crises of the second half of the century, was rarely glimpsed thereafter.

Claudia Brown is curator of Asian art at the Phoenix Art Museum.

Previous page: Figure 5. Portrait of Gao Yan at Age Twenty-eight by Ren Yi (detail). Hanging scroll, ink and color on paper. Courtesy of the Shanghai Museum.



The nineteenth century saw China's first direct confrontation with the West, as opium became a major smuggled import brought by private British traders from India to China. Opium traffic and the widespread addiction and corruption it fostered reached a level of crisis. The Chinese government's attempt to halt the illicit trade at Canton was met by British resistance and ultimately the invasions of the Opium War of 1840 to 1842. In the work of Su Renshan (1814-1850), the energy of frustration was sublimated into bizarre interpretations of traditional themes (Figure 2). Like other Guangdong artists, he trained himself in part through the study of woodblock-printed painting manuals, but unlike them he made the inflexible woodcut line into a personal vocabulary for painting and abandoned the time-honored fluctuating brush stroke.

The forced opening of new ports by the British, particularly at Shanghai, drew commerce away from Canton and threw people out of work. Domestic unrest exacerbated the already tense situation among the poor peoples of Guangdong and Guangxi and contributed to the eruption of the Taiping Rebellion of 1850 to 1864.



Figure 2. Landscape by Su Renshan; 1849.
Leaf from an album.

In 1853, the Taiping rebels swept into the old imperial city of Nanjing from south China and maintained their "heavenly capital" there, renamed Tianjing, for more than ten years. China's educated and professional classes defended the establishment against what must have been viewed as an incomprehensibly odd mixture of foreign religious mysticism and peasant anticulturalism. Few painters joined the Taiping cause.

Moral fervor ran high among the highly principled officials of the loyal Qing resistance. Strong idealism and fervent belief in Confucian values were demonstrated by many, including the scholar-general Zeng Guofan, who emerged as leader of the Qing forces. Artists associated with the loyal resistance sometimes found expression in what had been deemed an orthodox lineage descended from the seventeenth century. One of them, Dai Xi (1801-1860), a native of Hangzhou, placed a high value on purity of brush style (Figure 3). This scholar-official artist committed an honorable suicide when the Taiping rebel forces swept into Hangzhou.

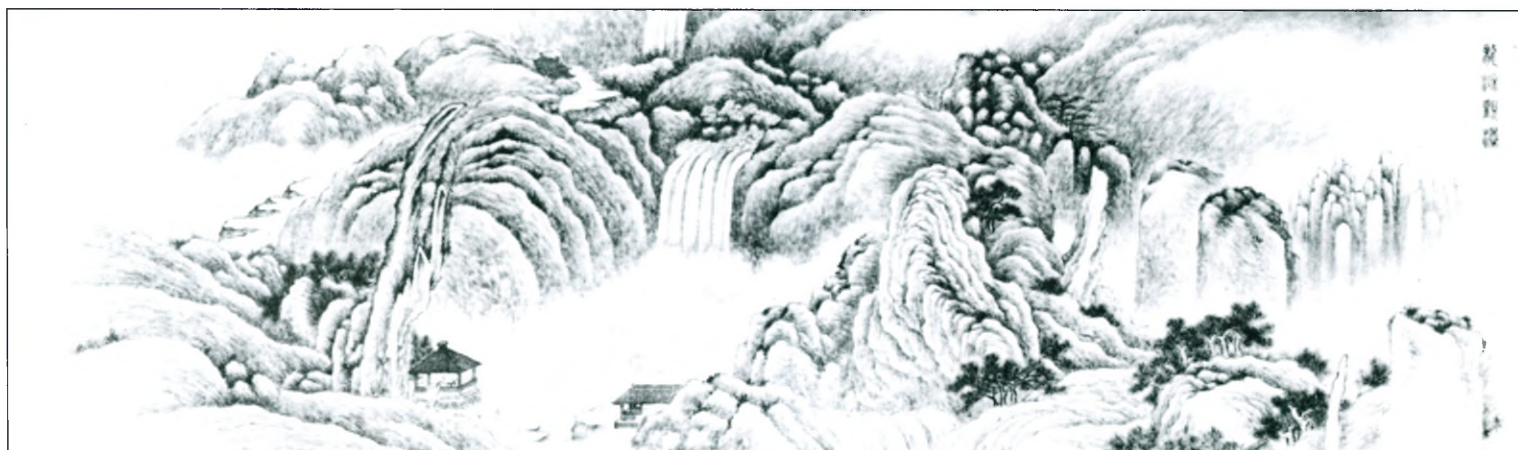
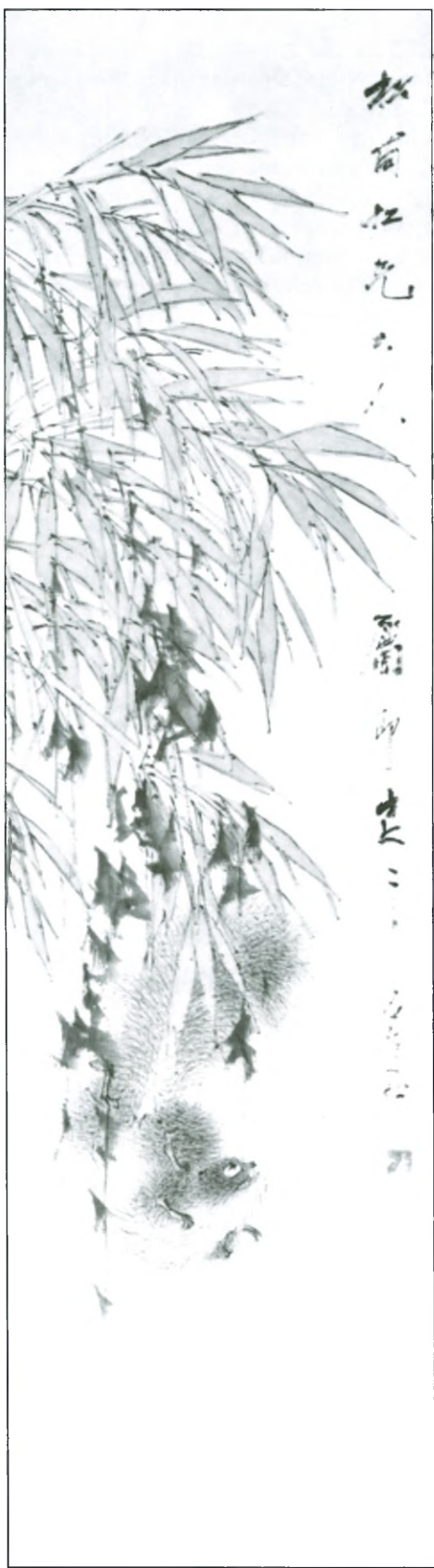


Figure 3. Viewing the Waterfall at Longqiu by Dai Xi; 1847. Handscroll, ink on paper.



Courtesy of Art Institute of Chicago

(Left) Figure 4. Squirrels by Xugu. Hanging scroll, ink and color on paper. (Opposite page) Figure 6. Jishu Cliff by Zhao Zhiqian. Hanging scroll, ink and color on paper. Figure 7. Fungi and Bats by the Dowager Empress Cixi; 1878. Hanging scroll, ink and color on paper.

As a result of the treaties that concluded the Opium Wars, Shanghai grew rapidly from a minor harbor to a major port city. In commerce and in art, Shanghai absorbed the role that Yangzhou, with its lucrative salt trade and cultural pre-eminence, had played in the eighteenth century. In the work of Shanghai artists such as Xugu (1824-1896) some of the Yangzhou heritage, such as bold, expressive brushwork, may be glimpsed (Figure 4).

The presence of foreign enclaves enlivened Shanghai's urban culture. This newly flourishing city attracted artists seeking patrons. An artist who typifies the Shanghai school is Ren Yi, better known as Ren Bonian (1840-1896). He developed a large body of themes and styles, often absorbed from other artists, and occasionally incorporated Western elements, such as shading to suggest facial contours, into his paintings, particularly his portraits (Figure 5).

In Shanghai and elsewhere, artists began to incorporate ancient calligraphic styles based on recent archaeological discoveries of the day. Zhao Zhiqian (1829-1884) saw new possibilities in the calligraphy of stelae from the Northern Wei period (386-535) and worked these into a new expressive brushwork (Figure 6). Wu Changshuo (1844-1927) took the elegant curves of the ancient Stone Drum script (4th-3rd centuries B.C.) and introduced them into his personal style of painting plum blossoms and other themes. Their rediscovery of the very basis of Chinese painting reaches back to the early

commonality of calligraphy and painting, and their efforts signal the last major attempt to uncover calligraphic potentialities through the medium of painting.

In the final years of imperial rule, painting once again enjoyed a revival at China's courts, this time through the efforts of the former Buddhist nun and would-be emperor Cixi (1835-1908) of the Manchu Yehenala clan. The most powerful empress dowager in China's history, Cixi ruled through her manipulation of three boy-emperors over a period of nearly half a century. Thinking perhaps of the precedent set by the Qianlong emperor (ruled 1736-1795), who devoted great energy to his own painting and poetry, Cixi turned to painting as an erudite pastime (Figure 7). After the Boxer Rebellion of 1900, an uprising of Chinese nationalists who resented foreign intrusions, Cixi sought to restore favor with the outside world by giving her paintings to foreign dignitaries as diplomatic gifts.

The Qing dynasty was ultimately brought down by two movements, both originating in Guangdong province. One was a move toward government reform led by the scholar Kang Youwei and his student Liang Qichao. The other was the revolutionary movement led by Sun Yat-sen, which ultimately toppled imperial rule in 1911. Painting in China at the end of the Qing dynasty likewise displayed two trends: a desire to preserve the forms, subject matter, and brushwork of traditional Chinese painting, and an eagerness to learn what Japanese and Western painting had to offer. These two apparently opposed interests animate the work of Chinese artists to this day. □

For this exhibition, the Phoenix Art Museum received \$150,000 outright from the Humanities Projects in Museums and Historical Organizations program of the Division of Public Programs.



Shanghai Museum

Figure 6.

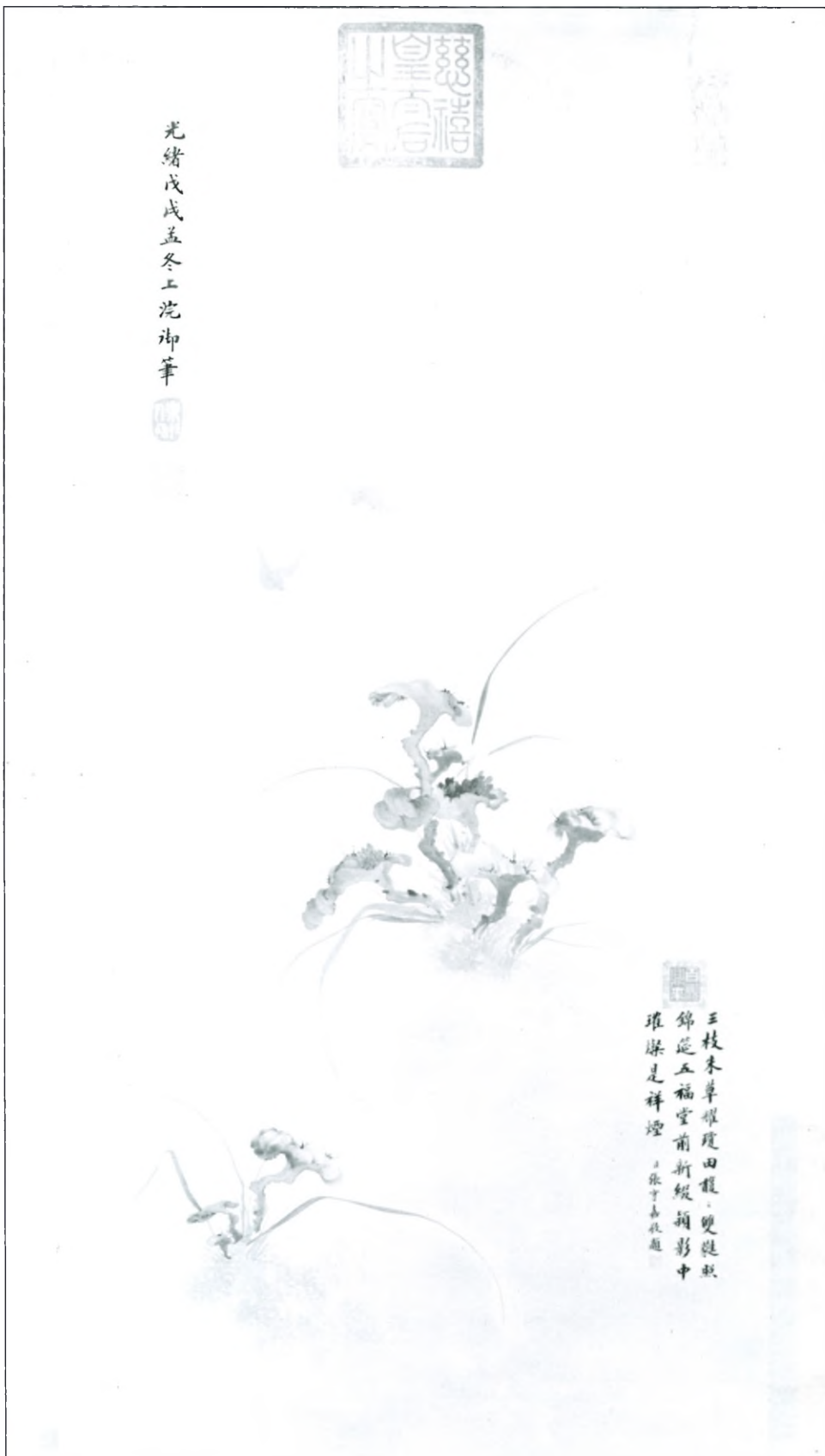
"TRANSCENDING TURMOIL" ITINERARY

Phoenix Art Museum
Phoenix, Arizona
August 22–October 4, 1992

Denver Art Museum
Denver, Colorado
November 7, 1992–
January 3, 1993

Honolulu Academy of Arts
Honolulu, Hawaii
March 17–April 19, 1993

Hong Kong Museum of Art
Hong Kong, China
May 14–July 18, 1993



Harvard University Art Museums

Figure 7.

The Art of Russian Orthodoxy

BY JAMES S. TURNER



IN 1988, WHEN Roderick Grierson entered the storage vaults of the Russian Museum, formerly an imperial palace, in Leningrad, even his knowledge of what he would see did not dim his excitement at being the first Western visitor in decades to behold many of the art treasures kept there.

The vaults were filled with artworks of Russian Orthodox Christianity dating from the eleventh to the eighteenth centuries—roughly the span of Russia's medieval period. Included were colorful icons, or holy paintings on wood panels, the most revered form of theological expression in Russia; intricate textiles, including altar cloths, palls, and embroidered icons; ornate metalwork, including pectoral medallions, embossed silver lectionary covers, and altar crosses; wood carvings, including lids from the shrines of Russian saints, carved icon panels, and sculptures; and lectionaries filled with brilliantly illuminated pages. Most of these objects had not been exhibited even in Russia for decades.

"It was an extraordinary privilege not only to see this material but also to know that by seeing it I would be able to make it available to people in America," says Grierson, a medieval scholar. He is founding director of InterCultura, a nonprofit cultural-exchange and museum-services organization in Fort Worth, Texas.

The result of Grierson's cultural diplomacy is an NEH-supported traveling exhibition titled "Gates of Mystery: The Art of Holy Russia," which opens at the Walters Art Gallery in Baltimore, Maryland, on August 23. The exhibition includes 120 objects drawn exclusively from the Russian Museum's collection of medieval Russian art, the largest and most comprehensive in the world.

The show, Grierson says, addresses the theme of Russian national identity, an increasing preoccupation as the states of the former Soviet Union shape

James S. Turner is assistant editor of Humanities.

their separate political and economic destinies. Russian scholars are again looking to the old Russian past for an identity to take them into the future.

"The fundamental nature of Russian civilization was established during the medieval period," he says. "The Westernizing Petrine revolution of the eighteenth century and the Communist revolution of the twentieth were later veneers that in many ways didn't change Russian culture fundamentally. The Russians themselves are becoming absolutely fascinated with the old tradition, and Russian scholars who devoted their lives to studying it despite the risk of official censure are now being taken very seriously and treated almost as though they are gurus."

Russian Orthodoxy, the so-called Old Russian tradition, emerged late in the history of Christianity—the tenth century. When the Vikings, or Varangians as they are called in the early sources, raided their way south from the Baltic Sea to the Black Sea in the ninth century, one group known as the Rus gradually dominated the settlements between the Baltic and the steppes and established a capital at Kiev, which grew to power and glory by its link with the Byzantine Empire to the south. According to the *Primary Chronicle*, the earliest Rus historical record, Christianity came with the conversion in 988 of Kiev's Prince Vladimir, who ruled from 980 to 1015. He reputedly sent envoys to Jewish, Muslim, Roman Catholic, and Greek Orthodox lands to ascertain which form of worship would be best suited for the Rus. Judaism he found suspect because the God of the Jews had allowed his people to be expelled from Palestine. Islam was unacceptable because of its prohibition against drinking. Roman Catholicism was unsuitable because of the pope's claim to superiority over all secular rulers. Finally Vladimir selected Orthodox Christianity because of the beauty of its liturgy and the splendor of its churches and holy icons. In Constantinople, Vladimir's legates informed him,

the Greeks led us to the buildings where they worship their God, and we knew not whether we were in heaven or on earth. For on earth there is no such splendor or such beauty, and we are at a loss to describe it. We know only that God dwells there among men. . . .

Kiev's golden age, extending from the ascendancy of Vladimir's son

Iaroslav in 1019 to the death of his grandson Vladimir Monomakh in 1125, marked the first flowering of medieval Rus'—the cultural ancestor of the present states of Russia, Belarus (formerly Byelorussia), and Ukraine. During the period, the Rus appropriated wholesale the aesthetic and liturgical aspects of Orthodoxy from the Byzantine capital, while failing to assimilate for centuries the complex philosophic and literary achievements of Byzantium. In *Kievan Rus'*, as current Librarian of Congress James H. Billington wrote in *The Icon and the Axe: An Interpretive History of Russian Culture* (Knopf, 1966), "Man's function was not to analyze



Above: Pectoral medallion (panaghia), fourteenth century. This type of pendant held bread blessed in honor of the Mother of God and was worn by a bishop. Opposite: Carved wooden lid of the shrine of Saint Anthony the Roman, 1573. Anthony the Roman was the founder of one of the largest monasteries in Novgorod.

that which has been resolved or to explain that which is mysterious, but lovingly and humbly to embellish the inherited forms of praise and worship—and thus, perhaps, to gain some imperfect sense of the luminous world to come."

Iaroslav commissioned bookmen, architects, craftsmen, and artists to make Christianity the outward sign of the state's arrival in civilization and history. He modeled Kiev in the image of a Christian capital through a program of public building capped by the construction of the great cathedral of Saint Sophia, which was filled with sumptuous mosaics and frescoes after

the fashion of its magnificent namesake in Constantinople. The Monastery of the Caves was established for the training of a native clergy, and the Rus church was recognized at Constantinople by the patriarch's appointment of a metropolitan, or head, of the church at Kiev. From the eleventh century date Russia's earliest churches, murals and mosaics, native literature, and monastic foundations.

Iaroslav's death in 1054 coincided with the great schism between Rome and Constantinople. Geographically cut off from Byzantium by hostile steppe nomads to the south and religiously alienated from Rome by Polish Catholic warlords to the west, the Rus evolved in a separate sphere. For nearly two centuries, Rus Christianity had few adherents outside the relatively prosperous strata of society in the towns. But the situation changed after the sack of Kiev in 1240 by the Mongols under Genghis Khan's grandson, Batu—a tidal wave of ferocity from the east for which the loose confederation of villages allied to Kiev was not prepared.

Destroying Kiev's libraries and arts and decimating populations as far west as Hungary, the Mongols exerted a long hegemony over Rus' from 1240 to the termination of tribute in 1480. During this time, the main centers of Russian Orthodox culture shifted to the north where they were partially buffered from the raids of Mongol cavalry by dense forests, and the church steadily expanded out of the towns into the countryside, beyond the bourgeoisie to the peasantry, whose piety became the heart of Mother Russia. Inspired by Russia's patron saints, such as the fourteenth-century ascetic Sergei Radonezhsky, some two hundred monasteries founded between 1340 and 1440— islands of spiritual intensity and cultural activity in a hostile autocratic environment—spread Orthodox culture to pagan tribes from the White Sea near the Arctic Circle to the Caspian Sea in the south.

Among the northern towns, including Novgorod, Vladimir-Suzdal, and Pskov, Moscow emerged as the seat of the Russian Orthodox Church and the most powerful Rus principality of the late Middle Ages. Combining national and religious fervor, in 1449 the church at Moscow elevated one of its own to the position of metropolitan independently of the patriarch of Constantinople, who had hitherto

appointed all heads of the Rus church. Then, under Ivan III (the Great), who ruled from 1462 to 1505, Moscow's forces repelled the Mongols.

Moscow's triumph coincided with the fall of Byzantium to the Ottoman Turks, who captured Constantinople in 1453, and Muscovite grand princes began to understand themselves as the heirs of the Byzantine emperors, calling themselves tsars, and their city as the "third Rome." In 1510, the monk Filofey declared: "The Apostolic Church stands no longer in Rome or in Constantinople, but in the blessed city of Moscow, which shines in the whole world brighter than the sun. . . . Two Romes have fallen, but the third stands, and a fourth there shall not be."

As the expanding Muscovite state absorbed the cultures of neighboring principalities into its vision of a divinely ordered autocracy, Moscow became a center for the rising nation's leading artists, of whom the icon painter Andrei Rublev (1370-1430) was the most celebrated. The devastating Moscow fire of 1547, which destroyed numerous churches and their contents, brought ecclesiastical artists from all parts of Muscovy—the precursor of Russia—to the state workshop in the Kremlin armory, resulting in an explosion of artistic production. Stylistic variation proliferated with the commissioning of small intricate icons by northern merchant families for private religious devotion.

The Time of Troubles in the early seventeenth century, when Western armies and culture threatened to overwhelm Orthodox society, almost saw the loss of the tradition. Then, in 1667, a schism within Russian Orthodoxy between the puritanical Old Believers and the priestly theocrats—loosely comparable to the earlier Protestant Reformation in the West—led to the exhaustion of both parties and the triumph of the secular state under Peter the Great, who ruled from 1682 to 1725. He forcibly introduced the European Enlightenment and abolished the Russian patriarchate, creating a gap between the intelligentsia and the feudal masses for whom Orthodoxy was still the meaning of life. "Peter dramatically destabilized



Saint George and the Dragon, fifteenth century.

"GATES OF MYSTERY" ITINERARY

Walters Art Gallery
Baltimore, Maryland
August 23–October 18, 1992

Princeton University Art Museum
Princeton, New Jersey
November 15, 1992–February 7, 1993

Dallas Museum of Art
Dallas, Texas
March 3–May 3, 1993

Art Institute of Chicago
Chicago, Illinois
July 1–September 1, 1993

Russia, and the country has never really recovered from it," says Grierson. The effects of Peter's alienation of the Russian masses were present in the ferment leading to the 1917 revolution, he explains, and may yet play out in a revival of the Russian church

as the old tradition is reexamined. The replacement of icon painting by secular portraiture in the eighteenth century was followed by a reaction in the nineteenth, when Old Believer merchant families who did not share the Westernized tastes of the aristocracy began to collect icons and other art from earlier centuries in their own homes, Grierson says. This art, once gathered into great public collections, inspired both the Russian painters of the nineteenth century, who longed to return to traditional themes after the previous century's Westernizing intrusions, and the Russian avant-garde of the early twentieth, who were fascinated by the color and composition employed by medieval artists.

After the 1917 revolution, in an attempt to exploit the old tradition to build national pride without its religious associations, the Communist regime gathered icons from churches across Russia into the state restoration workshops, where oil and layers of paint superimposed on the originals were removed to reveal something of the mystical Russian character.

Selected for the show are icons representing centers of production from Novgorod and Moscow to remote Siberia, textiles depicting liturgical and historical subjects, metal objects used for the celebration of the divine liturgy, carved wooden icons ranging from miniature to life-size, and illuminated manuscripts written in medieval Slavonic, the language of the Russian Orthodox Church.

During the period of *perestroika* and *glasnost*—of "restructuring" and "openness"—in the late 1980s, then Soviet president Mikhail Gorbachev spoke of the need for spiritual values as a means of renewing the Soviet state. "Gates of Mystery," Grierson suggests, points to one indigenous tradition from which the Slavic nations of the new Commonwealth of Independent States might derive such inspiration. □

For this project, *InterCultura* in Fort Worth, Texas, received \$200,000 outright from the Humanities Projects in Museums and Historical Organizations program of the Division of Public Programs.

WHERE IN THE WORLD?

THE ART & SCIENCE OF NAVIGATION



Courtesy of Exploratorium

getting around in an unfamiliar city with no traffic or street signs—the standard navigational amenities of modern urban life—might sound utterly improbable, but not if you think about it.

“We’re constantly monitoring where we are, reorienting ourselves, changing direction,” says scientist Thomas Humphrey. “We all get lost and have to find our way. Because we navigate all the time, we tend not to notice it. Most of us rely on dead reckoning more than we realize.”

How do we determine where we are? What methods do we use to find our way elsewhere and back again? What are the cultural consequences that these travels sometimes have?

Inviting people to think about such often taken-for-granted matters is the purpose of an unusual new exhibition at the Exploratorium, a science museum

Child using a sextant; map of the world, 1154, by Idrisi, a Tunisian mapmaker (detail); a gyroscopic demonstration that uses a spinning wheel to turn the swivel chair in which the man is sitting.

in San Francisco, California. Opening this July 11, “Finding Your Way: An Exploratorium Festival of Human Navigation” offers dozens of interactive exhibits and an extended calendar of special events allowing each visitor to look at the world differently and come up with some new perceptions on how human beings orient themselves. It will run for six months.

The five-hundredth anniversary of Columbus’s first voyage across the Atlantic—arguably the most famous navigational event in world history—loomed large as a conceptual point of departure for the Exploratorium’s team of staff and consultants. Forsaking a traditional history-of-navigation inter-

pretive strategy, the team opted for a broader, interactive approach designed to engage individuals directly in aspects of navigation.

“Navigation is about the individual,” says Humphrey, the museum’s director of exhibits. “We tend to associate the word ‘navigation’ with boats and ships, but it’s really a fundamental human activity. The festival is designed to draw people’s attention to the ways in which we move through the world on a daily basis.”

Highlighting “everyday” human navigation, not merely its milestones, dovetails neatly with the Exploratorium’s institutional mission: fostering understanding of the faculties and processes of human perception using an interactive mix of art and science. During the festival, which is supported by the National Endowment for the Humanities, the museum will be filled with artwork, artifacts, hands-on stations, and events ranging from Pomo Indian boat building to performances of dance, song, and storytelling. In

Kathi Ann Brown is a freelance writer in the Washington, D.C., area.

one way or another, each display or event will challenge visitors to rethink how they perceive the world.

Many of the festival's exhibits in the opening "Perception and Orientation" section are designed to distort perception or disorient visitors in order to spotlight human dependence on natural faculties for assessing surroundings and taking bearings. By challenging normal modes of human thought and action, the exhibits invite visitors to contemplate how humans are "built" to find their way, how the loss of the use of a sense affects perception, and how much is taken for granted in daily movements.

In the dome-shaped tactile gallery, for example, visitors must crawl through thirteen interconnected chambers filled or lined with various textures, relying only on the sense of touch to find their way from room to room in pitch darkness. Humphrey notes that maps drawn from memory by gallery "crawlers" reveal that no two people experience their journeys the same way. The gallery maps provide a graphic complement to the "Maps" section of the five-part show, reminding visitors that early mapmaking techniques often embraced both fancy and fact.

Other festival events also offer compelling lessons about perception and orientation. A meticulously executed performance by the Zaccho Dance Troupe in the open trusswork forty-five feet above the museum floor will demonstrate the critical importance of accurate spatial perception in movement. And live footage piped into the museum from videocameras attached to the bikes of local messengers will show the split-second timing and finely tuned coordination required to navigate crowded and fast-paced city streets.

To help people rethink the role of symbol systems, landmarks, and other forms of data gathering in human navigation, the festival's designers created an unusual orientation system which will guide visitors around the museum. In collaboration with local organizations for the visually impaired, a kinaesthetic sculptor developed a tactile "map" system that employs

"Contact often
brings change,
sometimes subtle,
sometimes
earth-shattering."

roughened floor areas and high-relief sculpture to alert visitors to points of interest. The system serves the dual purpose of directing blind visitors through the museum's seven hundred interactive exhibits, while teaching sighted visitors about alternatives to visual directional aids.

To present the concept of navigation in broad terms, the show's organizers have placed commonly recognized navigational aids in a much larger context. A panorama of well-known technological developments, such as the compass, chronometer, astrolabe, radar, and sonar, is complemented by a host of displays and events that highlight nontechnical navigational methods. Festival goers who come to the museum expecting to learn how navigators from many eras have used instruments to find their way will also discover that such "artificial" aids represent only a fraction of many valid or effective methods for moving from one point to another.

For example, visitors will be able to consider how peoples of the Arctic North "read" the wind to find their way in the snow and how Australian

aborigines avail themselves of the oral tradition of "songlines" to orient themselves in the outback.

In drawing on and demonstrating the navigational techniques of a broad range of human cultures, the festival accomplishes more than merely heightening visitors' awareness of the wealth of effective wayfinding methods. Fascinating questions about the cultural aspects and implications of navigation are raised in the process as well.

"When human beings move from one place to another, they tend to come into contact with other human beings," says Humphrey. "Contact often brings change, sometimes subtle, sometimes earth-shattering."

The "Wayfinding and Exploration" section of the show, for example, shows how several cultures made contact with others, through demonstrations of the original Chinese compass, historic European and American navigational artifacts, and Pacific Islanders' traditional boat-building and seagoing practices, which were handed down orally from generation to generation.

On a more personalized level, the festival offers visitors an opportunity to ponder the significance of their own travels beyond their normal "borders." An artist and her assistants will create one-of-a-kind "life maps" based on a visitor's recollections of his or her past travels. The configuration of lines marking a person's travels on the map is a potent reminder that official explorers are not the only ones who "create the richness of life" by their ventures. An individual's travel inevitably brings contact with many others and, with each contact, an opportunity to see and experience the world in new ways.

The festival, says Humphrey, will "enable people to explore their relationship to the world around them" and "encourage them to ask questions and find their own solutions"—a likely result, given the array of opportunities to do just that.

For this project, the Exploratorium in San Francisco, California, received \$219,962 outright from the Humanities Projects in Museums and Historical Organizations program of the Division of Public Programs.

The east wing entrance of Barnard Observatory before restoration (insert, courtesy of the University of Mississippi) and the east wing in 1992. Photo by Robert Johnson.



BY ELLEN MARSH

Barnard Observatory

WHEN FREDERICK A. P. BARNARD, A YALE-educated New England Yankee, became president of the fledgling University of Mississippi in 1856, he decided to create a world-renowned center for scientific pursuits. Three years later, this brilliant scholar and educator proudly surveyed the new observatory he had built on the Oxford

Ellen Marsh is assistant editor of Humanities.

campus, modeled after the Harvard University observatory, which itself followed the design of the famous Pulkovo Observatory near St. Petersburg (1839). Barnard expected that in a year or two his observatory would be completed by the installation of a splendid telescope with an eighteen-and-a-half-inch lens, the largest in the world, made by Alvan Clark and Sons of Cambridge, Massachusetts.

Unfortunately, the timing was wrong for Barnard's careful plans. Before the telescope could be delivered, the Civil War had commenced, and the anxious manufacturer had to recoup his investment. Yankees bought the remarkable instrument which eventually became the property of the Dearborn Observatory of Northwestern University. It remains there to this day.

Barnard himself returned north with the outbreak of war, becoming the president of Columbia College in New York City and the founder of Barnard College for women. In the fall of 1861, only four students arrived at Oxford for matriculation. The university closed for the duration and the faculty dispersed or resigned.

Oxford changed hands several times during the war. After the battle of Shiloh in 1862, the college buildings, including the observatory, served as a Confederate hospital. Later that same year, Union forces entered Oxford. It is said that the state geologist who was living in the observatory persuaded General A. J. "Whiskey" Smith to spare the college buildings from the torches of his men by pointing out that the structures would be just as useful as a hospital for Union soldiers as they were for Confederates. A few months later General Nathan Bedford Forrest established his headquarters in Oxford and the university buildings again became a Confederate hospital.

General Grant recognized the importance of the campus and posted guards to protect it when he was in Oxford. And William Tecumseh Sherman, who knew Barnard, wrote him in 1863, "When I rode through the grounds of the College and Oxford, I thought of you and . . . thought I saw traces of your life in the Observatory, of which I remember you spoke."

The handsome Greek Revival building that Barnard once described as "a magnificent Astronomical Observatory" has been carefully restored for the use of the Center for the Study of Southern Culture, aided by an NEH challenge grant which made possible a \$3 million rehabilitation. The center moved in this summer; dedication ceremonies are scheduled for fall 1992.

After the Civil War, the observatory returned to its original purposes as a science building and faculty residence. The east wing, which was the residential section, eventually became the home of the chancellor. In 1945 consultants suggested that the venerable building be torn down. The Navy ROTC moved into the west wing, however, and the east wing continued to serve as the chancellor's residence until 1971. By 1979 that wing lay vacant. Meanwhile the new Center for the Study of Southern Culture, with William Ferris as director and Ann Abadie as associate director, was looking for a home. The chancellor offered them the east wing of the observatory. Abadie recalls, "Bill said, 'We want it all,' and the chancellor replied, 'You raise the money and you can have it all'—never thinking that we could and would."

The Center for the Study of Southern Culture was estab-

lished by the University of Mississippi in 1977 to document and define the cultural history and contemporary culture of the South. The products of its research are varied: audio recordings, films and videos, and scholarly papers and books, including the award-winning *Encyclopedia of Southern Culture*. The center administers bachelor's and master's degrees in southern studies.

Ferris named the building Barnard Observatory. Then he and Abadie began *their* great dream—to raise the money needed to restore and equip the entire observatory for the center's use.

Over the years, verandahs and other alterations had obscured the classical appearance of the observatory. Moreover, the building was in deplorable condition. The original turn-of-the-century electrical wiring was still in place, unsafe and inadequate. Floors creaked ominously, and peeling wallpaper and paint added to an atmosphere of decay—all too real, because an architectural survey disclosed that many areas of the observatory were structurally unstable.

Officials decided to restore the exterior to its original appearance as accurately and carefully as possible and to save as much of the interior as was consistent with the efficient functioning of the center. To fill in gaps in the exterior walls, the contractor had to find bricks that matched the original handmade bricks. Handmade replacement glass copied the wavy surface of the surviving nineteenth-century windowpanes. The original iron work, where missing, was duplicated and recast. Sometimes modern technology came to the rescue: The balustrade around the edge of the roof replicates the original but is made of fiberglass-reinforced concrete. Other times, historic elements were ingeniously adapted to contemporary requirements. For instance, a back porch that was restored to its original appearance was used to accommodate a wheelchair ramp.

The rehabilitated observatory is energy efficient and will have rooms for classes, film production, exhibitions, and meetings. It is possible to broadcast a live satellite telecast from virtually any room. Yet the observatory will keep many of its antique attractions, such as elegant spiral staircases. The surrounding grounds have been landscaped in the style of the restoration period.

It is fitting that the Center for the Study of Southern Culture should occupy these quarters, with their rich associations with southern history. Barnard's vision of international fame for the building is being fulfilled as well. The center has a clientele from as far away as China. Perhaps its firmest foreign ties are with Russian scholars, who have a keen interest in William Faulkner. Through the annual Faulkner and Yoknapatawpha Conference at the university, center faculty have become acquainted with colleagues from the A. M. Gorky Institute of World Literature in Moscow. This association led the scholars from the Barnard Observatory to see its model, the Pulkovo Observatory. Abadie remembers flying over it in 1984 with Bill Ferris. "I had heard that it had been destroyed in World War II, but now learned that the Soviets had built a replica. It was thrilling to see its towers gleaming in the sun." □

To renovate the Barnard Observatory, the Center for the Study of Southern Culture received \$600,000 from the Office of Challenge Grants matched by other donations in the amount of \$2.4 million.

Conversations

continued from page 9

year we're doing more lab work, and there will probably be a dozen scientists and maybe twenty-five workmen. Next year will be another large season. So it varies, depending on what we are doing and the funding levels. With this project, for instance, we have a cave exploration project, involving five or six cave archaeology specialists. We have a trade and exchange project that's doing neutron activation analysis on the pottery. Ron Bishop from the Smithsonian is directing that. The only way that archaeology can be properly done is to have well-trained, qualified specialists studying each subject—not graduate students, not simply one archaeologist doing the best he or she can with a discipline he or she is not comfortable with. What's frustrating is there is not enough money to do it. We've spent more than a million dollars in the past four years, and the most stressful part of doing archaeology properly is raising the funds. I'm only half joking when I refer to my job as "Indiana Jones, Certified Public Accountant," collecting little scraps of paper with thumbprints from muleteers for receipts. We've been doing receipts since August. We're still doing them. We've got another \$60,000 to finish accounting for from the previous season because we had a big season—we spent almost \$400,000, and that's a lot of little pieces of paper.

Cheney: You brought up an important point. I think the public's perception of archaeology is light years behind what archaeology actually is these days.

Demarest: Yes, it is. The public perception is based on finding treasures. It's object oriented. One of the sad things about the Indiana Jones movies is that they bring the public's attention to archaeology, but it's always some object they're looking for. It's that attitude that's encouraged all the looting. We're really not interested in objects at all.

Cheney: Not at all?

Demarest: Well, we are, of course, interested in objects.

Cheney: If you come across a jade mask, you're going to learn from it, aren't you?

Demarest: It really doesn't tell us very much. We found this tomb, and it had beautiful headdresses and jade orna-

ments. It showed us that kings were wealthy. We knew that. It showed us they had jade, and we knew that. We didn't really learn anything. We turned the objects over to the Guatemala National Museum, and they're pleased, but it doesn't provide us with any information. If we find some seeds of a cultigen that we didn't know the Maya had previously cultivated in a garbage pit behind a peasant's house—that's dramatic, that's critical. It changes our view of how people fed themselves, and that changes our view of the whole structure of society. That's fundamental information. Archaeologists are kind of sociologists of the past or political scientists of the past, or both. We're trying to reconstruct

from the top to the bottom the way an ancient civilization fed itself, how it dealt with its ecology, its trade patterns, its warfare, its social structure, how much gap there was between the different classes, the political structure, the nature of leadership. Over time, we try to find out how these different systems evolved, why they succeeded, or in the case of the Maya, why they dramatically failed in the end. That's what we do. It's a much bigger job than finding some piece of jade in a tomb. It's much more exciting, intellectually challenging.

It's also daunting because to reconstruct an ancient society you need specialists. Pulling together the team, managing the team, coordinating the

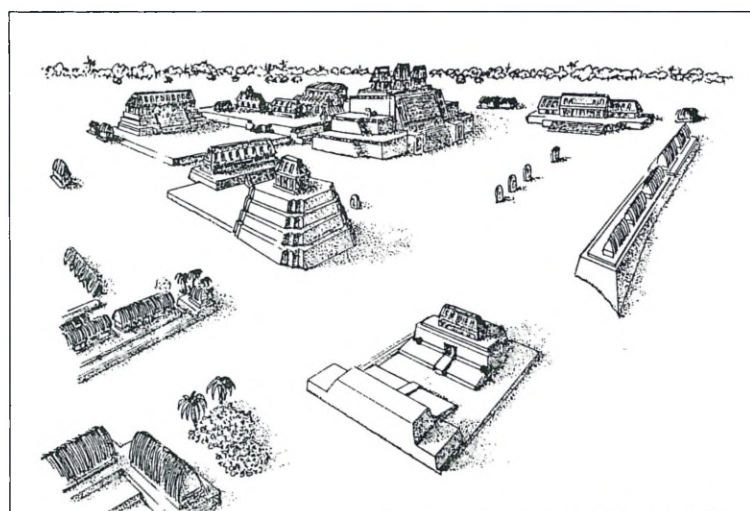


Figura: El centro capitalino de Dos Pilas, 750 d.c.

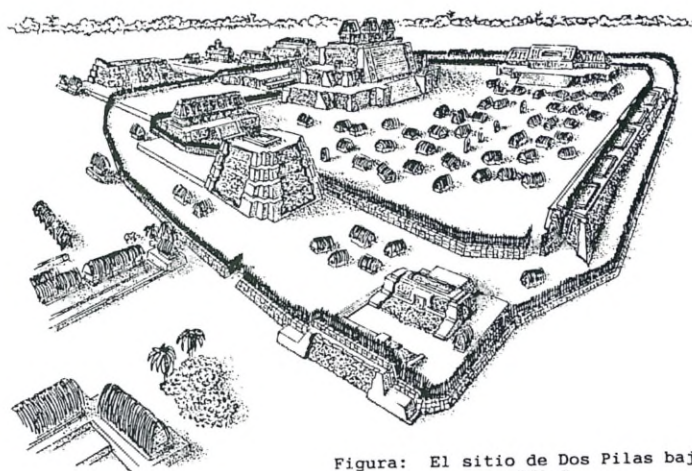


Figura: El sitio de Dos Pilas bajo asedio, 760 d.c.

Top, the central plaza of Dos Pilas, A.D. 750, and below, the same site under siege ten years later, showing fortifications.

results, raising the funds to do the job—it's a management job, and it's hard. As an academic you're not trained in management, you're not trained in finance. To work in Latin America you also need a degree in political science these days. You have to learn how to deal with the army, guerrillas, peasants, a foreign government, foreign embassies, soliciting money from European embassies as well as our own, and coordinating results between teams of experts of different nationalities. Our project has Japanese, Koreans, Belgians, Dutch, Germans, Swiss, Canadians, and Guatemalans—a lot of Guatemalans—Salvadorans, Americans. Many different languages are spoken throughout our camps. It's a hell of a management job. You go to school and you learn your specializations, but you have to pick the rest up in the field. It's just not considered part of the academic training of archaeologists to teach international business administration and group psychology and the things you discover all too late that you really need. On the more mundane side you need engineering skills, like how to keep walls from falling down.

Cheney: Archaeology seems to have changed dramatically. And the discoveries it has made have changed our views dramatically. When I read what people were saying about Maya culture in the early sixties and compare it with now, I find a difference so great it's as though different cultures were being described.

Demarest: There has been a real revolution in Maya archaeology. It comes from two things. One is the scientific revolution—carbon dating and other geochemical techniques, but especially extensive settlement pattern studies. Archaeologists, beginning with Gordon Willey and others, went out from the centers and mapped the commoners, household by household, plotted the nature of the cities, and having done that, looked at the society from the top to the bottom. That led to a revolution in how we viewed the Maya. It made us understand that the cities and the populations were much larger than we had thought, the societies more complex, and ecological and agricultural systems more sophisticated than we had realized. That was the first revolution. We were just beginning to adjust to that in the seventies and early eighties, when the hiero-

glyphic revolution hit. We started getting new phonetic decipherments and glyphs that again surprised us, showing the real nature of Maya leadership—the importance of warfare, of bloodletting and sacrifice. We had thought for so long—more than a hundred years—that the Maya were sort of priestly, pacifist, scientific—great priest kings. We learned from new decipherments that the Maya were very involved in warfare—in a controlled system of conflict, but one con-

*WE LEARNED FROM NEW
DECIPHERMENTS THAT THE
MAYA WERE VERY INVOLVED
IN WARFARE—IN A
CONTROLLED SYSTEM OF
CONFLICT, BUT ONE CONSTANT
AND CRITICAL TO POWER—
AND THAT THE MAYA ALSO
ATTACHED GREAT IMPORTANCE
TO HUMAN SACRIFICE AND
blood sacrifice.*

—DEMAREST

stant and critical to power—and that the Maya also attached great importance to human sacrifice and blood sacrifice. We had previously associated that with the Mexican civilizations, but it turns out to have been just as important to the Maya. So yes, it has been a very dramatic change. We're adjusting to it and looking at everything with skeptical eyes.

Cheney: Are the civilizations of Middle America more often characterized by sacrificial cultures than Old World civilizations?

Demarest: Well, I think it's more a question of the level. At certain points in the development of civilization human sacrifice is important. You find it in the Old World, but further back, at a comparable level to the evolution

of the Maya. For example, in Mesopotamia, when civilization really begins to take hold at places like Ur in the Early Dynastic period, you have mass human sacrifice. The death pit at Ur is very famous. Sir Leonard Wooley back in the twenties and thirties excavated there and found great processions of people with chariots and dancers and soldiers and their horses buried alive. Apparently they were drugged and buried. You find the same thing in China, these vast mass burials that date to the early periods of civilization. Perhaps it might have to do with the insecurity of power and the need to reinforce power by showing conspicuous consumption. Massive pyramid construction is characteristic not of the later periods of Egyptian civilization but the very beginning of the Old Kingdom. Later on there's more emphasis on palace construction, administrative buildings, more practical, functional architecture. The same seems to be true in China. Certainly in Mesoamerica the most massive pyramids, such as the Pyramid of the Sun at Teotihuacán, Mexico, and El Mirador in the Maya lowlands, are much bigger than those at later sites like Tikal. It is almost as if they needed to make a statement that they had arrived. Human sacrifice may be tied to that because, of course, it is impressive. The ultimate grave good or treasure is a human being. It is one thing to be buried with a jade mask, but there's nothing more expensive or valuable in energetic terms than a human being. The use of people as grave goods, I think, is a cross-cultural phenomena at that period of the emergence of civilization.

Cheney: If we hadn't had European colonization of South and Central America, would these societies have continued to evolve? I know Maya society ended before Europeans came, but could there have been some further development, some leap like that from Mesopotamia to Greece?

Demarest: I think so. I think that the trajectories would be different. It's fascinating, because you have all of this social theory and political science based on Western civilization from Socrates and Aristotle to Hegel, Marx, Durkheim, and Weber—it's all based on contemplation and analysis of one tradition, of the Western tradition, with some comparative study of Asia and East Asia. Then you suddenly discover

this whole other new universe in which presumably the same processes should be applicable, if these theories are any good. You suddenly find this big laboratory in which you can test Weber, you can test Marx. That's what I think of us as doing. We take social theory out into the field, and we have these completely different civilizations in the New World. So we can analyze the theories and see if they work. Most of them, of course, don't. It's almost like finding some planet, testing evolution on it. Because the inhabitants began with different premises, they evolved very differently. What is common between them and the Old World civilizations, and what is distinct, helps us to identify the critical factors in political evolution. I would say that if the conquest had never occurred, the high civilizations that would have continued to evolve in the New World would be utterly different from Greece or Rome but would be equally complex and equally sophisticated. We begin to get a glimpse of that when you look at the Inka civilization, which was so impressive in its political structure, much more so than the Maya. Yet it was so different from Western civilization. The Inka had no writing but had teams of memory experts, stables of memory experts, as in *Fahrenheit 451*, everyone of them memorizing different kinds of information, networks of human beings like a human computer—very different from the system of the Old World.

Cheney: Why did the Aztec and Inka civilizations come apart so fast when the Spanish came along?

Demarest: I think that power was far more centralized, and that made them far more vulnerable. It's also true that when the Spanish arrived, both societies were already having problems. Civilization goes through cycles, and they were already experiencing stress. Both the Aztecs and the Inkas had expanded greatly, probably beyond the limits of their ability politically or economically to administer their empires. The Aztec civilization was either going to collapse or would have gone through a major reorientation at that particular time. And the Inka had already, in a sense, collapsed. Pizarro arrived at the end of three years of savage, utterly destructive civil war.

Cheney: When you talk about these societies, and as I have had the opportunity to begin to see some small por-

tion of what's left of them, they're so fascinating, so exotic, so wondrous. Why haven't they captured the imagination of Americans the way that Egypt has, for example?

Demarest: I hope they will. I think they should. Looking at them as examples of cultural evolution in isolation from Old World tradition and as an alternative universe that developed alternative patterns will tell us about what is really common in human nature, what is really common in human philosophy, and what is simply the Western tradition.

Cheney: Well, what is common?

Demarest: If I could answer that we could just fold up shop and go home. We're just starting to look at complex society in the New World. One thing we're finding they have in common with Western societies are principles for the development of leadership.

Cheney: Charisma counts.

Demarest: Charisma counts, as does the use of status-reinforcing goods, whether it's jade in one place or gold in another. The fundamental principle, though, is information control. That is really what leaders are about. Whether they are village shamans, religious specialists, chiefs, archaic kings, emperors, or presidents, leaders are supposed to control a broader sphere of information than the common man. That is more important, I think, than economic management, at least in the Maya case. I think it applies as well in the civilizations of Southeast Asia. Now that we are studying New World civilizations and seeing where they don't fit the patterns, we are going back and looking at some of the Old World civilizations and saying that we didn't interpret them right in the first place either, especially civilizations of Asia, Southeast Asia, and India. Many of them were interpreted from a Western European perspective incorrectly. I'm not talking about the issue of ethnocentric bias. I'm just talking about accurate historic reconstruction. It's a very informative process, and I think that archaeology should be seen as a branch of social sciences—social philosophy—more than museum collecting, which is still the public's image.

Cheney: So much of what we have thought about Mesoamerican civilizations as well as the other civilizations—Asia, for example—has been wrong. How much of what you're now pub-

lishing will be overturned by your graduate students?

Demarest: Well, that depends on whom you talk to. Some aspects of my interpretations may be controversial, but I think that we're proceeding differently now. When it comes to scholarly publications, I personally don't present theories the way that they have been presented in the past—that I have my theory and I am nailed to it like a cross, and I am going to fight for it. I will often present alternative scenarios and offer a choice between them and the relative evidence supporting each—kind of like weathermen do. They no longer say it's going to rain. They say, "Well, there's a 60 percent chance of rain." That kind of caution I think is good. It presents the alternative possibilities, so that if you have these several interpretations, if one of them proves to be wrong, you haven't just wasted all that work. You can see how that same evidence would bear on the alternative. I also think that the multidisciplinary aspect will make the errors less dramatic than they have been in the past. The ecology team, for instance, not only has different techniques, but also they have different theoretical perspectives. Most of them are cultural materialists. I put a lot of emphasis on politics and information control—the world of leadership and religion and ideology. The cultural materialists feel that society is built from the bottom up, from the seeds and the fields and so on, so they're always arguing with me. There's a constant, ongoing dialogue. The epigraphers and the art historians present the opposite extreme. They feel that elite culture and leadership and art and so on is a guiding force in society. Having all these different teams of specialists doesn't just mean different techniques. It also brings in different theoretical perspectives. The internal dialogue on the project is very complex. The results will be stated to reflect that complexity, and I think that keeps everybody honest. □

To support the survey and excavation of Guatemala's Petexbatún region for a study of the role and consequences of warfare among the Maya during the classic period (A.D. 300-900), Vanderbilt University has received \$30,000 in outright funds and \$281,642 in matching funds from the Interpretive Research program of the Division of Research Programs.

Rereading Children's Literature

BY AMY LIFSON

VICTORIAN SCHOLAR ULI Knoepfmacher contends that *The Secret Garden*, *The Jungle Book*, and *Alice's Adventures in Wonderland* should be studied with the same seriousness given to *Middlemarch* or *David Copperfield*.

Since his first course on children's literature at Berkeley fifteen years ago, Knoepfmacher has been at the forefront of children's literature scholarship, bringing it into mainstream academia. He is discouraged that "kiddie lit" is still dismissed as too available, too simple for the adult reader. "In fact, children's literature is often more complex because these texts embody a dual perspective and are written for multiple readers. In *Just So Stories*, Kipling can think of himself as a small child yet also involve the adult who is telling or reading the story. He complicates the text further by including in his illustrations jokes that appeal to the child but also carry adult meanings."

Now teaching at Princeton University, Knoepfmacher has directed five NEH summer seminars there for college and secondary teachers and is working on two books on children's literature with NEH fellowships: *Ventures into Childland: Victorians, Fairytales, and Femininity* and *Lewis Carroll and the Art of Appropriation*.

Knoepfmacher believes that children's literature offers his students an opportunity to reassess the texts and images of their childhood. "I have some students who practically knew every text we read. There was a desire to reexperience these beloved books, yet also a sense of discovery when they were seen from a matured perspective."

The invention of childhood, as distinct from adulthood, did not appear until the late seventeenth century, Knoepfmacher explains. In the nineteenth century, the idea of childhood crystallized with the romantic movement, which idealized the natural and the innocent.

"Romanticism reinforced the view of

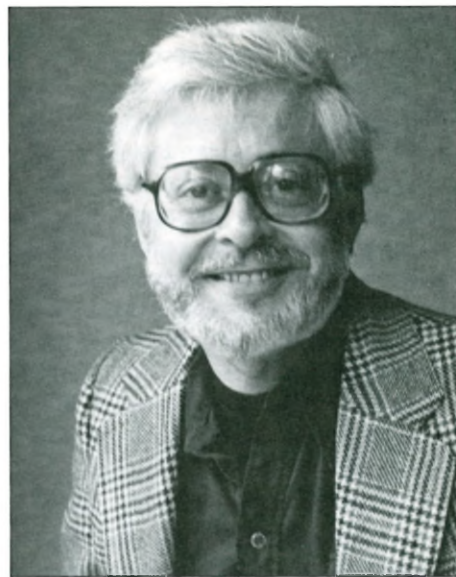
children as an ideal audience for folk stories once told by women to people of all ages," Knoepfmacher says. "At that time, the state of childhood was elongated, becoming a domain where people were allowed to linger."

Returning to childhood, even briefly, was also the driving wish of writers such as John Ruskin and Lewis Carroll during the Victorian era—the golden age of children's literature. The dichotomy, so marked in Victorian authors, between child and adult, between "progress and nostalgia," is the topic of Knoepfmacher's essay "The Balancing of Child and Adult: An Approach to Victorian Fantasies for Children," which won a Children's Literature Association Award in 1984. He writes, "Alice herself is soon led to grasp what Carroll has come to understand, namely, that forward progress may be meaningless without a capacity to regress."

Knoepfmacher teaches children's literature using the same approaches that he applies to adult texts—gender, historical trends, philosophy, and biography. One seminar participant notes, "While emphasizing the way that the major children's authors exhibited typical Victorian or Edwardian or twentieth-century dichotomies in their writing, his careful, sensitive approach made these writers come alive as individuals."

Knoepfmacher is careful not to disregard the child reader. He has occasionally used children as outside experts for his seminars. He tells about an incident involving his own son Daniel, who at the time was ten years old. "I gathered some of the faculty brats together to bring into a course at Bread Loaf. Often we underestimate what a child reader can see. As the seminar continued and I was speaking, Daniel burst out with 'Androgyny! Dad, you're always talking about androgyny.' And he understood exactly what was being said."

Knoepfmacher believes the future is "immense" for the study of children's



Courtesy of U. C. Knoepfmacher

literature. He envisions an interdisciplinary cooperation for the study of childhood that would encompass departments from anthropology to psychology to literature. Although the time is ripe, it is not yet realized, he says. In his introduction to *Teaching Children's Literature: Issues, Pedagogy, Resources* (Modern Language Association, June 1992), he writes that such an academic program "cannot, however, be put into place until children's literature receives the same serious attention academia expends on so-called adult texts."

Knoepfmacher's enthusiasm for the study of children's literature is contagious. Many of his seminar participants return after a summer of intense study to face introducing the field for the first time to their students and faculty. Michael Mendelson at Iowa State University, a participant in the summer seminar for college teachers in 1984, says, "Prior to 1984, there was no class in children's literature at Iowa State. On returning from Princeton, however, I proposed a course closely modeled on the summer seminar. I have now taught the class ten times and each time I have had to turn away students." Mendelson has gone on to direct his own summer workshop on the subject for high school teachers with funds from the Iowa Humanities Board.

"I'm proud to see the field proliferating, to see it growing through the people I've known," says Knoepfmacher. Susan Walsh, a participant in a summer seminar for college teachers, says, "Uli impressed us daily with his masterful negotiations of the field of children's literature—in fact, we often felt we were witnessing the creation of that field." □

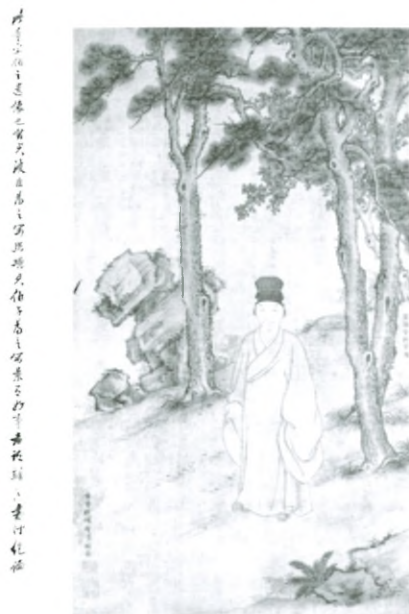
CALENDAR

July ♦ August

"Egypt's Dazzling Sun: Amenhotep III and His World" examines art from Egypt's golden age (ca. 1391-1353 B.C.) at the Cleveland Museum of Art, July 1 through September 27.



Musee du Louvre, Paris



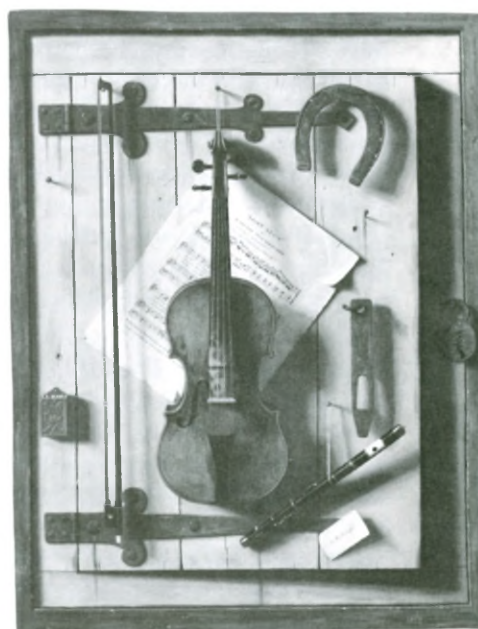
Shanghai Museum

The most influential painter, calligrapher, and theorist of the Ming dynasty was Tung Ch'i-ch'ang (pictured above). An exhibition of the artist's work and that of his contemporaries—"The Century of Tung Ch'i-ch'ang: 1555-1636"—travels to the Los Angeles County Museum of Art, July 19 through September 20.

A conference on "Jewish Diaspora in China: Comparative and Historical Perspectives" will take place at Harvard University, Cambridge, Massachusetts, from August 16 through 18.

A permanent exhibition, "Proving Up: The History of South Dakota," opens August 8 at the South Dakota Heritage Fund in Pierre.

"A New Significance: Re-envisioning the History of the American West, 1992" will be the topic of a conference at Utah State University in Logan, July 29 through August 1.



Fine Arts Museums of San Francisco

William M. Harnett (1848-1892), who died one hundred years ago, fostered the American school of *trompe-l'oeil* painting, exemplified here in his work *After the Hunt* (1885). This and other examples of Harnett's work will be on view at the Amon Carter Museum in Fort Worth, Texas, from July 18 through October 18.

A New Way to Interpret

continued from page 13

The story of Buffalo Bird Woman's family shows that the Hidatsa did not follow a one-way street toward acculturation. Their traditional society was not a static, ideal way of life that disappeared without a trace when overwhelmed by whites. The process of change was more complex than that. Individuals reacted in their own idiosyncratic ways to the pressures upon them. They developed strategies for coping with change, and for co-opting aspects of the white world to achieve continuity in their lives. They neither clung without compromise to the old ways, nor accepted the new without question. Instead, they created a new culture within a culture.

The emphasis on biographies and the focus on everyday things flowed directly from the approach that Gilbert Wilson brought to his own work. He allowed the first-person voice of individual Hidatsa people to guide his understanding of Hidatsa culture, and many things he collected could be traced to individuals—especially to one family.

Biography was not selected without careful consideration. Gilman knew that the nature of biography could force a sequential presentation onto the exhibition. She was concerned about such a "coercive" design. To avoid these problems, the installation combined biographical and thematic approaches. The exhibition team attempted to write text that "looked from the inside out": The story was told from the viewpoint of one of the main characters, using as many direct quotations as possible. Themes focused on ordinary activities, again reflecting the Wilson collections. Had the exhibition team attempted to explore less-concrete aspects of Hidatsa culture, it would have quickly lost the human connection it so successfully fosters between the Hidatsa subjects and visitors to the exhibition.

Early in the project, the staff decided to draw from collections other than Wilson's when necessary. The historical materials necessary to explicate life in Like-a-Fishhook Village, which predated Wilson's time among the Hidatsa people, came from the collections at the State Historical Society of North Dakota that had been excavated from the village site in the early 1950s.

Euro-American manufactured items were also added, similar to those used by Wolf Chief and his family during the time that Wilson was visiting with them, but which Wilson assiduously did not collect.

Gilman recalled her difficulty in deciding to use objects that were not actually part of the lives of the real people in the exhibition. The team reached a compromise: It chose items that could be seen in Wilson's photographs, often objects that appeared incidentally in the backgrounds. In addition, through the National Archives, the team acquired an inventory of the merchandise in Wolf Chief's store, making it possible to recreate that setting.

EXHIBIT DESIGN AND PRESENTATION

The exhibition presented real design challenges: a complex theme, a fairly rigid sequence of presentation, and portability to other exhibition sites. Special lighting effects, as well as audio stations, had to convey particular aspects of the message. Considering these constraints, the design works well.

The exhibition's two major areas convey the theme of change. The first deals with life in Like-a-Fishhook Village, the second with life at Independence. Within each area, clusters, or "pods," of connected cases present particular topics. The clusters in the earth-lodge area are arranged in semi-circles, while those in the Independence area are square. In its original installation at the Minnesota Historical Society, visitors went from the Like-a-Fishhook area to the Independence area through a passageway that was highlighted by a wagon to suggest the move from one locale to the other.

The transition is crucial. It defines the two major thematic areas and makes the historical transition clear. While the kinds of objects and photographs change from one section to the other, and while there is a distinct, if subtle, change in the design of the cases—from circular to angular—the shift in perspective required a more obvious expression.

Verbal information in three distinct categories or "voices" challenged the designers as well. The "narrative voice" carried the primary historical background and themes in silk-screened labels in each case or each cluster. The

"character voice" consisted of tape recordings of actors reading directly from the autobiographical narratives of Wolf Chief, Buffalo Bird Woman, and Goodbird. Visitors used small earphones mounted in each of the case clusters to hear the readings. The "curatorial voice" consisted of elaborate labels for the individual artifacts in the cases. Visitors gained access to the labels by pressing and holding a button that illuminated otherwise darkened panels.

The elements of interactivity gave different priority to the three voices. The primary narrative labels required visitors to read. The recordings offered wonderful insights into the lives of the primary characters of the exhibition, but they also demanded the visitor's patience and commitment. Each tape had two or three readings, requiring the listener to remain standing in one place for as long as ten minutes. Because the recordings are the visitor's primary access to an authoritative Indian narrative about cultural change, the exhibition design would have better supported the theme if the recordings had been more accessible. In the installation, the primary authority remains with the written narrative, which was not the exhibition team's original intent.

The design also made a clear statement about the role of artifacts in the exhibition. While each case contains many artifacts, identification and descriptions for the objects were of distinctly less importance to the story than one usually encounters. The design was a conscious choice on the part of the exhibition team, who felt that the artifacts should be treated in depth in the catalogue rather than in the exhibition. Even so, the design should have been more accommodating to the visitor. The height at which the buttons were placed and the switches that the visitor had to hold down while reading forced those interested in object information to "inch through the exhibit at a semi-stoop." Though notable, this flaw is minor in light of the significant impact the exhibition has had on its audiences.

HOME COMING

Although "The Way to Independence" traveled to New York and Washington, D.C., perhaps the most significant stop on its

tour was at the State Historical Society of North Dakota. According to staff member Marcia Wolter, the society saw an increase in the number of native American visitors, following publicity targeted at nearby reservations. A number of school groups came from the Standing Rock Reservation. In particular, native American people have attended Wolter's education programs in greater numbers; approximately one-third of the audience has been Indian people.

The installation at the society was a disappointment. The two sections of the exhibitions were installed in different areas of the museum, and the carefully crafted continuity between Like-a-Fishhook and Independence was lost to the vast majority of visitors.

"The Way to Independence" clearly affected the Hidatsa people. Gerard Baker, the project's primary consultant from the Fort Berthold community, observed that the show got people thinking about the past: "I wish we could live like it was at Independence," kids would say. Baker felt that, to a degree, the exhibition stimulated young people to talk to older people.

Baker did note a few areas of concern. While he felt that the approach of using one family was effective, he said that it did arouse some jealousy among other families. He also pointed out that there are not many negatives in the exhibition. Like-a-Fishhook Village is idealized, with little reference to the difficulties many of its residents had supporting themselves.

Above all, Baker wished that the exhibition's run had not been so short. He would like it to stay intact forever, and he is encouraged by the plans of the Minnesota Historical Society to donate the casework of the show to the tribal museum on the reservation.

CONCLUSIONS

Clearly, "The Way to Independence" has had an important impact on the intellectual community, on the institutions where it has been shown, and on the Indian community connected to its origin. It was, to use Carolyn Gilman's words, "a charmed exhibit, a juggernaut."

Speaking as one of the exhibition's audience, I would have to say that some of the messages are communicated better than others. The biographical

"The Way to Independence: Memories of a Hidatsa Indian Family, 1840-1920"

Venues:

Minnesota Historical Society, June 1987-February 1989; National Museum of American History, April-October 1989; State Historical Society of North Dakota, December 1989-September 1990; Western Heritage Museum, October 1990-April 1991; and the American Museum of Natural History, July-October 1991.

Exhibition size:

2,500 square feet.

Cost:

\$450,000 exclusive of staff salaries.

Staff:

Carol Gilman, project curator; Mary Jane Schneider, research associate; Nicholas Westbrook, curator of exhibits; Susan H. Holland, assistant curator; Earl Gutnik, chief designer; John Palmer Low, exhibit designer.

Number of objects:

500 artifacts and a number of modern reproductions.

Related programming:

Catalogue; lesson series with in-gallery classes for levels K-3 and 4-6; teacher workshops.

approach provides an effective core around which the exhibition coalesces. The viewer certainly comes away with a strong feeling of connection with Buffalo Bird Woman, Wolf Chief, and Goodbird. While the show has been criticized for painting too positive a picture of the cultural transition that the Hidatsas experienced, Gilman felt it was important to show that some Hidatsa people faced the uprooting and upheaval that accompanied a marked shift in lifeways with reasonable success. The exhibition gives an alternative view to that which presents Indian history as one of defeat and victimization. Wolf Chief's tenacity and dedication to becoming a merchant when so many obstacles were placed in his way is a story that would be impressive in any setting.

As I moved through the Independence section, I found that I was spending far less time with the artifacts than I had in the area that represented Like-a-Fishhook Village. The objects seemed less compelling, until I realized that *I was responding as if I already knew all about them*. Of course, this was not true. I, as a visitor, no more knew what the coffee grinder (displayed in the "Home Life" case) was *in terms of the experiences of the Hidatsa people of the early twentieth century* than I knew about the large wooden corn mortar and pestle representing an earlier time.

Not surprisingly, I experienced a very different kind of reaction to the "traditional" Hidatsa items, with which my experience, like most visitors', is much more limited.

Visitors are asked, in a very short time, to make a conceptual leap that social scientists and historians have struggled with understanding for decades. Although the Hidatsa people in Independence lived with a material inventory that looks just like what our own grandparents used (especially when it is in a museum display case), the fundamental message is that the Hidatsas remained profoundly different. Assumptions cannot be made about values, beliefs, or priorities based on the things that people possess. For example, Wolf Chief's experience with coffee grinders included memories of roasting coffee beans using the same techniques that had been used for parching corn and pulverizing the beans in a corn mortar. When the first-person account of Hidatsa life is available, as it was in audio recordings throughout both of the exhibition's sections, it aids contextualization. However, the authority and dominance of the objects is hard to override. Gilman was fully aware of the objects' power as she struggled with the Independence section, which explains her great reluctance to have included objects "just like" ones that could have been used by Buffalo Bird Woman or Wolf Chief.

If, somehow, the authority of the objects had been more directly challenged in the exhibition, or if their ambiguity had been highlighted, the coffee grinders and frying pans might have been made to seem as much in need of explanation as strings of dried squash. We can imagine, for instance, the kind of reaction that a visitor would have had if some objects had been arranged in ways that did not

suggest familiar, daily experience. We, in museums, have come to see the museum cases—these glass boxes—as meaningful, conceptual units that can encapsulate and communicate an event or a realm of experience. But if we listen to ourselves as we stand before a case giving tours, we will notice that the case arrangements are mnemonic cues that we use for extended discourses about the lives represented by the objects and words locked inside. To produce an exhibition is to struggle with condensing complex concepts into tiny spaces.

Perhaps our difficulty comes from trying to use concepts and categories developed in anthropology and history that were adapted to the open plains of the unwritten page. When these approaches are forced into museum cases, much is compromised. Rather than seeing this as a problem, however, we can explore the opportunity that museum presentation offers. Using object juxtapositions, unfamiliar combinations, or concepts that frame ideas in new ways, museum exhibitions can develop a medium of communication of their own. □

For the exhibition "The Way to Independence," the Minnesota Historical Society in St. Paul received a \$15,000 planning grant in 1984 and a \$300,000 implementation grant in 1986 from the Humanities Projects in Museums and Historical Organizations program of the Division of Public Programs.

To support the research and publication of the case studies in the book *Ideas and Images*, the American Association for State and Local History in Nashville, Tennessee, received \$69,416 from the Division of Public Programs.

Other Museum Projects

NEH supports museums in a variety of ways, from underwriting the legends on the walls in the Hackerman House of the Walters Art Gallery in Baltimore, to renovating and endowing several buildings in a Shaker Village in Canterbury, New Hampshire. Here is a sampling:

■ "Made in America," a major exhibition on American technology, opens this December at Henry Ford Museum and Greenfield Village in Dearborn, Michigan. The museum building, with 50,000 feet of exhibition space, is modeled after a 1920s factory. The exhibit uses hands-on techniques to explain the history and significance of invention and productivity in America.



The Henry Francis du Pont Winterthur Museum

■ "Perspectives on the Decorative Arts in Early America" opens in its permanent home this October at the Winterthur Museum in Delaware. As the centerpiece of the new building, the gallery exhibit develops

from the already existing historic rooms that depict American life between 1640 and 1840. "Decorative Arts" provides insight into subjects such as patterns of consumption, cultural exchange, and changing standards of elegance.

■ A traveling exhibition, "The Royal Tombs of Sipan: Moche Arts of Ancient Peru," is scheduled to open at the Fowler Museum of Cultural History in Los Angeles in September, 1993. The show will travel to Houston, New York, Detroit, Denver, and Washington, DC before being permanently installed in the Bruning Archaeological Museum in Peru.

■ Through a \$146,632 national heritage grant from the Division of Preservation and Access, the Museum of New Mexico Foundation in Santa Fe has installed new storage and lighting for its 37,000-piece ethnographic and archaeological collection of the Southwest.

■ The Valentine Museum in Richmond, Virginia, is building a new 40,000 square-foot gallery space in the Tredegar Iron Works, with assistance from a \$750,000 challenge grant. The space will house the Richmond History Project, which explores the city's history through many ways including its geographical evolution and the formation of its cultural landscape.



George Coster Collection

■ "Chicago Goes to War" is on exhibit through August 15, 1993 at the Chicago Historical Society. A \$300,000 implementation grant has gone toward installation, the printing of the catalogue and guide, and interpretive programs examining Chicago during World War II.

■ The Delta Blues Museum in Clarksdale, Mississippi, has received a \$250,000 challenge grant to raise funds on a three-to-one matching basis to renovate the museum, establish an endowment, and add to its collection. Its current display, "All Shook Up," features objects and photographs of blues great Muddy Waters and other musicians from the Mississippi Delta.



NOTEWORTHY

Leonardo Institute

There is no excuse for teacher burnout in New Jersey. Aiming for "intellectual re-energizing," the Arts Foundation of New Jersey (AFNJ) sponsored its third Leonardo Teachers Institute for forty instructors and administrators this summer at Rutgers University. The four-week institute, developed with the help of an NEH Elementary and Secondary School Education grant, takes an interdisciplinary approach to the study of the Renaissance world, using Leonardo da Vinci as the fulcrum.

The classic "Renaissance Man," Leonardo did not excel solely in art or literature. He was an accomplished engineer and architect, and his intellectual pursuits were cast across the wide spectrum of disciplines of the fifteenth- and sixteenth-century world. Says Carol Dickert, the project's director, "During the Renaissance, there was a vision of wholeness with all arts directed toward the pursuit of learning. We are trying to provide the contemporary version of that wholeness."

Each week, a different aspect of the Renaissance was examined: political, social, and economic history; philosophy and the history of science; art history; and intellectual history. Field trips to museums, guest lecturers, and performances of period dance and music supplemented the syllabus. Also with AFNJ sponsorship, participants were paired with high school students in the New Jersey Summer Arts Institute for a "laboratory" teaching experience.

The four-member faculty team from Rutgers intends for this to be a model

for interdisciplinary study that the participants will take back to their home schools.

"The one thing I got out of the institute was the integrated nature of knowledge," says Tom Harrington, a past participant and a teacher of English and the humanities at Pascack Hills High School. "I now think the interdisciplinary approach is best. The kids now walk through the halls saying, 'It's all connected.'"

Joseph Brodsky Speaks at NEH

Within the bureaucratic fortress of the federal government, where could a niche exist to suit the fragile spirit of a poet? Joseph Brodsky, in his final months as poet laureate, recently addressed that subject in a lecture for the staff of NEH. He began by quoting W.H. Auden: "Caesar's double bed is warm as an unimportant clerk writes 'I do not like my job' on a pink, official form."

The government-appointed position of poet laureate, Brodsky said, "is an ill-defined, ill-paid, and as a consequence, ill-executed job." After rejecting the offer "about twelve times," he said he finally accepted it, "not so much for my own la-di-da but simply in the spirit of the public service. I'm interested in the well-being of the readership and in the enhancing of the distributing system for poetry in the United States, so that a greater number of people will gain access to it. I came up with this loony, crackpot idea of producing a vast number of copies and distributing them as widely as possible, simply throwing the books, if you will,

into supermarkets, into hotels and motels and hospitals and doctors' rooms—wherever people waste time."

Brodsky, who was exiled from his native Russian city of Leningrad in 1972, was asked how he felt about the city's name reverting back to St. Petersburg. He said that if he relied only on his own judgment—"my own reality," as he put it—he would consider the change a bad thing. "After all," he said, "it was in Leningrad that so many people died. It's their blood, so to speak, that confirmed that this is Leningrad."

"But you have to think not only of those who died but about those who are going to live in this city," he added. "The next generations will associate themselves with the city that gave rise, gave birth, in fact, to Russian literature, to the best in Russian cultural heritage. I am not trying to suggest that the name of Lenin and the experience of Soviet rule should be artificially erased from the people's minds. What happened in the course of seventy years



Joseph Brodsky

Photo by Susan Q. Jaffe

starting in 1917, it's a part of our lives, and we can't rid ourselves of that. But from the point of view of history, it's just a period."

Asked if he would return now that Soviet rule is no more, Brodsky said, "I guess in a sense it would be like going back to your first wife. It's about as rewarding." More seriously, he said, "A part of me tells me, 'Well, you better keep it there, don't go there, love what you remember.'" Yet he reproaches himself for "dodging the reality" of the halo he has acquired in the former Soviet Union as a dissident poet.

The hysteria for poetry, art, and literature there, Brodsky suggested, was not because of a real contribution by the artists to the life of the individual but because they "simply helped you to escape the reality for just a while." Even that is changing, however. "My colleagues in Russia all complain about the sharp decline of enthusiasm for poetry, for literature, for visual arts. The public goes for the news, the press, the magazines, that sort of thing. In effect, if it goes more the way it does now, in ten or twenty years in Russia you'll have more or less a culture situation quite similar to what you enjoy here."

The Book-of-the-Month Club

In 1926, Harry Scherman came up with a radical new way of selling books: a mail-order business based on the promise of delivering only "the best" of literature. Immediately popular with a mass audience, Scherman's Book-of-the-Month Club distributed more than 100 million books in its first twenty-five years.

The history of the Book-of-the-Month Club is being examined in a book by Janice Radway, a professor at Duke University. Supported by an NEH fellowship, Radway has found that the creation of the club fueled a fashionable debate on the role of culture in a democratic, mass society.

"It brought together mass production and mass advertising with the traditional concept of the literary sphere," Radway says. Literary and cultural commentators were disturbed with Scherman's selection committee's self-appointed role of selling culture. "Book clubs were seen as part and parcel of the issue of standardization."

At worst, the critics feared the demise of what they considered "true culture," and, at the very least, the dominance of the growing mass media, or low-brow culture. Radway suggests that the club helped create a whole concept in between, that of the middlebrow.

Radway's work also covers the period after World War II, when the club's offerings became increasingly diversified, moving toward nonfiction and what Radway terms "public affairs." She also examines the recent years since the media giant Time, Inc. took over the company in the early 1980s.

"The club is increasingly preoccupied with bestsellers because these large conglomerates are interested pri-

marily in their financial health," says Radway. The idea of "the very serious kind of cultural production" of the early years isn't even an issue anymore.

Building the West

So often, the architecture of the American West falls under the stereotypical idea of "the frontier"—cattle ranches, saloons, fly-by-night mining towns. But a variety of styles actually makes up the landscape of the West, as a group of scholars is documenting in an architectural-history study based at the University of Utah.

Building the West, a six-part NEH-funded research project, will culminate in a book series to be published by Yale University Press, beginning in 1993.

Project director Thomas Carter is writing the first segment, *Building Zion*, which details the structures of ten Mormon communities in the Sanpete Valley of central Utah. The other five studies will examine the architecture of Hispanic-American and Anglo-American traditions in northeastern New Mexico, the mining communities of Idaho's Silver Valley, ranching in Nevada, the irrigated agriculture of the San Joaquin Valley, and native American reservations.

Carter hopes that the project, which takes a vernacular approach to the architecture of the six regions, will become a model for studying western vernacular architecture and lead to the establishment of a research center at the University of Utah. First studied by folklorists, vernacular architecture

considered only "ordinary" buildings, such as timber barns in upstate New York or mobile homes, according to Carter. But the discipline has expanded to include both "high style" (beaux arts, classical, etc.) as well as the commonplace. At the center of study is the historical value of the building or object—how the architecture of a place reflects the lives and social patterns of the people who live and work there.

In studying the Mormons and their architecture, Carter pays close attention to the sacred and secular, two forces governing their society. "I struggled to figure out what the Mormons were trying to do," he says. "If you look at them as a separatist group, they were strange because they assimilated so well into mainstream American culture." Carter found that while the Mormons sought to distance themselves through their preference for theocracy, communal living, and polygamy, they also found themselves inextricably tied to capitalism and individualism.

The building of one Latter-Day Saints temple in Manti, 120 miles south of Salt Lake City, illustrates this point. For even as the Mormons were building this physical symbol of their separatist mentality between 1870 and 1888, church archives show that close contact with the eastern industrial establishment was needed for technology and craftsmen. "The deep contradictions in Latter-Day Saint society are not revealed in sermons," says Carter, "but they are well articulated in the built environment."

—Robin L. Baur



Building the Mormon temple in Manti.

Courtesy of Utah State Historical Society

HUMANITIES GUIDE

FOR THOSE WHO ARE THINKING OF APPLYING FOR AN NEH GRANT

IN A CROWDED courtroom, the camera comes to rest on a gaunt, troubled figure being interrogated by a Nazi tribunal. The scene is the trial of upper-class German soldiers, lawyers, and bureaucrats who attempted to murder Hitler. The story of these men is told in the NEH-funded film *The Restless Conscience: Resistance to Hitler within Germany, 1933-45*, which was nominated this year for an Academy Award. It continues the tradition of high-quality filmmaking achieved by other NEH-funded films, such as Ken Burns's series, *The Civil War*.

The Civil War's haunting music and prose had barely faded from the screen when the dynamic personality of Lyndon Johnson bounded on the screen in the four-hour biography *LBJ*, followed in turn by the seven-hour series, *Columbus and the Age of Discovery*. The critical acclaim of these NEH-supported historical films confirms the belief that sound scholarship combined with creative filmmaking can educate and inspire the American public.

Buoyed by these successes and convinced of their effectiveness, the Endowment has recently announced a special initiative to encourage the production of documentary film series. Because such endeavors can take years of time-consuming fund-raising efforts, the Endowment hopes to expedite the process by providing full funding or completion funding of up to \$2.5 million for the production of one outstanding documentary series a year.

As with all media projects, the series must focus on a subject central to the humanities. The application must demonstrate the significance of the topic for a general audience, the quality and depth of the scholarship that will inform the series, and the breadth of a project's appeal. The series could be a group of thematically linked programs, such as several programs examining world religions, or a multipart documentary on one subject, such as a criti-

James Dougherty is assistant director for humanities projects in media in the Division of Public Programs.

Special Initiative in Documentary Film Series

BY JAMES DOUGHERTY

cal biography of Theodore Roosevelt and an examination of his place in history. The review criteria and standards are identical to those used for all applications to the Media Program.

While the "series" emphasis represents larger, more complex productions, we continue to encourage single programs of one to two hours, especially those that feature biographies of important people in our nation's history. Some of the program's most impressive work has taken a biographical approach. Films on Charles Lindbergh, Huey Long, James Baldwin, George Marshall, Duke Ellington, Harry Hopkins, and Walt Whitman present rich historical, literary, and philosophical material in a sophisticated way that is intellectually and visually engaging.

Other NEH-funded documentaries include *Cathedral*, *China in Revolution 1911-49*, *Pyramid*, *Lodz Ghetto*, *Coney Island*, *Denmark Vesey's Rebellion*, *The Supreme Court's Holy Battles*, *Standing Bear*, and *Mahabharata*.

While the Media Program emphasizes the documentary format, which we believe offers the best opportunity for analysis and interpretation, the pro-

gram also funds dramatic productions of historical subjects. However, the program no longer supports literary adaptations that have not had previous funding for planning or scripting.

Given the dearth of children's educational programming in the humanities, applications for presenting scholarly and educational programs for youth are particularly welcome. *Booker*, *Out of Time*, and *Long Ago and Far Away* are among the NEH-supported children's productions that have won national and international awards.

In addition to film, the Endowment has supported hundreds of hours of radio programming, including "Soundings," a talk show with humanities scholars; "Dateline 1787," a "you-are-there" approach to the constitutional convention; and a six-part series on the career of Mayor Fiorella LaGuardia, which features many of his recorded public speeches.

Whether on radio or television, the Endowment's programs are solidly grounded in the humanities through extensive involvement of scholars. Collaboration between the media team and scholars is essential at every stage of development. Applicants must ensure that the most important and diverse scholarly perspectives on a given subject are included.

The program supports planning activities (with a ceiling of \$20,000), research and scripting, and production. The most competitive applications will reflect the participation of scholars who are most knowledgeable about the subject and filmmakers whose previous work demonstrates the ability to meet the project's technical and artistic demands. Because of the program's complexity, potential applicants are urged to contact the Media Program several months before either of the semiannual application deadlines, in mid-September and mid-March.

For further information and guidelines, write or call the Media Program, Division of Public Programs, Room 420, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506; 202/786-0278. □

RECENT NEH GRANTS

BY DISCIPLINE

Archaeology & Anthropology

Educational Broadcasting Corporation, NYC; Rhoda S. Grauer: \$230,500. Post-production of "The Individual and Tradition," the seventh program in an 8-part series on the function and aesthetics of dance throughout the world. **GN**

Film Arts Foundation, San Francisco, CA; Patricia Amlin: \$334,186. Production of a 60-minute animated film about the creation myth of the ancient Aztecs. **GN**

Haverford College, PA; Wyatt MacGaffey: \$14,230. Translation of indigenous Kongo texts, written in 1915 on chiefship rituals and traditions for the Swedish missionary K. E. Laman, that will be a primary source of information on African culture and society. **RL**

SUNY Research Foundation/Albany, NY; Louise M. Burkhart: \$61,125. Translation and analysis of a 16th-century Nahuatl text of the Holy Week drama. The author was a Franciscan-educated Aztec who acted as a cultural broker between the Spanish Catholic and the native belief systems. **RL**

Arts—History & Criticism

CUNY Research Foundation/Graduate School and University Center, NYC; Barry S. Brook: \$50,000 OR; \$20,000 FM. Preparation of a critical edition of the compositions of Giovanni Battista Pergolesi, 1710-36. **RE**

U. of Chicago, IL; Philip Gossett: \$93,000 OR; \$32,000 FM. To support the preparation of a critical edition of the works of Giuseppe Verdi. **RE**

Waverly Consort, Inc., NYC; Michael Jaffee: \$250,400 OR; \$135,000 FM. Lectures, colloquia, lecture-demonstrations, and publications on the cultural milieu of the 12th through the 17th centuries in conjunction with performances of early music. **GP**

Classics

U. of California, Los Angeles; Richard Janko: \$180,000 OR; \$45,000 FM. Trans-

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

Division of Education Programs

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

Division of Public Programs

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

Division of Research Programs

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

Division of Preservation and Access

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

Office of Challenge Grants

CE Education Programs
CP Public Programs
CR Research Programs

lation and editing of the aesthetic works of the philosopher and poet Philodemus, ca. 110-35 B.C., teacher of Virgil and a key figure in the transmission of Hellenistic thought to the Romans. **RL**

History—Non-U.S.

Aston Magna Foundation for Music and the Humanities, Great Barrington, MA; Raymond Erickson: \$202,408. A three-week project for 22 college and university faculty members on Viennese culture in the 19th century. **EH**

Carleton College, Northfield, MN; John R. Paas: \$75,000. Preparation of an English edition of German political broadsheets from the period of the Thirty Years' War. **RE**

CUNY Research Foundation/Brooklyn College, NYC; Angel Alcalá: \$100,400 OR; \$30,000 FM. A quinquennial symposium on the decree expelling the Jews from Spain. **GP**

Long Bow Group, Inc., Brookline, MA; Carma Hinton: \$801,000 OR; \$250,000 FM. Production of a three-hour documentary miniseries on the centurylong quest for democracy and modernization in China. **GN**

Sysyn, Frank F., Edmonton, Alberta: \$60,000. Translation of the *History of the Ukrainian Cossacks* by M. Hrushevsky, a classic that had been banned by the Soviets. **RL**

U. of Florida, Gainesville; Peter R. Schmidt: \$204,910 OR; \$20,000 FM. A collaborative project for 24 faculty members from 18 institutions who will study African history and culture for five weeks at the University of Florida and five weeks at the University of Dar-es-Salaam. **EH**

WGBH Educational Foundation, Boston, MA; Susan M. Williams: \$825,800. Production of a two-hour documentary film history of China, from the formation of the People's Republic of China in 1949 until the death of Mao Zedong in 1976. **GN**

History—U.S.

Alternative Media Information, NYC; Joseph Dorman: \$77,166. Scripting of a 90-minute documentary film on the careers of four New York intellectuals: Daniel Bell, Irving Kristol, Irving Howe, and Nathan Glazer. **GN**

American Library Association, Chicago, IL; Deborah A. Robertson: \$40,000. Planning for a traveling panel exhibition on the constitutional implications of the Japanese American internment during World War II. **GL**

American Social History Productions, Inc., NYC; Stephen B. Brier: \$75,000. Scripting of one episode and planning of the remaining three of a four-hour documentary series on the aftermath of the Civil War and the destruction of slavery in the South, 1862-80. **GN**

American Studies Film Center, NYC; Thomas P. Johnson: \$85,000. Scripting of a one-hour program on the American occupation of Japan, 1945-52. **GN**

Bucknell U., Lewisburg, PA; Katherine M. Faull: \$50,000. Translation from German of 37 autobiographies of Moravian women in 18th-century Bethlehem, Pennsylvania, at a time when the settlement was run on communal principles. **RL**

Christoph, Peter R., Selkirk, NY: \$70,000 OR; \$20,000 FM. Preparation of an edition of the records of the New York colonial government in the late 17th century, which will provide information about the transition from Dutch to English rule. **RE**

Claremont Graduate School, CA; John Niven: \$60,000 OR; \$25,000 FM. Preparation of an edition of the papers of Salmon P. Chase, prominent American statesman of the Civil War era. **RE**

CUNY Research Foundation/Bernard Baruch College, NYC; Elaine W. Pascu: \$30,000 OR; \$10,000 FM. Preparation of an edition of the papers of Albert Gallatin, statesman of the early American republic. **RE**

CUNY Research Foundation/Queens College, Flushing, NY; Elizabeth M. Nuxoll: \$180,000 OR; \$38,000 FM. Preparation of an edition of the papers of Robert Morris, U.S. Superintendent of Finance, 1781-84. **RE**

Dartmouth College, Hanover, NH; John R. James: \$96,047 OR; \$5,000 FM. Microfilming 230,000 newsprint pages and producing and disseminating a state newspaper bibliography as part of New Hampshire's participation in the U.S. Newspaper Program. **PS**

George Washington U., Washington, DC; Charlene B. Bickford: \$130,000 OR; \$30,000 FM. Preparation of a documentary history of the first U.S. Congress, 1789-91. **RE**

Huntington Library, San Marino, CA; William A. Moffett: \$250,000 OR; \$50,000 FM. An exhibition with a catalogue, lectures, curricular materials, school tours, and teacher workshops about the evolution of Abraham Lincoln's attitude toward slavery during the Civil War. **GL**

Illinois State Historical Society, Springfield; Barak S. Goodman: \$20,000. Planning for a 90-minute documentary about Richard J. Daley (1902-76), six-term mayor of Chicago. **GN**

Institute of Early American History and Culture, Williamsburg, VA; Steven J. Schechter: \$150,000. Production of a two-hour drama on the Revolutionary War as experienced by a Connecticut family. **GN**

KTCA-TV, St. Paul, MN; Catherine M. Allan: \$20,000. Planning of six one-hour television documentaries for a series on the birth of the American republic. **GN**

Martin Luther King, Jr. Center, Atlanta, GA; Clayborne Carson: \$195,000 OR; \$30,000 FM. Preparation of an edition of the papers of Martin Luther King, Jr. **RE**

New England Foundation for the Humanities, Boston, MA; Sarah Getty: \$250,000 OR; \$25,000 FM. A public conference on the Civil War, reading and video discussion programs, and the compilation of an anthology of unpublished letters to and from New England soldiers. **GL**

New York Foundation for the Arts, NYC; Edward S. Gray: \$70,000. Scripting for a one-hour documentary film about the first large-scale foster care program in America. **GN**

Oregon Public Broadcasting, Portland; Thomas M. Doggett: \$50,000. Scripting of a 90-minute documentary on the history of the Oregon Trail, 1843-67. **GN**

Pomona College, Claremont, CA; Beverly W. Palmer: \$75,000 OR; \$10,000 FM. Preparation of an edition of the papers of Thaddeus Stevens, Pennsylvania lawyer and congressman, who was an outspoken civil rights leader in the Civil War period. **RE**

Princeton U., NJ; John Catanzariti: \$180,000 OR; \$70,000 FM. Preparation of an edition of the papers of Thomas Jefferson. **RE**

Rice U., Houston, TX; Lynda L. Crist: \$61,600 OR; \$15,000 FM. Preparation of an edition of the papers of Jefferson Davis. **RE**

Shoshone Episcopal Mission, Fort Washakie, WY; Sharon M. Kahin: \$41,009. Two traveling interpretive photographic exhibitions with catalogues and video presentations on Shoshone boarding schools and life on the reservation. **GP**

Ulysses S. Grant Association, Carbondale, IL; John Y. Simon: \$150,000 OR; \$30,000 FM. Preparation of an edition of the papers of Ulysses S. Grant. **RE**

U. of California, Los Angeles; Robert A. Hill: \$130,000 OR; \$50,000 FM. Preparation of an edition of the papers of Marcus Garvey and the Universal Negro Improvement Association. **RE**

U. of Maryland, College Park; Leslie S. Rowland: \$125,000 OR; \$37,500 FM. Preparation of a documentary history of the transition from slavery to freedom in the South during the Civil War era as part of the Freedmen and Southern Society project. **RE**

U. of Minnesota, Minneapolis; Austin McLean: \$65,722. A traveling exhibition with a catalogue and public programs on the evolution of African American culture and social identity between 1917 and 1937. **GL**

U. of Mississippi, University; William R. Ferris: \$65,000. Scripting for a one-hour documentary on the migration of African Americans from the rural South to Chicago between 1940 and 1970. **GN**

U. of Tennessee, Knoxville; Wayne Cutler: \$80,000 OR; \$25,000 FM. Preparation of an edition of the correspondence of James K. Polk. **RE**

U. of Tennessee, Knoxville; Harold D. Moser: \$70,000 OR; \$60,000 FM. Preparation of an edition of the papers of Andrew Jackson. **RE**

Washington State Historical Society, Tacoma; William L. Lang: \$121,031. A conference, miniconferences, and community forum on the history and culture of the Columbia River basin. **GP**

WETA-TV, Washington, DC; David S. Thompson: \$788,718. Production of a 90-minute documentary film on the life and work of Frederick Douglass, 1818-95. **GN**

Yale U., New Haven, CT; Barbara B. Oberg: \$225,000 OR; \$220,000 FM. Preparation of an edition of the papers of Benjamin Franklin. **RE**

Interdisciplinary

Chun, Malcolm C., Honolulu, HI: \$15,996. Translation from Hawaiian to English of 18 interviews of native medicinal practitioners which were conducted in 1867 by the Ahahui Laau Lapaau (Medical Association) of Wailuku on the island of Maui. **RL**

Converse College, Spartanburg, SC; Nancy B. Mandlove: \$53,053 OR; \$5,000 FM. A four-week faculty development seminar for 16 faculty members from Converse and Wofford Colleges on African and African American history, culture, and literature. **EH**

Donahue, William H., Santa Fe, NM: \$50,000. Translation of Johannes Kepler's *Optics*. **RL**

Emory U., Atlanta, GA; Donald P. Verene: \$189,786. A six-week summer institute for 25 college and university faculty members on the philosophical, aesthetic, and historical implications of the thought of Giambattista Vico. **EH**

Harvard U. Press, Cambridge, MA; Mary A. von der Lippe: \$28,000. Translation of an edition in German of the correspondence between Sigmund Freud and the Hungarian psychoanalyst Sandor Ferenczi covering the early history of psychoanalysis. **RL**

Howard County Library, Columbia, MD; Patricia L. Bates: \$85,000. Reading and discussion programs on the history and literature of the Middle East, Eastern Europe, and the former Soviet Union. **GL**

Howard U., Washington, DC; R. Victoria Arana: \$95,000. A four-week summer workshop to prepare 30 faculty members to teach a required two-semester humanities core course for freshman. **EH**

Iowa Central Community College, Fort Dodge; Mary S. Linney: \$56,689. A project of summer study and follow-up activities for ten faculty members who will implement an interdisciplinary humanities course on the cultural impact of technology. **EH**

Millersville U., PA; Kenneth C. Shields, Jr.: \$150,000. A curriculum development project for three groups of humanities and education teachers who will prepare six upper-level interdisciplinary perspectives courses to improve the education of elementary education majors. **EH**

National Humanities Center, Research Triangle Park, NC; Wayne J. Pond: \$500 OR; \$100,000 FM. Production of one year of weekly half-hour radio programs featuring conversations and commentary by scholars. **GN**

Ohio State U. Research Foundation, Columbus; Daniel T. Reff: \$80,000. Translation of Perez de Ribas's *Historia, 1645*, a primary source of ethnographic and historical data for New Spain. **RL**

Phi Theta Kappa, Jackson, MS; Ernest W. Wilson: \$25,000 OR; \$5,000 FM. A four-day conference on the theme of dis-

covery for 25 faculty members in community college honors programs. **EH**

Raritan Valley Community College, Somerville, NJ; Brock Haussamen: \$65,306. A one-year curriculum development project to implement a core course on Western and Eastern conceptions of the self, community, and nature. **EH**

Samford U., Birmingham, AL; Roderick Davis: \$158,713 OR; \$25,000 FM. A three-year curriculum development project to implement a core curriculum focusing on the European tradition, the non-Western world, and the American experience. **EH**

Southern Connecticut Library Council, Wallingford; Kathleen J. Oser: \$133,300. Reading and discussion programs about the Columbian Quincentenary and other topics at 36 libraries, along with scholar training workshops and development of annotated bibliographies. **GL**

SUNY Research Foundation/Binghamton, NY; Marilyn Gaddis Rose: \$175,000. A five-week summer institute for 25 college and university faculty members on issues and practices in translation and its historical role in the development of Western civilization. **EH**

SUNY Research Foundation/Old Westbury, NY; Judith E. Walsh: \$40,700. Translation of parts of books written for Bengali women at the time of India's closest interaction with the British Empire. **RL**

U. of California, Berkeley; Anthony J. Cascardi: \$186,000. A six-week summer institute for 24 college and university faculty members on the question of ethics in literature and in philosophy. **EH**

U. of California, Berkeley; Alan H. Nelson: \$85,000 OR; \$35,000 FM. Preparation of an edition of the records of drama and other public entertainment in the British Isles from their beginnings to 1642. **RE**

U. of California, Los Angeles; Geoffrey Symcox: \$56,262. Translation of two volumes of the *Repertorium Columbianum*, a multivolume corpus of Italian, Latin, Portuguese, and Nahuatl source texts related to Columbus's transatlantic voyages. **RL**

U. of Houston, TX; Cynthia A. Freeland: \$200,000 OR; \$100,000 FM. A two-year faculty development project with seminars and on-campus planning sessions to help 20 Texas institutions develop and implement core curricula. **EH**

U. of New Mexico, Albuquerque; Gilbert W. Merckx: \$46,150. A traveling exhibition with accompanying lectures on the history and cultural diversity of the Royal Road, or El Camino Real. **GP**

U. of Oregon, Eugene; Amanda W. Powell: \$62,172. Translation of selected writings by the Mexican nun Maria de San Jose, 1656-1719, depicting facets of the life of women in colonial Mexico, class relations, and religious and political history. **RL**

U. of Toledo, OH; Roger D. Ray: \$50,750 OR; \$10,000 FM. A lecture series on daily life in three historical periods as they are depicted in the holdings of a local museum. **GP**

Wesleyan College, Macon, GA; John A. Rakestraw: \$83,256 OR; \$20,000 FM. A

two-year project of faculty institutes to integrate Western culture and African and Eastern traditions into a required core sequence. **EH**

Western Washington U., Bellingham; Elizabeth Mancke: \$46,552. An adult reading program, a two-part lecture series, and a discussion series on cultural interactions and exchanges in the Pacific Northwest over the past five centuries. **GP**

YIVO Institute for Jewish Research, NYC; Marcus Moseley: \$70,000 OR; \$50,000 FM. Translation of autobiographies by Jewish youth in the interwar period from manuscripts in Yiddish, Polish, and Hebrew. **RL**

Jurisprudence

U. of Minnesota, Minneapolis; Frank R. Akehurst: \$44,872. Translation of the anonymous mid-13th-century *Laws of Saint Louis*, an influential compilation of customary laws in Old French. **RL**

Language & Linguistics

Connecticut College, New London; Doris Meyer: \$112,500. A fellowship program for foreign language teachers, K-12. **ES**

Middlesex Community College, Bedford, MA; Kent H. Mitchell: \$97,000 OR; \$20,000 FM. A two-year faculty development project including four-week summer workshops for the study of the literatures of Spanish America and mainland Asia. **EH**

Society of Biblical Literature, Decatur, GA; Burke O. Long: \$79,810 OR; \$5,000 FM. Translation of primary secular and religious sources on the ancient Near East, with volumes planned on Hittite diplomacy, on the beginnings of monotheism, on Egyptian ritual, and on Ugarit myth. **RL**

U. of California, Santa Cruz; Gary Lease: \$122,000 OR; \$10,000 FM. A two-year project for 16 faculty members to integrate foreign languages into humanities courses. **EH**

U. of the State of New York, Albany; Charles T. Gehring: \$94,000 OR; \$132,350 FM. Translation from archaic Dutch of some 1,665 pages in the New Netherland Archives from the period 1647-80. **RL**

Literature

Annenberg Research Institute, Philadelphia, PA; Vera B. Moreen: \$53,009. Translation of an anthology of Judeo-Persian texts that represent the literary activities of Persian-speaking Jews over a millennium. **RL**

CUNY Research Foundation/City College, NYC; Norman Kelvin: \$100,000. Preparation of an edition of the letters of William Morris, 19th-century British poet, designer, and social thinker. **RE**

Curtis, Jared R., Burnaby, British Columbia: \$155,000. Preparation of an edition of William Wordsworth's poetry. **RE**

Delaware Library Association, Newark; Truth H. Schiffhauer: \$120,000. Reading and discussion programs, using ten theme packages on a variety of subjects, at 48 libraries throughout Delaware and on the Delmarva Peninsula. **GL**

Folger Shakespeare Library, Washington, DC; Louisa F. Newlin: \$68,891. A series of seminars for high school age youth on the literary and theatrical interplay of Shakespearean dramas as they move from page to stage. **GP**

GWETA, Inc., Washington, DC; Richard Richter: \$647,398. Production of a one-hour documentary film on the concept of place in the fiction of novelist William Kennedy. **GN**

James Agee Film Project, Johnson City, TN; Ross H. Spears: \$94,430. Scripting for a series of three one-hour documentary films on the history of modern southern literature. **GN**

North Carolina State U., Raleigh; Antony H. Harrison: \$89,000. Preparation of an edition of the collected letters of Christina Rossetti, a prominent Victorian poet. **RE**

Parrish, Stephen M., Ithaca, NY: \$84,120. Preparation of an edition of the manuscripts of W. B. Yeats's poetry and plays. **RE**

U. of California, Davis; Samuel G. Armistead: \$115,000 OR; \$35,000 FM. Preparation of an edition of the Judeo-Hispanic narrative ballads collected from the oral tradition in the United States, Spain, North Africa, and Israel. **RE**

U. of Delaware, Newark; Thomas O. Calhoun: \$115,000 OR; \$15,000 FM. Preparation of an edition of the works of Abraham Cowley, 17th-century British poet. **RE**

U. of Maryland, College Park; Neil R. Fraistat: \$130,000 OR; \$25,000 FM. Preparation of a new critical edition of the complete poetry of Percy Bysshe Shelley. **RE**

U. of Maryland, College Park; Adele Seeff: \$140,000. A model program for under-achieving 11th and 12th graders who will study dramatic literature through reading and performance. **GP**

U. of New Mexico, Albuquerque; David K. Dunaway: \$55,000. Writing of three scripts and four treatments for a series of 13 half-hour radio documentaries on contemporary southwestern writers. **GN**

Wayne State U., Detroit, MI; Donald C. Spinelli: \$100,000 OR; \$10,000 FM. Preparation of an edition of the letters of 18th-century French dramatist Pierre-Augustin Caron de Beaumarchais. **RE**

Wentworth Films, Inc., Silver Spring, MD; Sandra W. Bradley: \$20,000. Planning of a two-hour documentary film on the life, times, and work of Mark Twain. **GN**

Yale U., New Haven, CT; Lowry Nelson, Jr.: \$39,645. Translation of the poems of Vyacheslav Ivanov, a major Russian poet of this century. **RL**

Philosophy

American Council of Learned Societies, NYC; John J. McDermott: \$175,000 OR; \$20,000 FM. Preparation of an edition of the correspondence of William James. **RE**

Fairfield U., CT; R. James Long: \$110,000 OR; \$10,000 FM. Preparation of a critical edition of an influential 13th-century commentary on Peter Lombard's *Sentences* by the Oxford theologian Richard Fishacre. **RE**

Rogers State College, Claremore, OK; Rachel M. Caldwell: \$54,032. A one-year development project to engage faculty members, administrators, and visiting scholars in the study of philosophy and ethics. **EH**

Southern Oregon State College, Ashland; Gregory L. Fowler: \$60,590. A one-year project for 15 faculty members who will study major texts in the humanities from the perspective of the ethical issues they raise. **EH**

Saint Anselm College, Manchester, NH; Hermann S. Schibli: \$30,161. Translation of a major source for the study of Neoplatonism, for the interaction of Christianity with Hellenic philosophy, and for Pythagorean, Aristotelian, and stoic elements in philosophy. **RL**

U. of Cincinnati, OH; Ann N. Michelini: \$74,500. A five-week study project for 15 faculty members and six visiting scholars who will use primary texts to examine the relationship between economic wealth and moral values. **EH**

U. of Washington, Seattle; Ernst Behler: \$100,000 OR; \$15,000 FM. Translation in 20 volumes of all of Nietzsche's works with annotations, postscripts on the individual texts, and indices. **RL**

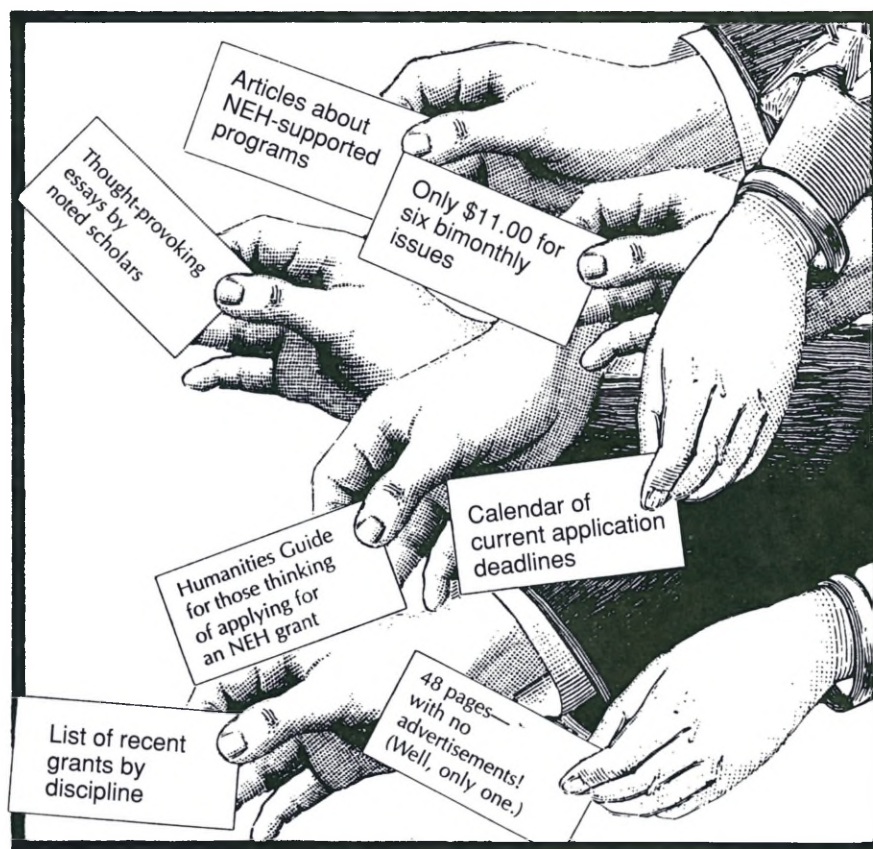
Religion

Marquette U., Milwaukee, WI; Roland J. Teske: \$50,000. Translations of five works by Saint Augustine of Hippo, 354-430. **RL**

Stevenson, Daniel B., Ann Arbor, MI: \$37,000. Translation of the 6th-century Chinese manual of Buddhist meditations intended to induce enlightenment, the T'ien-t'ai Four Forms of Samadhi, which were influential in Buddhist practice throughout East Asia. **RL**

U. of Hawaii at Manoa, Honolulu; Mark K. Juergensmeyer: \$190,962. A six-week summer institute for 25 college and university faculty members on the interdisciplinary study of material culture and its relation to the teaching of religion. **EH**

Cast Your Vote for Humanities



Join the growing number of *Humanities* subscribers today, and get a year's subscription (six bimonthly issues) for only \$11 or two years for only \$22!

Company or personal name

Additional address/Attention line

Street address

City, State, ZIP Code

Daytime phone, including area code

☐ Check payable to the Superintendent of Documents

☐ GPO Deposit Account

☐ VISA or MasterCard Account No. _____

Credit card expiration date _____

Signature

7/92

MAIL TO: New Orders • Superintendent of Documents • P.O. Box 371954
Pittsburgh, PA 15250-7954 or FAX (202)512-2233

DEADLINES • DEADLINES • DEADLINES

DIVISION OF EDUCATION PROGRAMS

James C. Herbert, Director • 786-0373

Area code for all telephone numbers is 202.

	Deadline	Projects beginning
Higher Education in the Humanities • Lyn Maxwell White 786-0380	October 1, 1992	April 1993
Institutes for College and University Faculty • Barbara A. Ashbrook 786-0380	October 1, 1992	April 1993
Projects in Science and Humanities • Susan Greenstein 786-0380	October 1, 1992	April 1993
Core Curriculum Projects • To Be Announced 786-0380	October 1, 1992	April 1993
Two-Year Colleges • Judith Jeffrey Howard 786-0380	October 1, 1992	April 1993
Challenge Grants • Thomas Adams 786-0380	May 1, 1993	December 1, 1992
Elementary and Secondary Education in the Humanities • F. Bruce Robinson 786-0377	March 15, 1993	December 1993
Teacher-Scholar Program • Annette Palmer 786-0377	May 1, 1993	September 1994
Special Opportunity in Foreign Language Education	March 15, 1993	October 1993
Higher Education • Elizabeth Welles 786-0380		
Elementary and Secondary Education • F. Bruce Robinson 786-0377		

DIVISION OF FELLOWSHIPS AND SEMINARS

Marjorie A. Berlincourt, Director • 786-0458

	Deadline	Projects beginning
Fellowships for University Teachers • Maben D. Herring 786-0466	May 1, 1993	January 1, 1994
Fellowships for College Teachers and Independent Scholars • Joseph B. Neville 786-0466	May 1, 1993	January 1, 1994
Summer Stipends • Thomas O'Brien 786-0466	October 1, 1992	May 1, 1993
Dissertation Grants • Kathleen Mitchell 786-0463	November 16, 1992	June 1, 1993
Faculty Graduate Study Program for Historically Black Colleges and Universities	March 15, 1993	September 1, 1994
Maben D. Herring 786-0466		
Younger Scholars • Leon Bramson 786-0463	November 1, 1992	May 1, 1993
Study Grants for College and University Teachers • Clayton Lewis 786-0463	August 15, 1992	May 1, 1993
Summer Seminars for College Teachers • Joel Schwartz 786-0463		
Participants	March 1, 1993	Summer 1993
Directors	March 1, 1993	Summer 1994
Summer Seminars for School Teachers • Michael Hall 786-0463		
Participants	March 1, 1993	Summer 1993
Directors	April 1, 1993	Summer 1994

DIVISION OF PRESERVATION AND ACCESS

George F. Farr, Jr., Director • 786-0570

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

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

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

DEADLINES ▾ DEADLINES ▾ DEADLINES

DIVISION OF PUBLIC PROGRAMS *Donald Gibson, Director • 786-0267*

Area code for all telephone numbers is 202.	Deadline	Projects beginning
Humanities Projects in Media • <i>James Dougherty 786-0278</i>	September 11, 1992	April 1, 1993
Humanities Projects in Museums and Historical Organizations • <i>Marsha Semmel 786-0284</i>	December 4, 1992	July 1, 1993
Public Humanities Projects • <i>Wilsonia Cherry 786-0271</i>	September 11, 1992	April 1, 1993
Humanities Projects in Libraries • <i>Thomas Phelps 786-0271</i>		
Planning	August 7, 1992	January 1, 1993
Implementation	September 11, 1992	April 1, 1993
Challenge Grants • <i>Abbie Cutter 786-0361</i>	May 1, 1993	December 1, 1992

DIVISION OF RESEARCH PROGRAMS *Guinevere L. Griest, Director • 786-0200*

	Deadline	Projects beginning
Editions and Translations • <i>Margot Backas 786-0207</i>		
Editions • <i>Douglas Arnold 786-0207</i>	June 1, 1993	April 1, 1994
Translations • <i>Martha Chomiak 786-0207</i>	June 1, 1993	April 1, 1994
Publication Subvention • <i>Gordon McKinney 786-0207</i>	April 1, 1993	October 1, 1993
Reference Materials • <i>Jane Rosenberg 786-0358</i>		
Tools • <i>Helen Agüera 786-0358</i>	September 1, 1992	July 1, 1993
Guides • <i>Michael Poliakoff 786-0358</i>	September 1, 1992	July 1, 1993
Challenge Grants • <i>Bonnie Gould 786-0358</i>	May 1, 1993	December 1, 1992
Interpretive Research • <i>George Lucas 786-0210</i>		
Collaborative Projects • <i>David Wise 786-0210</i>	October 15, 1992	July 1, 1993
Archaeology Projects • <i>Rhys Townsend 786-0210</i>	October 15, 1992	April 1, 1993
Humanities, Science, and Technology • <i>Daniel Jones 786-0210</i>	October 15, 1992	July 1, 1993
Conferences • <i>David Coder 786-0204</i>	January 15, 1993	October 1, 1993
Centers • <i>Christine Kalke 786-0204</i>	October 1, 1992	July 1, 1993
International Research • <i>Christine Kalke 786-0204</i>	April 1, 1993	January 1, 1994

DIVISION OF STATE PROGRAMS *Carole Watson, Director • 786-0254*

Each state humanities council establishes its own grant guidelines and application deadlines. Addresses and telephone numbers of these state programs may be obtained from the division.

OFFICE OF CHALLENGE GRANTS *Harold Cannon, Director • 786-0361*

	Deadline	Projects beginning
.....	May 1, 1993	December 1, 1992

NATIONAL ENDOWMENT
FOR THE HUMANITIES
1100 Pennsylvania Avenue, NW
Washington, D.C. 20506

Official Business
Penalty for Private Use, \$300.00

ISSN 0018-7526

SECOND CLASS MAIL
POSTAGE & FEES PAID
NATIONAL ENDOWMENT
FOR THE HUMANITIES
PUB. NO. 187526